

**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 - Vocal**

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

# CONTENTS

SL No	Semester	Course	Course Title
1	Board of Studies & External Experts		
2	PREFACE		
3	<b>Semester 1</b>	DSC A	Fundamentals of Indian Music I
4		MDC	Basic Lessons of Carnatic Music
5	<b>Semester 2</b>	DSC A	Fundamentals of Indian Music II
6		MDC	Introduction to Musical Forms
7	<b>Semester 3</b>	DSC A	Musical Forms 1
8		DSC A	Theoretical Perspectives I
9		DSE	Theoretical Perspectives II
10		DSC B	Musical Forms in Sabhagana
11		VAC	Interdisciplinary Streams of Music I
12		DSC A	Musical Forms II
13	<b>Semester 4</b>	DSC A	Musical Forms III
14		DSE	Theoretical Perspectives III
15		DSC B	Varnas and Kritis
16		SEC	Manodharma Sangita I
17		VAC	Interdisciplinary Streams of Music II
18		INT	Internship

19	<b>Semester 5</b>	DSC A	Theoretical Perspectives IV
20		DSC A	Theoretical Perspectives V
21		DSE	Musical Forms IV
22		DSE	Post Trinity Composers
23		DSE	Compositions of Kerala Composers
24		SEC	Manodharma Sangita II
25		<b>Semester 6</b>	DSC A
26	DSC A		Theoretical Perspectives VII
27	DSE		Group Kritis
28	DSE		Light Classical Forms
29	SEC		Manodharma Sangita III
30	VAC		Music Concert
<b>EXIT OPTION</b>			
31	<b>Semester 7</b>	DCC	35 Alankaras and Varnas
32		DCC	Musical Compositions
33		DCC	Research Methodology
34		DCE	Compositions in Minor Ragas
35		DCE	History of Music
36		DCE	Different Musical Forms
37		<b>Semester 8</b>	DCC
38	DCC		Musicology
39	DCE		Musicological Perspectives 1
40	DCE		Musicological Perspectives II
41	DCE		Group Kritis of Tyagaraja
42	PRJ		Project
43			

## BOARD OF STUDIES & EXTERNAL EXPERTS

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## PREFACE

The Bachelor of Arts, BA (Hons.) in Music – Vocal, programme at Mahatma Gandhi University provides a comprehensive and thorough foundation in theoretical and practical aspects of Indian classical music especially in Carnatic music. This program is designed for students who are passionate about music and who wish to develop their musical skills, knowledge, and creativity. This will prepare the stakeholders for success in a variety of musical fields and it covers a wide range of topics, including the theory and practice of Carnatic music.

Carnatic music is one of the two main subgenres of Indian classical music. It is a complex and sophisticated tradition with a rich history dating back to ancient times. It is based on a system of Ragas and Talas which is characterized by its emphasis on improvisation and ornamentation. Students who graduate from the program will have a deep understanding of one of the world's oldest and most beautiful musical traditions. They will also develop strong musical skills that will allow them to pursue a career in music or music education. Additionally, studying music can help students to develop their creativity, discipline, and self-confidence. They will also have the opportunity to perform in a variety of settings, including recitals, concerts, and workshops.

The programme is introduced in conformity with the system of outcome-based education. The programme will have two broad pathways: (a) a three year UG degree and (b) four-year UG degree (Hons) with Research with four major segments: foundational segment consisting of AEC (Ability Enhancement Courses), SEC (Skill Enhancement Courses), VAC (Value-Added Courses) and MDC (Multi-Disciplinary Course); major segment consisting of DSC (Discipline Specific Course) and DSE (Discipline Specific Elective) apart from the signature research segment consisting of Project, critical thinking, methodology courses for research, internship and field surveys and the minor segment comprising courses from allied disciplines to foster interdisciplinary perspectives

**Three-year UG Degree:** Students who wish to exit after three years of a four-year degree programme will be awarded UG Degree in the Major discipline after successful completion of three years, securing specific number of credits (133 or above), and satisfying the minimum course requirement as given in tables. Above the required minimum of 133 credits in the three-year UG programme, the students can earn up to 47 credits from online courses to achieve a maximum of 180 credits.

**Four-year UG Degree (Honours):** A four-year Degree (Honours) in the major discipline will be awarded to those who complete a four-year degree programme with the specific number of credits (177 or above) and satisfy the minimum course requirement as given in tables.

Honours students have the option to undertake a project of 8 credits in the Major discipline in their fourth year of the programme. Honours students not undertaking project will do 2 courses of total 8 credits in lieu of a project.

**Four-year UG Degree (Honours with Research):** Students who secure 75% marks and above cumulatively in the first six semesters, and are highly motivated to opt research as their carrier, can choose Honours with Research stream in the fourth year. They should do a mandatory research project of 12 credits in the Major discipline in the fourth year under the supervision of a faculty member with PhD degree. The centre, where the student undertakes the research project, should either be an approved research centre of the university or higher education institution (HEI), or obtain prior approval from the university for conducting UG Honours with Research programme. The students, who secure minimum 177 credits, including 12 credits from a research project/dissertation, are awarded UG Degree (Honours with Research).

The Major courses and Minor courses give equal importance for the performance as well as the theoretical side of the subject. The Skill enhanced courses offered will function as catalyst in making the core courses. Multi-disciplinary courses are designed to infuse interest in the subject among students belonging to other areas of learning.

The scheme and syllabus of the curriculum covered will lead the learner to the essence of the subject in graduate level and also help them to acquire knowledge with the up-to-date demands of the field of music.

### PROGRAMME OUTCOMES (POs)

After the completion of B.A. Music-Vocal, the learner should be able to:

- PO 1: Critical thinking and Analytical reasoning
- PO 2: Scientific reasoning and Problem solving
- PO 3: Multidisciplinary/interdisciplinary/transdisciplinary Approach
- PO 4: Communication Skills
- PO 5: Leadership Skills
- PO 6: Social Consciousness and Responsibility
- PO 7: Equity, Inclusiveness and Sustainability
- PO 8: Moral and Ethical Reasoning
- PO 9: Networking and Collaboration
- PO 10: Lifelong Learning & Research



## PROGRAMME SPECIFIC OUTCOMES (PSOs)

After the completion of the Programme, B.A. Music-Vocal, the learner should be able to:

PSO1. Analyze the theoretical, conceptual and methodological aspects within Indian music, contextualized within the broader realm of music and inter-disciplinary / multi-disciplinary fields.

PSO2. Acquire an in-depth knowledge in the fundamental principles of Carnatic music, both in theory and practical

PSO3. Enhance skills to perform musical forms with ease and analyze & critique Carnatic music performances.

PSO4. Attain proficiency in application of Classical Music viz. Compose, Teach, Write, Evaluate and Critical appreciation.

PSO5. Adapt multi-cultural competence and analyze the features of different music cultures and contribute to the preservation and promotion of Carnatic music heritage and develop an understanding of the diverse styles and traditions within Indian music. Students will be exposed to the wide range of styles and traditions that exist within Indian music.

PSO6. Summarize the history of Indian music and the influencing factors that helped in its evolution and gain a comprehensive understanding of the historical development of Indian music, from its ancient origins to the present day.

PSO7. Appreciate the cultural and aesthetic significance of ragas, talas, and musical forms in Indian classical music. The learner will be able to identify and analyze the structure of ragas and talas and perform these using appropriate techniques and styles in Indian classical music.

PSO8. Explore the emotional nuances of raga by deviating from the pre-composed structure through Manodharma Sangita. Musicians can introduce new melodic patterns, rhythmic variations and ornamentations adding personal flair and originality to the performance

PSO9. Perform Carnatic music concert with various accompanying instruments which can provide a platform for creativity, expression and community building.

PSO10. Acquire wider career avenues

**Admission:**

Minimum qualification for admission to Bachelor of Arts in Music -Vocal shall be as per the rules & regulations of Mahatma Gandhi University. Admission shall be regulated based on an Aptitude Test in music conducted by the Department of concerned Colleges.

**Assessment and Evaluation**

The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE). 30% Weightage shall be given for CCA. The remaining 70% weight shall be for the ESE. CCA will have two sub components; Formative Assessment (FA) and Summative Assessment (SA).

**Practical Examination**

The end semester practical examination will be conducted by the external examiners. There shall be a Continuous Comprehensive Assessment of practical courses conducted by the faculty/ course-coordinator. The End Semester Practical Examinations for the foundation level courses and introductory level courses shall be conducted at the college level itself.

The scheme of evaluation of practical courses will be as given below:

<b>Components of Evaluation of Practical Courses</b>	<b>Weightage</b>
Continuous Comprehensive Assessment of practical/ exercise performed in practical classes by the students	30%
End semester practical examination conducted under the supervision of external examiner	70%

The evaluation of the foundation level courses and introductory level courses shall be conducted at the college level itself.



## Syllabus Index

Name of the Major: **Music -Vocal**

### Semester: 1

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC et c.	Credit	Hours/ week	Hour Distribution /week			
					L	T	P	O
MG1DSCMVO100	Fundamentals of Indian Music I	DSC A	4	5		3	2	
MG1MDCMVO100	Basic Lessons of Carnatic Music	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
MG2DSCMVO100	Fundamentals of Indian Music II	DSC A	4	5		3	2	
MG2MDCMVO100	Introduction to Musical Forms	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
MG3DSCMVO200	Musical Forms 1	DSC A	4	5		3	2	
MG3DSCMVO201	Theoretical Perspectives I	DSC A	4	5	2	1	2	
MG3DSEMVO200	Theoretical Perspectives II	DSE	4	4	3	1		
MG3DSCMVO202	Musical Forms in Sabhagana	DSC B	4	5		3	2	
MG3VACMVO200	Interdisciplinary Streams of Music I	VAC	3	3		3		



**MGU - UGP**

**Syllabus Index**

**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
MG4DSCMVO200	Musical Forms II	DSC A	4	5		3	2	
MG4DSCMVO201	Musical Forms III	DSC A	4	5		3	2	
MG4DSEMVO200	Theoretical Perspectives III	DSE	4	4	3	1		
MG4DSCMVO202	Varnas and Kritis	DSC B	4	5		3	2	
MG4SECMVO200	Manodharma Sangita I	SEC	3	3		3		
MG4VACMVO200	Interdisciplinary Streams of Music II	VAC	3	3		3		
MG4INTMVO200	<b>Internship</b>	<b>INT</b>	<b>2</b>					

**MGU - UGP**  
*Syllabus Index*

**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
MG5DSCMVO300	Theoretical Perspectives IV	DSC A	4	4	3	1		
MG5DSCMVO301	Theoretical Perspectives V	DSC A	4	4	3	1		
MG5DSEMVO300	Musical Forms IV	DSE	4	5		3	2	
MG5DSEMVO301	Post Trinity Composers	DSE	4	5		3	2	
MG5DSEMVO302	Compositions of Kerala Composers	DSE	4	4		4		
MG5SECMVO300	Manodharma Sangita II	SEC	3	3		3		



**MGU - UGP**

**Syllabus Index**

**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
MG6DSCMVO300	Theoretical Perspectives VI	DSC A	4	4	3	1		
MG6DSCMVO301	Theoretical Perspectives VII	DSC A	4	4	3	1		
MG6DSEMVO300	Group Kritis	DSE	4	5		3	2	
MG6DSEMVO301	Light Classical Forms	DSE	4	5		3	2	
MG6SECMVO300	Manodharma Sangita III	SEC	3	4		2	2	
MG6VACMVO300	Music Concert	VAC	3	3		3		



**MGU - UGP**

**Syllabus Index**

**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
MG7DCCMVO400	35 Alankaras and Varnas	DCC	4	5		3	2	
MG7DCCMVO401	Musical Compositions	DCC	4	4		4		
MG7DCCMVO402	Research Methodology	DCC	4	4	4			
MG7DCEMVO400	Compositions in Minor Ragas	DCE	4	4		4		
MG7DCEMVO401	History of Music	DCE	4	4	4			
MG7DCEMVO402	Different Musical Forms	DCE	4	4		4		



**MGU - UGP**

# Syllabus Index




**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
MG8DCCMVO400	Vilambitakala Kritis	DCC	4	5		3	2	
MG8DCCMVO401	Musicology	DCC	4	5		3	2	
MG8DCEMVO400	Musicological Perspectives 1	DCE	4	5		3	2	
MG8DCEMVO401	Musicological Perspectives II	DCE	4	5		3	2	
MG8DCEMVO402	Group Kritis of Tyagaraja	DCE	4	5		3	2	
MG8PRJMVO400	Project	PRJ	12					



**MGU - UGP**

**Syllabus Index**

	<h1>Mahatma Gandhi University</h1> <h2>Kottayam</h2>					
Programme	BA(HONS) MUSIC-VOCAL					
Course Name	<b>FUNDAMENTALS OF INDIAN MUSIC I</b>					
Type of Course	DSC A					
Course Code	MGIDSCMVO100					
Course Level	100-199					
Course Summary	Indian music is one of the oldest and most diverse musical traditions in the world. It has a rich history spanning over 3,000 years and has influenced musical traditions around the world. This course provides a comprehensive introduction to the rich and diverse world of Indian music. Students will explore the fundamentals in theory and practice of Indian music					
Semester	<b>I</b>	Credits			<b>4</b>	Total Hours
Course Details		Lecture	Tutorial	Practical	Others	
Pre-requisites, if any	Aptitude and Skill in Music					

### COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Identify the basic concepts of Indian music theory	R	02
2	Identify the fundamental scale and time measure of Carnatic music	R	01
3	Acquire skill in rendering basic raga	S	04
4	Recognises the contribution of various composers	An	02
5	Identify distinctive features of Indian music	R	02

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

## COURSE CONTENT

Module	Course description	Hrs	CO No
1	Technical terms – Nada, Sruthi, Svaras and its varieties, Sthayi.Tala – saptha talas and their angas. Mela raga and Janya raga.	10	1,2 & 3
2	Distinctive features of Indian Music	10	05
3	Contributions of Great Composers Musical trinity	15	04
4	Preliminary Exercises in Mayamalavagowla Sapthaswaras, Sarali Varisas, Janta Varisas, Dhattu Varisas, Manthra Madhya and Thara Stayi Varisas Saptatalas Alankaras	15	2 &3
	Alankaras in Mayamalavagoula Alankaras in Sankarabharanam, Kalyani, Mohanam andHindolam.	15	2&3
5	Teacher Specific Content		

## Teaching & Learning Approach

Classroom Procedure	Direct instruction	Active co-operative learning
	Interactive instruction	Presentation by individual & group learners

## Assessment

	Mode of Assessment	Marks
	End Semester Evaluation (ESE) -2 hours	70
	<ul style="list-style-type: none"> <li>Pitch Alignment</li> </ul>	25

<b>Assessment Types</b>	• Rhythm Alignment	25
	• Style of Rendering	20
	<b>Continuous Comprehensive Assessment (CCA)</b>	<b>30</b>
	• Assignment	10
	• Quiz	10
	• Practical Test Paper	10

## References

1. Carnatic music Reader (Part I) by Dr. S Bhagyalekshmi, CBH Publications, Thiruvananthapuram 2010
2. South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai 1973
3. Dictionary of Indian music and Musicians by Prof P Sambamoorthy, The Indian Music Publishing House, Chennai 1952
4. Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016
5. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, Chennai 1991
6. Great Composers by Prof P Sambamoorthy (Vol. I & II), The Indian Music Publishing House, Chennai 1960
7. Carnatic music Reader (Part I) by Dr. S Bhagyalekshmi, CBH Publications, Thiruvananthapuram 2010

## SUGGESTED READINGS

1. Sangeetha Sasthra Praveshika (Mal) by S. Venkitasubramonya Iyer, Kerala Bhasha Institute, 2021
2. Great Composers of Indian Music – Their contributions and Life Styles by Dr. Gowri Kuppuswamy & Dr. Hariharan, B R Rhythms, New Delhi 2015



# Mahatma Gandhi University Kottayam

Programme						
Course Name	<b>BASIC LESSONS OF CARNATIC MUSIC</b>					
Type of Course	MDC					
Course Code	MG1MDCMVO100					
Course Level	100-199					
Course Summary	Carnatic music is one of the oldest and most complex musical systems in the world, and it has a rich history and tradition. Carnatic music is known for its beautiful melodies, complex rhythms, and intricate improvisations. This course provides the foundation for understanding and appreciating the more advanced aspects of the art form. Fundamental Varisas for beginners are included in this course. These lessons are designed to provide students with a strong foundation in the theory and practice of this complex musical system					
Semester	<b>I</b>	Credits			<b>3</b>	Total Hours/ Week
Course Details		Lecture	Tutorial	Practical	Others	
			<b>2</b>	<b>1</b>		
Pre-requisites, if any	Aptitude and Skill in Music					

### COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Sing Sapta Svaras	S	01
2	Familiarize the variety of svaras	U	02
3	Demonstrate fundamental lessons of Carnatic music	A	02

4	Identify the fundamental time measure	R	01&02
<i>Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Application (Ap)</i>			

Module	Course description	Hrs	CO No.
1	Sarali Varisas, Madhyasthayi Varisas, Tarasthayi & Mandrasthayi Varisas	20	01&04
2	Janta Varisas & Dhattu Varisas	20	01&02
3	Alankaras in Sapta talas	20	03&04
4	Teacher Specific Content		

### Teaching & Learning Approach

Classroom Procedure	Direct instruction	Active co-operative learning
	Interactive instruction	Presentation by individual & group learners

### Assessment

Assessment Types	Mode of Assessment	Marks
		<b>End Semester Evaluation (ESE) (1.5 hours)</b>
	• Pitch alignment	20
	• Rhythm alignment	20
	• Style of rendering	10
	<b>Continuous Comprehensive Assessment (CCA)</b>	<b>25</b>
	• Assignment	5
	• Quiz	10
	• Practical Test Paper	10



## References

1. South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai 1973
2. Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016
3. Carnatic music Reader (Part I) by Dr.S. Bhagyalekshmi, CBH Publications, Thiruvananthapuram 2010
4. A Practical Course in Karnatic Music (For Beginners): P Sambamoorthy, The Indian Music Pub, 2008

## SUGGESTED READINGS

1. Sangeetha Sasthra Praveshika by S. Venkitasubramonya Iyer, Kerala Bhasha Institute, 2021



**MGU - UGP**

**Syllabus Index**



# Mahatma Gandhi University Kottayam

Programme	BA(HONS) MUSIC-VOCAL					
Course Name	<b>FUNDAMENTALS OF INDIAN MUSIC – II</b>					
Type of Course	DSC A					
Course Code	MG2DSCMVO100					
Course Level	100-199					
Course Summary	South Indian classical music is a rich and complex tradition with ragas, talas and musical forms are the backbone of it. This course will provide students with a foundation in the basic concepts of South Indian classical music, and will enable them to appreciate and understand this beautiful and expressive art form. It also provides an introduction to the fundamental concepts of South Indian classical music, with a focus on simple musical forms and the raga lakshanas					
Semester	<b>II</b>	Credits			<b>4</b>	Total Hours
Course Details		Lecture	Tutorial	Practical	Others	
			<b>3</b>	<b>1</b>		
Pre-requisites, if any	Aptitude and Skill in Music					

## COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Identify and describe the basic elements of South Indian classical music	R	2
2	Recognize and distinguish between different simple musical forms	U	1
3	Acquire the concept of raga lakshanas and how	Ap	2

	they define a raga		
4	Identify the concept of janya ragas	R	1
<i>Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Application (Ap)</i>			

### COURSE CONTENT

Module	Course description	Hrs	CO No.
1	Technical terms Vadi, Samvadi, Vivadi, Anuvadi, Graham, Amsa, Nyasa,	15	1
2	Contributions of Great Composers Purandara dasa and Swati Tirunal	20	5
3	Lakshanas of the following ragas Mayamalavagowla, Sankarabharanam, Kalyani, Mohanam and Hindolam.	20	6
4	Simple Musical Forms - Practical Geetham – 4 Nos. Jatiswaram – 2 Nos. Swarajati – 2 Nos.	20	2, 3&4
5	Teacher Specific Content <b>MGU - UGP</b>		

## Syllabus Index

### Teaching & Learning Approach

<b>Classroom Procedure</b>	Direct instruction	Active co-operative learning
	Interactive instruction	Presentation by individual & group learners

## Assessment

	Mode of Assessment	Marks
Assessment Types	<b>End Semester Evaluation (ESE) - 2 hours</b>	<b>70</b>
	• Pitch alignment	25
	• Rhythm alignment	25
	• Style of rendering	20
	<b>Continuous Comprehensive Assessment (CCA)</b>	<b>30</b>
	• Assignment	10
	• Quiz	10
	• Practical Test Paper	10

## References

1. Carnatic music Reader (Part I) by Dr. S Bhagyalekshmi, CBH Publications, Thiruvananthapuram 2010
2. South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai 1973
3. Dictionary of Indian music and Musicians by Prof P Sambamoorthy, The Indian Music Publishing House, Chennai 1952
4. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016
5. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, Chennai 1991
6. Great Composers by Prof P Sambamoorthy (Vol. I & II), The Indian Music Publishing House, Chennai 1960

## SUGGESTED READINGS

1. New Light on Swathi Thirunal by R P Raja, Centre for Inter-Disciplinary Studies, Thiruvananthapuram 2006
2. Sangeetha Nighantu by Dr. Sunil V T, D C Books, Kottayam 2012
3. Great Composers by Dr. Gowri Kuppuswamy & Dr. Hariharan, B R Rhythms, New Delhi 2016



# Mahatma Gandhi University Kottayam

Course Name	<b>INTRODUCTION TO MUSICAL FORMS</b>				
Type of Course	MDC				
Course Code	MG2MDCMVO100				
Course Level	100-199				
Course Summary	This course is designed for individuals with a budding interest in Carnatic music, particularly those seeking an understanding of its rich and diverse musical forms. This course is an introductory exploration of the diverse and captivating musical forms found in Carnatic music. Through lectures, demonstrations, and interactive sessions, students will gain a deep understanding of the theoretical and practical aspects of these forms, including structure, melodic and rhythmic elements, performance practices, and cultural significance. This course provides students with a valuable opportunity to develop musical appreciation, creativity and prepare with further learning				
Semester	<b>II</b>	Credits		<b>3</b>	Total Hours
Course Details		Lecture	Tutorial	Practical	
		<b>2</b>	<b>1</b>		<b>60</b>
Pre-requisites, if any	Aptitude and Skill in Music				

### COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Gain insights into the structure, aesthetics, and historical significance of various musical forms	E	2

2	Familiarize musical forms belong to Abhyasa gana	U	2
3	Identify the forms with or without sahitya	R	1
4	Render Gitam, Jatisvaram and Svarajati	S	4
5	Enhance listening skills and critical understanding of Carnatic music performances.	S	1&5
<i>Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Application (Ap)</i>			

### COURSE CONTENT

Module	Course description	Hrs	CO No.
1	Jatisvaram in the following ragas Sankarabharanam & Mohanam	20	1&2
2	Svarajatis in the following ragas Khamas, & Bilahar	20	2&3
3	Gitam in the following ragas Malahari, Mohanam, Suddha saveri & Kalyani	20	3,4&5
4	Teacher Specific Content		

### Leaching & Learning Approach

<b>Classroom Procedure</b>	Direct instruction	Active co-operative learning
	Interactive instruction	Presentation by individual & group learners
	Vocalise lessons	Practicing Time measure



## Assessment

	Mode of Assessment	Marks
Assessment Types	<b>End Semester Evaluation (ESE) - 1.5 hours</b>	<b>50</b>
	• Compositions	25
	• Pitching & Rhythmic aspects	15
	• Rendering Style	10
	<b>Continuous Comprehensive Assessment (CCA)</b>	<b>25</b>
	• Assignment	5
	• Notation	10
	• Practical Test Paper	10

## Reference

1. South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai 1973
2. Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016
3. Carnatic music Reader (Part I) by Dr. S Bhagyalekshmi, CBH Publications, Thiruvananthapuram 2010
4. Karnataka Sangita Mala Part 2 (Gitam, Jatisvaram & Svarajati) by Dr. Bhagyalekshmi, CBH Publications, Thiruvananthapuram

## SUGGESTED READINGS

1. Raganidhi 4 volumes, by B Subba Rao, Music Academy, Madras, 1993



# Mahatma Gandhi University Kottayam

Programme	BA(HONS) MUSIC-VOCAL					
Course Name	<b>MUSICAL FORMS I</b>					
Type of Course	DSC A					
Course Code	MG3DSCMVO200					
Course Level	200-299					
Course Summary	Musical forms like Varnas and Kritis are important part of Carnatic music because they provide a foundation for improvisation and creativity. Kritis are expressive and beautiful compositions that convey a wide range of emotions. They are also a valuable source of devotional and philosophical teachings. This course provides a comprehensive introduction to the musical forms of Carnatic music, a rich and diverse tradition with roots in South India					
Semester	<b>III</b>	Credits			<b>4</b>	Total Hours
Course Details		Lecture	Tutorial	Practical	Others	
			<b>3</b>	<b>1</b>		<b>75</b>
Pre-requisites, if any	Aptitude and Skill in Music					

## COURSE OUTCOMES (CO)

# Syllabus Index

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Recognize and distinguish between different genres of Carnatic music	R	2 & 3
2	Identify different types of Carnatic music compositions	R	3
3	Compare and contrast between Abhyasa gana and Sabha gana	Ap	4

4	Familiarize the angas of different musical forms	U	3
5	Analyze kritis and other forms of composition	An	3
<i>Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Application (Ap)</i>			

### COURSE CONTENT

Module	Course description	Hrs	PO No.
1	Musical Forms - Varnam Mohanam, Abhogi, Kalyani, Vasantha	20	1&2
2	Simple Kritis in Melakarta ragas Mayamalavagoula, Kalyani, Pantuvarali, Chakravakam	20	2&3
3	Simple Kritis in Janya ragas Mohanam, Arabhi, Hamsadwani, Hindolam	20	2&3
4	Divyanama Kritis - 4 Nos	15	4&5
5	Teacher Specific Content		

### Teaching & Learning Approach **MGU - UGP**

<b>Classroom Procedure</b>	Direct instruction	Active co-operative learning
	Interactive instruction	Presentation by individual & group learners

### Assessment

	Mode of Assessment	Marks
	<b>End Semester Evaluation (ESE) 2 hours</b>	<b>70</b>
	• Compositions	40

<b>Assessment Types</b>	• Pitching & Rhythmic aspects	20
	• Rendering Style	10
	<b>Continuous Comprehensive Assessment (CCA)</b>	<b>30</b>
	• Assignment	10
	• Quiz	10
	• Practical Test Paper	10

## References

1. South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai 1973
2. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publishers, Thiruvananthapuram, 2010
3. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016


## SUGGESTED READINGS

1. Sangeetha Sasthra Praveshika (Mal) by S. Venkitasubramonya Iyer, Kerala Bhasha Institute, 2021



**MGU - UGP**

**Syllabus Index**

	<h2>Mahatma Gandhi University</h2> <h3>Kottayam</h3>					
Programme	BA(HONS) MUSIC-VOCAL					
Course Name	<b>THEORETICAL PERSPECTIVES I</b>					
Type of Course	DSC A					
Course Code	MG3DSCMVO201					
Course Level	200-299					
Course Summary	Ragas are the backbone of Indian music. This course will provide a comprehensive overview of raga classification in Carnatic music. Students will learn about the different systems of raga classification, as well as the rationale behind them. They will also gain an understanding of the musical features that are used to distinguish between different ragas. Raga classification is a fascinating and important topic that can help us to better understand and appreciate the richness and complexity of Carnatic music					
Semester	<b>III</b>	Credits			<b>3</b>	Total Hours
Course Details		Lecture	Tutorial	Practical	Others	
		2	1	1		
Pre-requisites, if any	Aptitude and Skill in Music					

### COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Classify ragas into Janaka and janya ragas	A	1, 2, 5, 10
2	Analyze and compare different janya ragas	An	1, 2, 5,

			10
3	Explain the origin and evolution of musical scale	U	1, 2, 5
4	Illustrate the scheme of 72 Melakartas formulated by Venkatamakhi	E	1, 2, 5
5	Explain different Janya ragas	R	1, 2, 5

### COURSE CONTENT

Module	Course description	Hrs	CO No.
1	Development of Musical scale	15	3
2	Raga Classification in General Janaka and Janya Ragas, Vakra, Varjya Upanga - Bhashanga, Ghana Naya Desya, Panchamantya, Dhaivatantya and Nishadantya Ragas	20	1&2
3	Scheme of 72 Melakartha Ragas Katapayadi formula, Bhutha Sanghya	20	4
4	Ragalakshanas Malahari, Bilahari, Abhogi, Sudha Saveri, Arabhi, Hamsadwani.	20	5
5	Teacher Specific Content		

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

### Teaching & Learning Approach

<b>Classroom Procedure</b>	Direct instruction	Active co-operative learning
	Interactive instruction	Seminar Presentation
	Group Discussion	Charts

## Assessment

Assessment Types	Mode of Assessment		Marks
	<b>End Semester Evaluation (ESE)</b>	<b>[Two Hours]</b>	<b>70</b>
• Very Short answer type questions	[1x6]	6	
• Short answer questions (7 out of 10)	[2x7]	14	
• Short Essay (2 out of 4)	[10x2]	20	
• Long Essay (2 out of 4)	[15x2]	30	
<b>Continuous Comprehensive Assessment (CCA)</b>		<b>30</b>	
• Problem based Assignment		10	
• Theory Test Paper		10	
• Seminar presentation		10	

## References

1. South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai 1973
2. A History of Indian music by Swami Prajnanananda, Ramakrishna Vedanta Math, Calcutta, 1963
3. History of Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai
4. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, Chennai 1991
5. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016

## SUGGESTED READINGS

1. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH-Publishers, Thiruvananthapuram, 2010
2. Sangita Nighantu by Dr. V T Sunil, D C Books, Kottayam, 2012





# Mahatma Gandhi University Kottayam

Programme	BA(HONS) MUSIC-VOCAL					
Course Name	<b>THEORETICAL PERSPECTIVES II</b>					
Type of Course	DSE					
Course Code	MG3DSEMVO200					
Course Level	200-299					
Course Summary	A comprehensive overview of musical instruments and tala systems in Indian music is discussed in this course. The learners will explore the rich diversity of Indian musical instruments and the complex and fascinating world of Indian tala systems. Musical forms belonging to Abhyasa gana are also discussed in this course. Studying musical instruments and tala systems of Indian music is essential for a learner in music as they explore the history and evolution of Indian music, tracing its roots from ancient times to the present times					
Semester	<b>III</b>	Credits			<b>4</b>	Total Hours
Course Details		Lecture <b>3</b>	Tutorial <b>1</b>	Practical	Others	
Pre-requisites, if any	Aptitude and Skill in Music					<b>60</b>

### COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Identify a variety of Indian musical instruments and their characteristics	R	1
2	Explain the structure and method of playing musical instruments, Tambura and Veena	E	4

3	Understand the principles of tala, the rhythmic framework of Indian music	U	1
4	Analyze the relationship between tala and melodic structure	An	2
5	Develop an understanding of the rhythmic structure of Indian music, with a focus on tala systems and their application in various musical genres	U	3
6	Identify the musical forms belonging to Abhyasagana	R	1

### COURSE CONTENT

Module	Course description	Hrs	CO No.
1	Classification of Musical Instruments 1.1 String 1.2 Wind 1.3 Percussion	15	1
2	Construction and Playing techniques Veena, Violin, Tanpura, Mridangam	15	1&2
3	Tala System in Carnatic Music 35 Talas, 175 Talas, Chapu Thalas, Taladasa pranas	20	3, 4&5
4	Musical Forms Geetam, Jatiswaram, Svarajati	10	6
5	Techer Specific Content		

### Teaching & Learning Approach

<b>Classroom Procedure</b>	Direct instruction	Active co-operative learning
	Interactive instruction	Seminar Presentation
	Group discussion	Chart

## Assessment

	Mode of Assessment	Marks
Assessment Types	<b>End Semester Evaluation (ESE) -2 hours</b>	<b>70</b>
	• Very Short answer type questions	6
	• Short answer questions	14
	• Short Essay	20
	• Long Essay	30
	<b>Continuous Comprehensive Assessment (CCA)</b>	<b>30</b>
	• Assignment	10
	• Theory Test Paper	10
	• Seminar presentation	10

## References

1. South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai 1973
2. A History of Indian music by Swami Prajnanananda, Ramakrishna Vedanta Math, Calcutta, 1963
3. History of Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai
4. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, Chennai 1991
5. Resounding Mridangam: The Majestic South Indian Drum by Erikavu Sunil, AmazonDigital Services LLC – Kdp 2021

## SUGGESTED READINGS

1. Mridanga Bodhini (Mal) by Parassala Ravi, Kerala Bhasha Institute
2. Sangita Nighantu by Dr. V T Sunil, DC Books, Kottayam, 2012



# Mahatma Gandhi University Kottayam

Programme	BA(HONS) MUSIC-VOCAL					
Course Name	<b>MUSICAL FORMS IN SABHA GANA</b>					
Type of Course	DSC B					
Course Code	MG3DSCMVO202					
Course Level	200-299					
Course Summary	This course offers the learners the opportunity to study simple melodies of music. After taking preliminary lessons, a learner becomes more proficient in music by being exposed to various musical forms. Carnatic music is rich in different musical forms such as Abhyasagana (lessons for practice) and Sabhagana (Musical forms for stage performance). A learner who practices music in this way will have all the avenues open to become a good Musician					
Semester	<b>III</b>	Credits			<b>4</b>	Total Hours
Course Details		Lecture	Tutorial	Practical	Others	
			<b>3</b>	<b>1</b>		<b>75</b>
Pre-requisites, if any	Aptitude and Skill in Music					

## COURSE OUTCOMES (CO)

# Syllabus Index

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Identify the musical forms belong to Sabhagana	R	2 & 3
2	Compare and contrast between Abhyasagana and Sabhagana	A	4
3	Render Varna into two degrees of speed	S	2
4	Familiarize the angas of different musical	U	2

	forms		
5	Analyze kritis and other forms of composition	An	4
6	Present light musical forms like Bhajan and Nottusvara	S	5
<i>Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Application (Ap)</i>			

### COURSE CONTENT

Module	Course description	Hrs	CO No.
1	Musical Forms – Aditala Varnam Mohanam and Abhogi	20	1.2 & 3
2	Simple Kritis Arabhi, Mohanam & Hamsadwani	20	4&5
3	Bhajans - 3 Nos	15	6
4	Nottu Swara sahithya - 2 Nos	20	6
4	Teacher Specific Content		

### Teaching & Learning Approach

<b>Classroom Procedure</b>	Direct instruction	Active co-operative learning
	Interactive instruction	Presentation by individual & group learners

### Assessment

	<b>Mode of Assessment</b>	<b>Marks</b>
	<b>End Semester Evaluation (ESE) - 2 hours</b>	<b>70</b>

<b>Assessment Types</b>	• Varnam	25
	• Kritis	25
	• Bhajans & Nottusvara	20
	<b>Continuous Comprehensive Assessment (CCA)</b>	<b>30</b>
	• Practical assignment	10
	• Singing test	10
	• Notation	10

### References

1. Compositions of Mudduswami Dikshitar by T K Govinda Rao, Ganamandir Publications, 2003, Devine books, Delhi
2. Golden Treasury of Swathi Tirunal Kritis: S Bhagyalekhsmy, CBH Publications, Thiruvananthapuram 1999
3. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016

### SUGGESTED READINGS

1. South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai 1973

## Syllabus Index



# Mahatma Gandhi University Kottayam

Programme						
Course Name	<b>INTER-DISCIPLINARY STREAMS OF MUSIC I</b>					
Type of Course	VAC					
Course Code	MG3VACMVO200					
Course Level	200-299					
Course Summary	This course explores the diverse ways in which music intersects with other disciplines, providing students with a comprehensive understanding of music's role in society and culture. It will explore the history, cultural significance, and musical analysis of the compositions composed in theme, patriotism. It also explores the rich musical and devotional tradition of Hindustani Bhajans. The compositions of Tulasivanam are also introduced in this course.					
Semester	<b>III</b>	Credits			<b>3</b>	Total Hour
Course Details		Lecture	Tutorial	Practical	Others	
			<b>3</b>			<b>45</b>
Pre-requisites, if any	Aptitude and Skill in Music					

### **COURSE OUTCOMES (CO)**

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Identify concept of national integration and its historical context through songs	R	1
2	Analyse the musical structure of Bhajans	An	2
3	Sing Bhajans with proper vocal technique and pronunciation	S	5



4	Familiarise the compositions of Tulasivanam	U	2
<i>Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Application (Ap)</i>			

### COURSE CONTENT

Module	Course description	Hrs	CO No.
1	Songs on National integration – 2 Nos	15	1
2	Bhajans – 3 Nos	15	2&3
3	Compositions of Tulasivanam – 3 Nos	15	4
4	Teacher Specific Content		

### Teaching & Learning Approach

<b>Classroom Procedure</b>	Direct instruction	Active co-operative learning
	Interactive instruction	Presentation by individual & group learners

### Assessment

Assessment Types	Mode of Assessment	Marks
	<b>End Semester Evaluation (ESE) 1.5 hours</b>	<b>50</b>
	• National Integration Songs	20
	• Bhajans	15
	• Tulasivana kritis	15
	<b>Continuous Comprehensive Assessment (CCA)</b>	<b>25</b>
	• Practical assignment	5
	• Singing test	10

	• Notation	10
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## References

1. South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai 1973
2. Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016
3. Subramanya Bharati by S Vijaya Bharati, Publication Division, Ministry of Information and Broadcasting, 2014
4. Mystic Songs of Mira by V K Subramanian, Abhinav Publication, 2005

## SUGGESTED READINGS

1. [https://nama.co.in/keerthana/bhagavatha\\_detail.php?bhaid=MTQ3](https://nama.co.in/keerthana/bhagavatha_detail.php?bhaid=MTQ3)



**MGU-UGP (HONOURS)**

# Syllabus



# Mahatma Gandhi University Kottayam

Programme	BA(HONS) MUSIC-VOCAL					
Course Name	<b>MUSICAL FORMS II</b>					
Type of Course	DSC A					
Course Code	MG4DSCMVO200					
Course Level	200-299					
Course Summary	This course provides a comprehensive exploration of the musical forms of Carnatic music. It also provides a rigorous and in-depth examination of these forms, enabling students to gain a deeper appreciation of the music's beauty and complexity. Through a comprehensive exploration of kritis and varnams, the learners will gain a deeper understanding of the compositional genius and inherent beauty of rich musical tradition of Carnatic music					
Semester	<b>IV</b>	Credits			<b>4</b>	Total Hours
Course Details	Lecture	Tutorial	Practical	Others	<b>75</b>	
		<b>3</b>	<b>1</b>			
Pre-requisites, if any	Aptitude and Skill in Music					

### COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Analyze the structural elements of various Carnatic musical forms	An	2
2	Understands and absorbs the very essence of araga in deeper level by practicing the musical form varnam.	U	1
3	Render Varnas in different time measures	A	5

4	Compares and contrasts the structure of different ragas in mela and janyas by learning the musical form - kritis in eleven new ragas	E	4
5	Explore the emotional and aesthetic impact of kritis.	E	6
6	Analyze the structural elements of various Carnatic musical forms	An	2
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Application (Ap)			

### COURSE CONTENT

Module	Course description	Hrs	CO No.
1	Adi tala Varnas – Saveri & Hamsadhani	15	1, 2&3
2	Ata tala Varnas – Bhairavi & Kambhoji	20	1, 2&3
3	Compositions in the following major Ragas Sankarabharanam, Saveri, Kharaharapriya, Kambhoji	20	4&5
4	Compositions in the following minor Ragas (Any five) Madhyamavati, Ritigaula, Natta, Suddha Dhanyasi, Kanada, Valachi, Abhogi, Amritavarshini	20	4, 5&6
5	Teacher Specific Content		

### Teaching & Learning Approach

Classroom Procedure	Direct instruction	Active co-operative learning
	Interactive instruction	Presentation by individual & group learners

## Assessment

	Mode of Assessment	Marks
Assessment Types	<b>End Semester Evaluation (ESE) 2 hours</b>	<b>70</b>
	• Varnas	25
	• Compositions in Major Ragas	25
	• Compositions in Minor Ragas	20
	<b>Continuous Comprehensive Assessment (CCA)</b>	<b>30</b>
	• Practical Test paper	10
	• Viva voce	10
	• Assignment	10

## References

1. South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai 1973
2. Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016
3. The Spiritual Heritage of Tyagaraja: C Ramanujachari, The President Sri Ramakrishna, 2001

## SUGGESTED READINGS

1. Compositions of Mudduswami Dikshitar by T K Govinda Rao, Ganamandir Publications, 2003, Devine books, Delhi



# Mahatma Gandhi University Kottayam

Programme	BA(HONS) MUSIC-VOCAL					
Course Name	<b>MUSICAL FORMS III</b>					
Type of Course	DSC A					
Course Code	MG4DSCMVO201					
Course Level	200-299					
Course Summary	<p>This course will provide an in-depth exploration of two essential musical forms in Carnatic music; Varnas and Kritis. Learners will gain a comprehensive understanding of the theoretical and practical aspects of these forms, including the structure, melodic and rhythmic intricacies, and performance techniques of Varnas and the rich history, thematic variations and compositional nuances of Kritis. Varnas and Kritis are considered as scholarly compositions in Carnatic music tradition. Understanding these forms is crucial for a learner seeking a deeper knowledge of this rich musical heritage.</p>					
Semester	<b>IV</b>	Credits			<b>4</b>	Total Hours/ Week
Course Details		Lecture	Tutorial	Practical	Others	
			<b>3</b>	<b>1</b>		<b>75</b>
Pre-requisites, if any	Aptitude and Skill in Music					

### COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Analyze the structure and thematic content of Varnas and Kritis.	An	2

2	Develop practical skills in performing Varnasand Kritis	S	4
3	Identify the stylistic differences between Varnas and Kritis	R	1
4	Observe the role of Varnas in music training	U	2
5	Gain a deeper appreciation for the beauty and complexity of Carnatic music	Ap	5

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

### COURSE CONTENT

Module	Course description	Hrs	CO No.
1	Adi tala Varna - Navaragamalika	15	1 & 2
2	Ata tala Varnas – Kanada & Sankarabharanam	20	2,3 & 4
3	Compositions in the following Melakarta Ragas Charukesi, Shanmukhapriya, Harikambhoji,	20	5, 6 & 7
4	Compositions in the following Janya Ragas Poorvilakyani, Sreeranjani, Bhairavi, Nattakurinji, Khamas	20	5, 6 & 7
5	Teacher Specific Content		

## Syllabus

### Teaching & Learning Approach

<b>Classroom Procedure</b>	Direct instruction	Active co-operative learning
	Interactive instruction	Presentation by individual & group learners



## Assessment

	Mode of Assessment	Marks
Assessment Types	<b>End Semester Evaluation (ESE) - 2 hours</b>	<b>70</b>
	• Varnas	25
	• Compositions in Melakarta Ragas	25
	• Compositions in Janya Ragas	20
	<b>Continuous Comprehensive Assessment (CCA)</b>	<b>30</b>
	• Practical Test paper	10
	• Viva voce	10
	• Assignment	10

## References

1. South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai 1973
2. Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016
3. The Spiritual Heritage of Tyagaraja: C Ramanujachari, The President Sri Ramakrishna, 2001

## SUGGESTED READINGS

4. Compositions of Mudduswami Dikshitar by T K Govinda Rao, Ganamandir Publications, 2003, Devine books, Delhi



# Mahatma Gandhi University Kottayam

Programme	BA(HONS) MUSIC-VOCAL					
Course Name	<b>THEORETICAL PERSPECTIVES – III</b>					
Type of Course	DSE					
Course Code	MG4DSEMVO200					
Course Level	200-299					
Course Summary	<p>South Indian music is renowned for its intricate and expressive ornamentation. This course delves into the nuances of prosodic beauties, decorative angas, notation, and Gamakas, equipping students with the knowledge and skills to appreciate and perform Carnatic music at an advanced level. These elements enhance the expressiveness, beauty, and complexity of this system of music. Understanding and applying these embellishments and techniques is very essential for both performers and listeners to fully appreciate the beauty and depth of this musical tradition.</p>					
Semester	<b>IV</b>	Credits			<b>4</b>	Total Hours/ Week
Course Details	Lecture	Tutorial	Practical	Others		
	<b>3</b>	<b>1</b>			<b>60</b>	
Pre-requisites, if any	Aptitude and Skill in Music					

Syllabus

### COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Analyze the structure and thematic content of Varnas and Kritis	An	2

2	Explore the historical context and evolution of these musical forms	E	6
3	Explain the concept of prosodic beauties in Carnatic music.	R	1
4	Analyze the use of prosodic beauties in Carnatic music compositions	An	2
5	Describe the role of decorative angas in Carnatic music	E	4
6	Apply Solfa notation to read and write musical phrases	A	10
7	Identify the concept of gamaka and its role in Carnatic music.	R	
<i>Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Application (Ap)</i>			

### COURSE CONTENT

Module	Course description	Hrs	CO No.
1	Musical Forms Varnam and its Varieties Kritis and Kirtanas	15	1&2
2	Decorative Angas in Compositions Swarasahithyam, Madhyamakala sahithya, Chittaswara, Solkettu swaras, Sangatis Prosodic Beauties in Compositions Prasa and its varieties, Yathi and its varieties, Yamakam and Swarakshara	20	3, 4&5
3	Notation or Musicography 3.1 Signs and symbols used in notation system 3.2 Notate a simple Kriti set to Adi or Rupaka tala	20	6
4	Gamakas 4.1 Dasavidha Gamakas 4.2 Panchadasa Gamakas	20	7
5	Teacher Specific Content		

## Teaching & Learning Approach

<b>Classroom Procedure</b>	Direct instruction	Active co-operative learning
	Interactive instruction	Seminar Presentation
	Group Discussion	Chart

## Assessment


<b>Assessment Types</b>	<b>Mode of Assessment</b>		<b>Marks</b>
		<b>End Semester Evaluation (ESE)</b>	<b>[Two Hours]</b>
	• Very Short answer type questions	[1x6]	6
	• Short answer questions (7 out of 10)	[2x7]	14
	• Short Essay (2 out of 4)	[10x2]	20
	• Long Essay (2 out of 4)	[15x2]	30
	<b>Continuous Comprehensive Assessment (CCA)</b>		<b>30</b>
	• Problem based Assignment		10
	• Theory Test Paper		10
	• Seminar presentation		10

## References

1. South Indian Music by Prof. P Sambamoorthy
2. Dictionary of South Indian Music and Musicians by Prof. P Sambamoorthy
3. History of Indian Music by Prof. P Sambamoorthy
4. Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath
5. Splendour of South India Music by Dr. P T Chelladurai
6. Sangita Nighantu by Dr. V T Sunil

## SUGGESTED READINGS

1. Elements of Western music for students of Indian Music by Prof. P Sambam

	<h1>Mahatma Gandhi University</h1> <h2>Kottayam</h2>					
Programme	BA(HONS) MUSIC-VOCAL					
Course Name	<b>VARNAS &amp; KRITIS</b>					
Type of Course	DSC B					
Course Code	MG4DSCMVO202					
Course Level	200-299					
Course Summary	<p>This course delves into the practical application of five fundamental building blocks of Carnatic music compositions: Varna, Kriti, Pada, Javali, and Tillana. Each element plays a crucial role in shaping the rich tapestry of South Indian classical music. Each element reveals a unique facet, creating a holistic picture of Carnatic music. The compositions of Subramnya Bharati included in this course look into the power of language and creativity to foster understanding, harmony, and unity in a diverse nation</p>					
Semester	IV	Credits			4	Total Hours/ Week
Course Details		Lecture	Tutorial	Practical	Others	
		3	1			75
Pre-requisites, if any	Aptitude and Skill in Music					

## Syllabus

### COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Possess a strong foundation in Varna	U	1
2	Perform Kriti pieces, understanding their structure, Bhava and other elements	S	5

3	Explore and perform the devotional essence of Pada	A	5
4	Tackle the challenges of Javali, showcasing their ability to narrate and captivate through dance.	S	4
5	Achieve the technical demands of Tillana, with the rhythmic and expressive prowess.	A	2
<i>Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Application (Ap)</i>			

### COURSE CONTENT

Module	Course description	Hrs	CO No.
1	Adi tala Varnas Hamsadvani and Sri raga	15	1&2
2	Simple Kritis Kalyani, Madhyamavati, Hamsanandi, Bilahari	20	3&6
3	Bhajan – 2 Nos	20	4
4	Padam / Javali / Tillana – 1 each	20	4&5
5	Teacher Specific Content		

## Teaching & Learning Approach

Classroom Procedure	Direct instruction	Active co-operative learning
	Interactive instruction	Presentation by individual & group learners



## Assessment

	Mode of Assessment	Marks
Assessment Types	<b>End Semester Evaluation (ESE) - 2 hours</b>	<b>70</b>
	• Varnas	25
	• Simple Kritis	15
	• Padam & Bhajans	20
	• Javali & Tillana	10
	<b>Continuous Comprehensive Assessment (CCA)</b>	<b>30</b>
	• Practical Test paper	10
	• Viva voce	10
	• Assignment	10

## References

1. South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai 1973
2. Carnatic Music Reader Part 4 by Dr. Bhagyalekshmi, CBH Publications, Thiruvananthapuram
3. Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016

## SUGGESTED READINGS

1. Traditions of Indian music by Dr. Gowri Kuppaswami and Dr. M Hariharan
2. Sangeetha Sasthra Praveshika (Mal) by S. Venkatasubramonya Iyer, Kerala Bhasha Institute, 2021





# Mahatma Gandhi University Kottayam

Programme						
Course Name	<b>MANODHARMA SANGITA I</b>					
Type of Course	SEC					
Course Code	MG4SECMVO200					
Course Level	200-299					
Course Summary	This course will explore the concept of Manodharma sangita in Carnatic music. Manodharma sangita is a form of improvised music that is created on the spot during the performance. It is a showcase of the performer's creativity, imagination, and technical skill. It is the form of music that allows the performer to express their individuality and creativity. It is also the form of music that is most challenging and rewarding to learn and perform					
Semester	<b>IV</b>	Credits			<b>3</b>	Total Hours/ Week
Course Details	Lecture	Tutorial	Practical	Others	<b>45</b>	
Pre-requisites, if any	Aptitude and Skill in Music (HONOURS)					

## COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Identify the basic principles of raga and tala	R	1
2	Describe the different forms of Manodharmasangita	E	4
3	Demonstrate the techniques and skills required to perform Manodharma sangita	A	4
4	Acquire the skill to perform different forms of Manodharma Sangita used in Carnatic music	S	5

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

## COURSE CONTENT

Module	Course description	Hrs	PO No.
1	Detailed Raga Alapana, Niraval and Kalpana svaras for the following ragas Sankarabharanam & Pantuvarali	15	1, 2&4
2	Brief Raga alapana and Kalapana Svaras for the following ragas Hindolam & Hamsadhvani	15	1, 2&4
3	Kalapana Svaras for the following ragas Mayamalavagaula, Chakravakam, Shanmukhapriya, Sreeranjani and Arabhi	15	3&4
4	Teacher Specific Content		

## Teaching & Learning Approach

Classroom Procedure	Direct instruction	Active co-operative learning
	Interactive instruction	Presentation by individual & group learners

## Assessment

	Mode of Assessment	Marks
	<b>End Semester Evaluation (ESE) - 1.5 hours</b>	<b>50</b>
	• Elaborate Raga alapana	20
	• Brief Raga alapana	15

<b>Assessment Types</b>	• Kalpana Svaras	15
	<b>Continuous Comprehensive Assessment (CCA)</b>	<b>25</b>
	• Practical assignment	10
	• Singing test Paper	10
	• Viva Voce	5

## References

1. South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai 1973
2. Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016
3. Techniques of Manodharma Swara Singing Made Easy: N P Ramaswamy, Divine Books. Delhi 2002
4. Swara Sancharas of Popular Janya Ragas: N.P. Ramaswamy, Sangita Vidwan, Divine Books. Delhi 2005
5. A Rational Approach to Manodharma Sangitam by Dr. Radha Venkatachalam, Music Education Trust, Delhi 2001
6. Pedagogical aspects of Manodharma Sangitam in Karnatic Classical Music by Dr. K Kanaka Durga, Blue Rose Publishers 2022

## SUGGESTED READINGS

1. Ragalaksana sangraha: (Collection of Raga Descriptions): From Treatises on Music of the Mela Period with Translation and Notes: Hema Ramanathan, N Ramanathan, Divine Books. Delhi 2004
2. Raganidhi 4 volumes, by B Subba Rao, Music Academy, Madras, 1993
3. Kalpana Swaram Advanced Lessons (DVD) by TR Subramanyam, SONY DADC Delhi, 2008



# Mahatma Gandhi University Kottayam

Programme						
Course Name	<b>INTER-DISCIPLINARY STREAMS OF MUSIC II</b>					
Type of Course	VAC					
Course Code	MG4VACMVO200					
Course Level	200-299					
Course Summary	<p>This course explores the diverse ways in which music intersects with other disciplines, providing students with a comprehensive understanding of music's role in society and culture. This course aims to equip students with the knowledge and critical thinking skills needed to appreciate the literary, theological, and cultural significance of Ashtapadi songs. It also focuses into the heart and soul of Tamil devotional literature, exploring the Tirupugazh hymns. Tillana, a traditional South Indian dance form characterized by its intricate rhythmic patterns, Bhajan, a simple musical form in Carnatic music and musical analysis of patriotic songs composed by Subramanya Bharati are also included in this course.</p>					
Semester	<b>IV</b>		Credits		<b>3</b>	Total Hours/ Week
Course Details	Lecture	Tutorial	Practical	Others		
		<b>3</b>				<b>45</b>
Pre-requisites, if any	Aptitude and Skill in Music					

### COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Analyze the literary and poetic features of the Ashtapadi	An	2

2	Understand the historical and cultural context of the Ashtapadi.	U	1
3	Gain a comprehensive understanding of the Tirupugazh hymns, including their historical context, philosophical underpinnings, and artistic expressions.	U	2
4	Develop a deeper appreciation for Tamil devotional literature and its impact on South Indian culture and spirituality.	Ap	2
5	Foster a deeper appreciation for Tamil culture and traditions.	Ap	2
6	Identify Tillana's rhythmic complexities and technical nuances	R	1
7	Possess a deeper understanding of the concept of national integration and its historical context.	U	1
<i>Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Application (Ap)</i>			

### COURSE CONTENT

Module	Course description	Hrs	CO No.
1	1.1 Ashtapadi – 2 Nos 1.2 Tirupugazh – 2 Nos	15	1,2&3
2	Tillanas of Lalgudi Jayaram – 2 Nos	15	6
3	Patriotic songs by Subramanya Bharati – 2 Nos	15	3,4&5
4	Teacher Specific Content		

### Teaching & Learning Approach

<b>Classroom Procedure</b>	Direct instruction	Active co-operative learning
	Interactive instruction	Presentation by individual & group learners

## Assessment

Assessment Types	Mode of Assessment	Marks
	<b>End Semester Evaluation (ESE)- 1.5 hours</b>	<b>50</b>
	• Ashtapadi & Tirupugazh	20
	• Tillanas of Lalgudi	15
	• Patriotic songs by Bharatiyar	15
	<b>Continuous Comprehensive Assessment (CCA)</b>	<b>25</b>
	• Practical assignment	10
	• Singing test paper	10
	• Viva Voce	5

## References

1. South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai 1973
2. Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016
3. Gitagovinda of Jayadeva by Dr. Sujatha Mohan and Dr. Sharda Narayanan, Pratheepa Prasuram
4. Grandeur of Tiruppugazh by S R S Iyer, Bharatiya Vidya Bhavan, 1996
5. Lalgudi's Creations by Lakshmi Anand, 2022
6. Subramanya Bharati by S Vijaya Bharati, Publication Division, Ministry of Information and Broadcasting, 2014

# Syllabus

## SUGGESTED READINGS

1. Lalgudi Jayaraman's Varnams and Tillanas (Audio CD) by various Artist, Laya Music
2. An Incurable Romantic: The Musical Journey of Lalgudi Jayaraman by Lakshmi Devnath, Harper Collins Publishers 2013
3. Mystic Songs of Mira by V K Subramanian, Abhinav Publication, 2005





# Mahatma Gandhi University Kottayam

Programme	BA(HONS) MUSIC-VOCAL					
Course Name	<b>INTERNSHIP</b>					
Type of Course	INT					
Course Code	MG4INTMVO200					
Course Level	200-299					
Course Summary	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.					
Semester	<b>IV</b>	Credits			<b>2</b>	Total Hours
Course Details	Lecture	Tutorial	Practical	Others	<b>60</b>	
Pre-requisites, if any	Aptitude and Skill in Music					

### COURSE OUTCOMES (CO)

Upon successful completion of the Internship, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Gain firsthand experience in a professional music setting, learning about industry operations, practices, and terminology	U	1
2	Develop essential workplace skills like communication, teamwork, time management, and problem-solving.	S	5



3	Encourage students to take initiative, be resourceful, and learn independently	A	5
4	Help students solidify their career goals in music, build a network of contacts, and potentially gain references for future jobs	U	2
<i>Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Application (Ap)</i>			

Suggested activities of the following or similar activities may be done by the students and a report on the same should be produced

<b>Activities</b>	Hands-on training	Short Research Project
	Seminar attendance	Music Festival Attendance
	Study of the music enterprises	Social projects
	Study certain institutions associated with music	

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

	<b>Mode of Assessment</b>	<b>Marks</b>
<b>Assessment Types</b>	<b>End Semester Evaluation (ESE)</b>	<b>35</b>
	• 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
	<b>Continuous Comprehensive Assessment (CCA)</b>	<b>15</b>
	• Activity logbook	5
	• Evaluation report of Internship Supervisor	5
	• Attendance	5



# Mahatma Gandhi University Kottayam

Programme	BA(HONS) MUSIC-VOCAL					
Course Name	<b>THEORETICAL PERSPECTIVES - IV</b>					
Type of Course	DSC A					
Course Code	MG5DSCMVO300					
Course Level	300-399					
Course Summary	Carnatic music is composed of a variety of musical forms, each with its own unique characteristics. Musical forms are the backbone of Carnatic music. Each form has its own unique purpose and serves to showcase different aspects of music. Carnatic music is a complex and fascinating art form that has been passed through generations of musicians. Its rich history, diverse musical forms and brilliant composers and musicians make it a unique and valuable contribution to the world of music					
Semester	V	Credits			4	Total Hours/ Week
Course Details		Lecture	Tutorial	Practical	Others	
		3	1			60
Pre-requisites, if any	Aptitude and Skill in Music					

## COURSE OUTCOMES (CO) *Syllabus*

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Explain the features of different musical forms	<b>U</b>	2
2	Execute the process of Modal Shift of Tonic	<b>A</b>	4
3	Analyze the application of Grahabheda	<b>An</b>	2

4	Summarise the contributions of composers and musicians	U	2
5	Achieve the skill to differentiate various ragas	S	5
<i>Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Application (Ap)</i>			

### COURSE CONTENT

Module	Course description	Hrs	CO No.
1	Lakshana of Musical Forms: Ragamalika, Padam, Javali & Tillana	15	1
2	Modal Shift of Tonic – Its Application 2.1 Murchanakaraka Melas Manodharma Sangita Ragalapana 2.2 Niraval 2.3 Kalpana Svaras	10	2&3
3	Ragalakshana: Harikamboji, Kharaharapriya, Pantuvarali & Shanmukhapriya 3.1 Reetigaula, Nattakurinji, Kanada, Khamas, Sreeranjani & Valachi	15	5
4	Life sketches and Musical Contributions of following composers & musicians Neelakanta Sivan, T. Lakshmanan Pillai, Dr.Muthayya Bhagavata, Neelakanta Sivan, Papanasam Sivan and Irayimman Tampi	20	4
5	Teacher Specific Content		

### Teaching & Learning Approach

Classroom Procedure	Direct instruction	Active co-operative learning
	Interactive instruction	Seminar Presentation
	Group Discussion	Chart

## Assessment

Assessment Types	Mode of Assessment		Marks
	<b>End Semester Evaluation (ESE)</b>	<b>[Two Hours]</b>	<b>70</b>
• Very Short answer type questions	[1x6]	6	
• Short answer questions (7 out of 10)	[2x7]	14	
• Short Essay (2 out of 4)	[10x2]	20	
• Long Essay (2 out of 4)	[15x2]	30	
<b>Continuous Comprehensive Assessment (CCA)</b>		<b>30</b>	
• Problem based Assignment		10	
• Theory Test Paper		10	
• Seminar presentation		10	

## References

1. South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai 1973
2. Dictionary of Indian music and Musicians by Prof P Sambamoorthy, The Indian Music Publishing House, Chennai 1952
3. Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016
4. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, Chennai 1991
5. Great Composers by Prof P Sambamoorthy (Vol. I & II), The Indian Music Publishing House, Chennai 1960
6. Sangeetha Nighantu by Dr. Sunil V T, DC Books, Kottayam 2012

## SUGGESTED READINGS

1. Sangeetha Sasthra Praveshika (Mal) by S. Venkitasubramonya Iyer, Kerala Bhasha Institute, 2021
2. Great Composers of Indian Music – Their contributions and Life Styles by Dr. Gowri Kuppuswamy & Dr. Hariharan, B R Rhythms, New Delhi 2015



# Mahatma Gandhi University Kottayam

Programme	BA(HONS) MUSIC-VOCAL				
Course Name	<b>THEORETICAL PERSPECTIVES-V</b>				
Type of Course	DSC A				
Course Code	MG5DSCMVO301				
Course Level	300-399				
Course Summary	This course provides an introduction to the rich tradition of Kathakali and Hindustani music. The learners will gain an understanding of the history, theory, and practice of these unique forms. They will learn about the various instruments used in Kathakali and Hindustani music, as well as the different ragas and talas that are central to these systems. This course also focuses the distinctive features of ancient Tamil music and Folk music.				
Semester	<b>V</b>	Credits		<b>4</b>	Total Hours/ Week
Course Details	Lecture	Tutorial	Practical	Others	
	<b>3</b>	<b>1</b>			<b>60</b>
Pre-requisites, if any	Aptitude and Skill in Music				

### COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Dmains	PO No
1	Identify the key characteristics of Kathakalimusic and Hindustani music	R	1
2	Describe the history and development of each tradition	E	4
3	Analyze and interpret examples of Kathakalimusic and Hindustani music	An	2
4	Illustrate the aesthetics, techniques, and expressive potential of Kathakali and Hindustani music	An	5

5	Identify key features of ancient Tamil Music	R	1
6	Explain the role of music in Ancient Tamils	U	4
7	Exemplifying the characteristics of folk music	U	4
<i>Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Application (Ap)</i>			

### COURSE CONTENT

Module	Course description	Hrs	CO No.
1	An outline knowledge of Kathakali Music Ragas, talas and instruments used in Kathakali Music.	15	1&2
2	Study of Musical forms in Hindustani Music - Dhrupad, Khayal, Thumri, Tappa, Tarana. Study of Ten Thaats. Instruments used in Hindustani Music – Sitar, Sarod, Sarangi, Tabla and Pakhawaj.	15	3&4
3	Raga classification in ancient Tamil Music.	15	5
4	Folk Music - Classification Instruments used in Folk Music.	15	6, 7&8
5	Teacher Specific content		

### Teaching & Learning Approach

<b>Classroom Procedure</b>	Direct instruction	Active co-operative learning
	Interactive instruction	Seminar Presentation
	Group Discussion	Chart

	Mode of Assessment	Marks
	<b>End Semester Evaluation (ESE) [Two Hours]</b>	<b>70</b>
	• Very Short answer type questions [1x6]	6



<b>Assessment Types</b>	• Short answer questions (7 out of 10) [2x7]	14
	• Short Essay (2 out of 4) [10x2]	20
	• Long Essay (2 out of 4) [15x2]	30
	<b>Continuous Comprehensive Assessment (CCA)</b>	<b>30</b>
	• Problem based Assignment	10
	• Theory Test Paper	10
	• Seminar presentation	10

## References

1. The Enchanting World of Kerala's Traditional Dance-Drama. By Narayana Menon, Abhinav Publications 2006
2. Kathakali Vijnana Kosam by Aymanam Krishna Kaimal
3. Dictionary of Hindustani Classical Music by Chaudhuri Bimalkanta Roy, Motilal Banarsidass Publications, Delhi
4. A Treatise on Hindustani Music by Lalita Ramakrishna, Shubhi Publication, Gurgaon 2017
5. A century of Tamil music: A chronicle of the gramophone and its impact by S. Ramanathan (Vol. 1). East and West Books Private Limited.2005
6. The art of Tamil music by Subramanian R, Indian Music Academy, 1997
7. Folklore of Kerala by Kavalam Narayana Panicker, National Book Trust, 1991

# Syllabus

## SUGGESTED READINGS

1. Carnatic music and Tamils-T.V. Kuppaswami, Varunodaya Publications, 2017
2. Folk India: A Comprehensive study of Indian Folk Music and Culture by Manorama Sharma, Sandeep Prakasan, 2004
3. The History of Tamil Music by Salem S. Jeyalakshmi, University of Madras, 2006
4. Sangita Nighantu by Dr. Sunil V T, D C Books, Kottayam, 2012





# Mahatma Gandhi University Kottayam

Programme	BA(HONS) MUSIC-VOCAL					
Course Name	<b>MUSICAL FORMS IV</b>					
Type of Course	DSE					
Course Code	MG5DSEMVO300					
Course Level	300-399					
Course Summary	This course is designed to introduce students to the rich and diverse world of Kritis, a musical form of Carnatic music tradition. Students will learn to identify different types of Kritis, analyze their musical elements, and perform them with proper vocal technique and expression. It also provides an introduction to Kathakali padas, songs in the complex and beautiful dance-drama. Apart these, the structure and musical elements of Padavarnas are also dealt with in this course.					
Semester	V	Credits			4	Total Hours/ Week
Course Details		Lecture	Tutorial	Practical	Others	
Pre-requisites, if any	Aptitude and Skill in Music					75

## COURSE OUTCOMES (CO)

# Syllabus

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Identify different types of Kritis based on their musical structure and content.	R	1
2	Analyze the musical elements of Kritis, including raga, tala, and lyrics.	An	2

3	Perform Kritis with proper vocal technique and expression.	S	4
4	Analyze the structure and basic principles of Kathakali padas	An	2
5	Gain a comprehensive knowledge of the structure, composition, and performance aspects of Padavarna	U	2
<i>Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate I, Create (C), Skill (S), Interest (I) and Application (Ap)</i>			

### COURSE CONTENT

Module	Course description	Hrs	CO No.
1	Kritis for the following Mela ragas Simhendramadhyamam & Todi	20	1,2&3
2	Kritis in Major and Minor Janya ragas Kedaragaula, Begada, Bahudari, Athana, Hamsanadam, Vasanta, Suddha Saveri, Kapi & Saranga	20	1, 2&3
3	Kathakali Pada – 1	20	4
4	Padavarna – 1	15	5
5	Teacher Specific content		

### Teaching & Learning Approach

<b>Classroom Procedure</b>	Direct instruction	Active co-operative learning
	Interactive instruction	Presentation by individual & group learners

## Assessment

Assessment Types	Mode of Assessment	Marks
	<b>End Semester Evaluation (ESE) - 2 hours</b>	<b>70</b>
	• Kritis in Mela ragas	20
	• Compositions in Major & Minor Ragas	25
	• Kathakali Pada & Pada varna	25
	<b>Continuous Comprehensive Assessment (CCA)</b>	<b>30</b>
	• Practical Test paper	10
	• Viva voce	10
	• Assignment	10

## References

1. South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai 1973
2. Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016
3. Carnatic Music Reader Part 2 by Dr. Bhagyalekshmi, CBH Publications, Thiruvananthapuram 2010
4. The ragas of Carnatic music. N.S. Ramachandran, University of Madras, 1938
5. Carnatic Music Compositions – An Index by Dr. Bhagyalekshmi, CBH Publications, Thiruvananthapuram 2014

## SUGGESTED READINGS

1. Eenavum Thalavum by L S Rajagopalan, Kerala Kalamandalam Publication
2. Chittappeduthiya Kathakalipadangal



# Mahatma Gandhi University Kottayam

Programme	BA(HONS) MUSIC-VOCAL					
Course Name	<b>POST TRINITY COMPOSERS</b>					
Type of Course	DSE					
Course Code	MG5DSEMVO301					
Course Level	300-399					
Course Summary	<p>This course delves into the vibrant world of Carnatic music, exploring the remarkable contributions of the post-Trinity composers, a period that flourished from the mid-18th to the early 20th century. Following the golden era of the Trinity composers, this era witnessed a surge of creativity and innovation, shaping the foundations of Carnatic music as we know it today. Studying this era offers a deeper understanding of Carnatic music's compositional styles, and cultural significance. By studying these works, students will gain a valuable perspective on the rich history and vibrant present of Carnatic music.</p>					
Semester	<b>V</b>	Credits			<b>4</b>	Total Hours/ Week
Course Details		Lecture	Tutorial	Practical	Others	
			<b>3</b>	<b>1</b>		<b>75</b>
Pre-requisites, if any	Aptitude and Skill in Music					

### COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Identify and analyze the unique styles and contributions of prominent Post-Trinity composer	R	1
	Perform the compositions of various composers of post-Trinity period	S	5

3	Explore the diverse musical forms and compositions that emerged during this period	E	4
4	Gain insights into the theoretical and practical underpinnings of Carnatic music, including raga structure, tala patterns, and melodic improvisation	U	2
5	Gain a deeper appreciation of Carnatic music's intricacies and the creative genius of its composers	U	2
6	Demonstrates contemporary relevance and adaptations of post-Trinity music	A	5

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

### COURSE CONTENT

Module	Course description	Hrs	PO No.
1	Kritis of Pattanam Subrahmanya Iyer and Ramnad Srinivasa Iyengar (One each)	15	1,2,3,4 &5
2	Kritis of Ramaswami Sivan & Maha Vaidyanatha Iyer (one each) Kritis of Muthiah Bhagavatar, Vina Kuppayyar & GNB (One each)	20	1,2,3,4 &5
3	Kritis of Irayimman Tampi, K C Kesava Pilla & Mahakavi Kuttamath (One Each)	20	1,2,3,4 &5
4	Kritis of Papanasam Sivan & Neelakanta Sivan (One each)	20	1,2,3,4 &5
5	Teacher Specific content		

### Teaching & Learning Approach

<b>Classroom Procedure</b>	Direct instruction	Active co-operative learning
	Interactive instruction	Presentation by individual & group learners

## Assessment

Assessment Types	Mode of Assessment	Marks
	<b>End Semester Evaluation (ESE)</b>	<b>70</b>
	• Kritis of Pattanam Subrahmanya Iyer and Ramnad Srinivasa Iyengar	10
	• Kritis of Ramaswami Sivan & Maha Vaidyanatha Iyer	10
	• Kritis of Muthiah Bhagavatar, Vina Kuppayyar & GNB	20
	• Kritis of Irayimman Tampi, K C Kesava Pilla & Mahakavi Kuttamath	15
	• Kritis of Papanasam Sivan & Neelakanta Sivan	15
	<b>Continuous Comprehensive Assessment (CCA)</b>	<b>30</b>
	• Practical Test paper	10
	• Viva voce	10
	• Assignment	10

## References

1. South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai 1973
2. Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016
3. Carnatic Music Compositions – An Index by Dr. Bhagyalekshmi, CBH Publications, Thiruvananthapuram 2014
4. Sri Patnam Subramanya Iyer (With Notation) by A S Panchapakesa Iyer, Ganamrutha Panchuram Publication, Chennai, 2013
5. Nilakanta Sivan's Compositions by PL Saraswathy Ram. CBH Publications, Thiruvananthapuram 1990
6. Veena Kuppayyar by Jesse Russell & Ronald Cohn, Book on demand, 2012
7. Compositions of sangeetha kalanidhi G. N. Balasubramaniam published by GNB Foundation Chennai 2005
8. <https://musicresearchlibrary.net/omeka/items/show/3422>



9. [https://www.shanlaxjournals.in/pdf/ASH/V1N4/Ash\\_V1\\_N4\\_004.pdf](https://www.shanlaxjournals.in/pdf/ASH/V1N4/Ash_V1_N4_004.pdf)

#### SUGGESTED READINGS

1. Rare Compositions of Pattanam Subrahmanya Iyer Ramnad Srinivasa Iyengar: Kalandhi Mudikondan C Venkatrama Iyer and B Krishnamurti by Pattanam Cupiramaniya Ayyar, Music Academi, Chennai 1971
2. Athishaya Vara Prasadini: Lyrics and Detailed Notation in English for 50 Carnatic Music Songs of 24 Composers by Maragatham Ramaswami, Ragamalika School of Music LLC, 2022
3. <https://www.jetir.org/view?paper=JETIR2109085>
4. <https://www.amazon.in/Harikesanallur-Bhagavathar-Composition-Shyamala-Venkateswaran/dp/B00OW7E26U>
5. <https://musicresearchlibrary.net/omeka/items/show/2978>
6. <https://www.swathithirunal.in/life.htm>



**MGU-UGP (HONOURS)**

# Syllabus





# Mahatma Gandhi University Kottayam

Programme	BA(HONS) MUSIC-VOCAL					
Course Name	<b>COMPOSITIONS OF KERALA COMPOSERS</b>					
Type of Course	DSE					
Course Code	MG5DSEMVO302					
Course Level	300-399					
Course Summary	This course will explore the rich and diverse world of Kerala music, focusing on the compositions of some of the state's most renowned composers. Students will gain insights into the unique musical styles and traditions of Kerala, as well as the cultural and historical context that shaped them. Through lectures, discussions, and listening sessions, students will develop a deep appreciation for the beauty and complexity of Kerala music. Studying the compositions of Kerala composers offers a unique opportunity to learn about the state's cultural history.					
Semester	<b>V</b>	Credits			<b>4</b>	Total Hours/ Week
Course Details	Lecture	Tutorial	Practical	Others	<b>60</b>	
Pre-requisites, if any	Aptitude and Skill in Music					

## COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Identify and discuss the major musical styles of Kerala	R	1
2	Gain comprehensive knowledge of the contributions of key Kerala composers	U	2
3	Analyze the unique features of music of Kerala	An	2

4	Perform compositions of Kerala composers	S	4
<i>Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Application (Ap)</i>			

### COURSE CONTENT

Module	Course description	Hrs	CO No.
1	Compositions of K C Kesava Pilla 2 Nos	15	1,2,3,4 &5
2	Composition of Mahakavi Kuttamath & MD Ramanthan (One each)	15	1,2,3,4 &5
3	Compositions of Irayimman Tampi 2 Nos	15	1,2,3,4 &5
4	Composition of Puthukkodu Krishna Moorthy 1 No	15	1,2,3,4 &5
5	Teacher Specific Content		

### Teaching & Learning Approach

Classroom Procedure	Direct instruction	Active co-operative learning
	Interactive instruction	Presentation by individual & group learners

### Assessment

# Syllabus

Assessment Types	Mode of Assessment	Marks
		<b>End Semester Evaluation (ESE) -2 hours</b>
	• Compositions of KC Kesava Pilla	15
	• Composition of Kuttamath & MDR	25
	• Compositions of Irayimman Tampi	20
	• Composition of Puthukkodu Krishna	10

	Moorthy	
	<b>Continuous Comprehensive Assessment (CCA)</b>	<b>30</b>
	• Practical Test paper	10
	• Viva voce	10
	• Assignment	10

## References

1. Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016
2. Carnatic Music Compositions – An Index by Dr. Bhagyalekshmi, CBH Publications, Thiruvananthapuram 2014

## SUGGESTED READINGS

1. Kerala Sangitam by V Madhavan Nair, D C Books, Kottayam 2003
2. Travancore Music, Musicians and Composers by T Lakshmana Pillai, Trivandrum 1918
3. Great Composers by Dr. Gowri Kuppaswamy & Dr. Hariharan, B R Rhythms, New Delhi 2016
4. Irayimman Tampi (Mal) by Dr. V S Sharma, University of Kerala, 2014
5. M D Ramanathan Meaningful Pauses by Dr. Madhu Vasudevan, D C Books, Kottayam 2015
6. Sampoorana Sangita Kritikal-Mahakavi K C Kesava Pilla,
7. Composers of Kerala, Article published in Sruti Magazine, September 2010

# Syllabus



# Mahatma Gandhi University Kottayam

Programme	BA(HONS) MUSIC-VOCAL					
Course Name	<b>MANODHARMA SANGITA II</b>					
Type of Course	SEC					
Course Code	MG5SECMVO300					
Course Level	300-399					
Course Summary	This course will explore the concept of Manodharma sangita in Carnatic music. Manodharma sangita is a form of improvised music that is created on the spot during the performance. It is a showcase of the performer's creativity, imagination, and technical skill. It is the form of music that allows the performer to express their individuality and creativity. It is also the form of music that is most challenging and rewarding to learn and perform.					
Semester	<b>V</b>	Credits			<b>3</b>	Total Hours/ Week
Course Details		Lecture	Tutorial	Practical	Others	
			<b>3</b>			<b>45</b>
Pre-requisites, if any	Aptitude and Skill in Music (HONOURS)					

## COURSE OUTCOMES (CO)

# Syllabus

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Identify the basic principles of raga and tala	R	1
2	Describe the different forms of Manodharmasangita	E	4
3	Demonstrate the techniques and skills required to perform Manodharma sangita	A	5

4	Acquire the skill to perform different forms of Manodharma Sangita used in Carnatic music	S	5
<i>Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Application (Ap)</i>			

### COURSE CONTENT

Module	Course description	Hrs	CO No.
1	Detailed Alapana, Niraval and Kalpana Swara - Kalyani, Kamboji and Kharaharapriya.	20	1,2,3&4
2	Brief Alapana and Kalpana swara – Poorvikalyani, Mohanam, Madhyamavathy, Amrithavarshini and Nattakurinji.	15	1,2,3&4
3	Kalpana swara – Abhogi, Valachi, Natta, Rithigoula and Khamas.	10	1,2,3&4
4	Teacher Specific Content		

### Teaching & Learning Approach

<b>Classroom Procedure</b>	Direct instruction	Active co-operative learning
	Interactive instruction	Presentation by individual & group learners

### Assessment

	Mode of Assessment	Marks
<b>Assessment Types</b>	<b>End Semester Evaluation (ESE) -1.5 hours</b>	<b>50</b>
	• Detailed Alapana, Niraval & Kalapana svara	25
	• Brief Alapana & Kalapana svara	15

	• Kalpana svara only	10
	<b>Continuous Comprehensive Assessment (CCA)</b>	<b>25</b>
	• Practical Test paper	10
	• Viva voce	10
	• Assignment	5

## References

1. South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai 1973
2. Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016
3. Techniques of Manodharma Swara Singing Made Easy: N P Ramaswamy, Divine Books. Delhi 2002
4. Swara Sancharas of Popular Janya Ragas: N.P. Ramaswamy, Sangita Vidwan, Divine Books. Delhi 2005
5. A Rational Approach to Manodharma Sangitam by Dr. Radha Venkatachalam, Music Education Trust, Delhi 2001
6. Pedagogical aspects of Manodharma Sangitam in Karnatic Classical Music by Dr. K Kanaka Durga, Blue Rose Publishers 2022

## SUGGESTED READINGS

1. Ragalaksana sangraha: (Collection of Raga Descriptions) : From Treatises on Music of the Mela Period with Translation and Notes : Hema Ramanathan, N Ramanathan, Divine Books. Delhi 2004
2. Raganidhi 4 volumes, by B Subba Rao, Music Academy, Madras, 1993
3. Kalpana Swaram Advanced Lessons (DVD) by TR Subramanyam, SONY DADC Delhi, 2008





# Mahatma Gandhi University Kottayam

Programme	BA(HONS) MUSIC-VOCAL					
Course Name	<b>THEORETICAL PERSPECTIVES VI</b>					
Type of Course	DSC A					
Course Code	MG6DSCMVO300					
Course Level	300-399					
Course Summary	<p>This course delves into the theoretical and practical foundations of Indian music through the lens of Lakshana Grandhas, ancient treatises that codified musical knowledge and practice. Alongside this theoretical foundation, the course will delve into the captivating world of Indian musical instruments, their unique construction, playing techniques, and roles in various musical genres. In addition to these, the lakshanas of different ragas included in this course will help the students for exploring the melodic possibilities within the raga framework. By delving into the theoretical and practical aspects of Indian music, this course aims to equip students with a comprehensive understanding and appreciation for this rich and diverse musical tradition.</p>					
Semester	<b>VI</b>	Credits			<b>4</b>	Total Hours/ Week
Course Details		Lecture	Tutorial	Practical	Others	
		<b>3</b>	<b>1</b>			<b>60</b>
Pre-requisites, if any	Aptitude and Skill in Music					

### COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Explain the role of Lakshana Grandhas in preserving and evolving the musical heritage of India	E	2



2	Estimates the contributions of different Vaggeyakaras of post Trinity period	U	2
3	Identify the construction, playing techniques, and tonal characteristics of key instruments like Mridangam, Nagasvaram and Flute etc.	R	1
4	Develop an understanding of the basic concepts of raga	U	2
5	Identify and differentiate between different ragas, based on their characteristic features such as their melodic phrases, ascending and descending patterns, and use of specific svaras and gamakas.	R & An	1
<i>Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Application (Ap)</i>			

### COURSE CONTENT

Module	Course description	Hrs	PO No.
1	Lakshana Grandhas in Music Natyasastra Sangita Ratnakara Chaturdandi Prakasika	15	1
2	Contributions of the following composers Pattanam Subramanya Iyer Ramanad Sreenivasa Iyengar Veena Kuppayyar Mysore Vasudevacharya Maha Vaidyanatha Iyer	20	1
3	Construction and playing techniques of the following instruments Mridangam, Nagasvaram, Flute	10	3
4	Ragalakshana of the following Todi, Simhendramadhyamam Kedaragaula, Athana, Begada, Bahudari, Ananda Bhairavi	15	4&5

## Teaching & Learning Approach

<b>Classroom Procedure</b>	Direct instruction	Active co-operative learning
	Interactive instruction	Seminar Presentation
	Group Discussion	Chart

## Assessment

	Mode of Assessment		Marks
	<b>Assessment Types</b>	<b>End Semester Evaluation (ESE)</b>	<b>[Two Hours]</b>
• Very Short answer type questions		[1x6]	6
• Short answer questions (7 out of 10)		[2x7]	14
• Short Essay (2 out of 4)		[10x2]	20
• Long Essay (2 out of 4)		[15x2]	30
<b>Continuous Comprehensive Assessment (CCA)</b>		<b>30</b>	
• Problem based Assignment			10
• Theory Test Paper			10
• Seminar presentation			10

## MGU-UGP (HONOURS)

### References

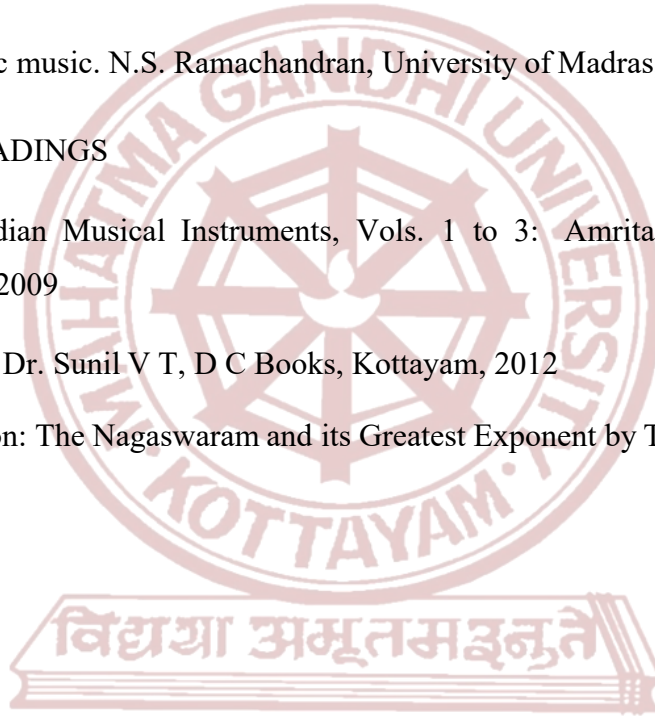
1. Treatise on Carnatic Music: Vidya Bhavani Suresh, Skanda Pub, 2007
2. Lakshana Granthas in Music by Dr. S Bhagyalakshmi, CBH Publications, Thiruvananthapuram 1999
3. Great Composers by Dr. Gowri Kuppaswamy & Dr. Hariharan, B R Rhythms, New Delhi 2016
4. Musical Instruments of India: Their History and Development by B. Chaithanya Deva, Munshiram Manohar Lal Publishers Pvt Ltd, New Delhi 1987
5. Mridangam - The King of Percussions by Dr. T V Gopalakrishnan, The Carnatic Book Centre, Chennai, 2010
6. Resounding Mridangam: The Majestic South Indian Drum by Erikavu Sunil, Amazon Digital

Services LLC – Kdp 2021

7. Great Composers by Prof P Sambamoorthy (Vol. I & II), The Indian Music Publishing House, Chennai 1960
8. Dictionary of Indian music and Musicians by Prof P Sambamoorthy, The Indian Music Publishing House, Chennai 1952
9. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publishers, Thiruvananthapuram, 2010
10. The ragas of Carnatic music. N.S. Ramachandran, University of Madras, 1938


#### SUGGESTED READINGS

1. Encyclopedia of Indian Musical Instruments, Vols. 1 to 3: Amrita Priyamvada, Anmol Publications, Delhi, 2009
2. Sangita Nighantu by Dr. Sunil V T, D C Books, Kottayam, 2012
3. Sounds of Celebration: The Nagaswaram and its Greatest Exponent by Terada Yoshitaka



**MGU-UGP (HONOURS)**

# Syllabus

		<h1>Mahatma Gandhi University</h1> <h2>Kottayam</h2>			
Programme	BA(HONS) MUSIC-VOCAL				
Course Name	<b>THEORETICAL PERSPECTIVES VII</b>				
Type of Course	DSC A				
Course Code	MG6DSCMVO301				
Course Level	300-399				
Course Summary	This course aims to equip students with a comprehensive understanding and appreciation of the unique compositional style and significance of group kritis by the musical Trinity of South India and Swati Tirunal. Exploring the use of Mudras in musical compositions, added to this course, will offer a fascinating and enriching learning experience, delving into the intersection of music, gesture, and symbolism.				
Semester	VI		Credits		Total Hours
			4		
Course Details	Lecture	Tutorial	Practical	Others	60
	3	1			
Pre-requisites, if any	Aptitude and Skill in Music				

### COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Analyze the group kritis and structure in detail, paying particular attention to the content, prosody, decorative angas and mudra usage.	An	2
2	Interpret mudras within the context of a musical piece, considering various factors	E	4
3	Define and identify the concept of mudras, their historical significance in Indian music, and their different classifications	R	4

4	Grasp the fundamental principles of soundwaves, including propagation, frequency, amplitude, and timbre.	U	2
5	Identify and differentiate the 22 srutis used in Indian music	R & An	1
6	Apply their knowledge of srutis to sing accurately in different ragas.	A	4
7	Explain Cycles of Fourths and Fifths in detail	U	5

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

### COURSE CONTENT

Module	Course description	Hrs	CO No.
1	Group Kritis of Musical Trinity and Swati Tirunal	15	1
2	Mudras used in musical compositions	15	2&3
3	Acoustics Pitch, Intensity, Timbre, Amplitude & Resonance	15	4
4	An overview of 22 Srutis Cycle of Fourths & Cycle of Fifths	15	5,6&7
5	Teacher Specific Content		

### Teaching & Learning Approach

<b>Classroom Procedure</b>	Direct instruction	E – learning
	Interactive instruction	Seminar Presentation
	Group Discussion	Chart

### Assessment

	Mode of Assessment	Marks
	<b>End Semester Evaluation (ESE) [Two Hours]</b>	<b>70</b>
	• Very Short answer type questions [1x6]	6

<b>Assessment Types</b>	• Short answer questions (7 out of 10) [2x7]	14
	• Short Essay (2 out of 4) [10x2]	20
	• Long Essay (2 out of 4) [15x2]	30
	<b>Continuous Comprehensive Assessment (CCA)</b>	<b>30</b>
	• Assignment	10
	• Theory Test Paper	10
	• Seminar presentation	10

### References

1. South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai
2. Dictionary of Indian music and Musicians by Prof P Sambamoorthy, The Indian Music Publishing House, Chennai 1952
3. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016
4. Compositions of Tyagaraja by T K Govinda Rao, Ganamandir Publications, 1999, Devine books, Delhi
5. Compositions of Mudduswami Dikshitar by T K Govinda Rao, Ganamandir Publications, 2003, Devine books, Delhi
6. Compositions of Syama Sastri: Subbaraya Sastri and Annasvami Sastri compiled and edited by T K Govinda Rao, Ganamandir Publications, 2003, Devine books, Delhi
7. Golden Treasury of Swathi Tirunal Kritis: S Bhagyalekshmy, CBH Publications, Thiruvananthapuram 1999
8. The Physics of Music by R K Viswanathan, Annamalai University Publication 1948

### SUGGESTED READINGS

1. Navagraha Kritis of Muthuswami Dikshitar by Dr. Bhagyalekshmi, CBH Publications, Thiruvananthapuram 2008
2. A Study of Acoustics in Performance Spaces – With Special Reference to Indian Classical Music by Dr, M A Madhuvanathi, Varnamala Centre for Art and Culture Publications, 2020
3. Sangita Nighantu by Dr. Sunil V T, D C Books, Kottayam, 2012
4. The Periodic Table and 22 Shrutis of Indian Classical Music: Unveiling the universal code of



creation and music by Dr. Vidyadhar Gopal Oke



**MGU-UGP (HONOURS)**

# Syllabus





# Mahatma Gandhi University Kottayam

Programme	BA(HONS) MUSIC-VOCAL					
Course Name	<b>GROUP KRITIS</b>					
Type of Course	DSE					
Course Code	MG6DSEMVO300					
Course Level	300-399					
Course Summary	<p>This course aims into the unique realm of group kritis within the rich tapestry of Carnatic music. Through in-depth analysis, kritis will be explored, and students will gain insights into the thematic and musical interplay between musicians. Group kritis hold a special place in Carnatic music, offering a distinct collaborative dimension compared to solo kritis. Group kritis are often associated with particular themes and special occasions, offering a glimpse into the cultural significance of Carnatic music. By studying group kritis, students will gain a deeper appreciation for the collaborative spirit of Carnatic music, develop analytical and creative skills, and contribute to the preservation and evolution of this unique musical tradition.</p>					
Semester	<b>VI</b>	Credits			<b>4</b>	Total Hours/ Week
Course Details	Lecture	Tutorial	Practical	Others	<b>75</b>	
		<b>3</b>	<b>1</b>			
Pre-requisites, if any	Aptitude and Skill in Music					

### COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Examine the cultural and aesthetic significance of group kritis	E	2
2	Gain a comprehensive understanding of the concept and evolution of group kritis	U	2

3	Critically analyze and appreciate the unique features and compositional techniques employed in group kritis.	An	1
4	Develop skills in performing group kritis collaboratively	S	5

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

### COURSE CONTENT

Module	Course description	Hrs	CO No.
1	Ghanaraga Pancharatna of Tyagaraja	20	1,2,3&4
2	Navaratri kriti of Swati Tirunal Navaratnamalika of Syama Sastri	20	1,2,3&4
3	Navagraha Kriti of Muthuswami Dikshitar	15	1,2,3&4
4	Kovur Pancharatna & Tiruvottiyur Pancharatna of Tyagaraja	20	1,2,3&4
5	Teacher Specific Content		

### Teaching & Learning Approach

<b>Classroom Procedure</b>	Direct instruction	Active co-operative learning
	Interactive instruction	Presentation by individual & group learners

### Assessment

	Mode of Assessment	Marks
	<b>End Semester Evaluation (ESE) -Two hours</b>	<b>70</b>
	• Pancharatnam	20
	• Navaratnamalika & Navaratri kriti	20

<b>Assessment Types</b>	• Tiruvottiyur Pancharatna, Navagraha Kriti & Kovur Pancharatna	30
	<b>Continuous Comprehensive Assessment (CCA)</b>	<b>30</b>
	• Practical Test paper	10
	• Viva voce	10
	• Assignment	10

## References

1. South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai 1973
2. Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016
3. Carnatic Music Compositions – An Index by Dr. Bhagyalekshmi, CBH Publications, Thiruvananthapuram 2014
4. Pancharatna of Saint Tyagaraja by Dr. Bhagyalekshmi, CBH Publications, Thiruvananthapuram
5. Navagraha Kritis of Muthuswami Dikshitar by Dr. Bhagyalekshmi, CBH Publications, Thiruvananthapuram 2008
6. Compositions of Syama Sastri: Subbaraya Sastri and Annasvami Sastri compiled and edited by T K Govinda Rao, Ganamandir Publications, 2003, Devine books, Delhi

## SUGGESTED READINGS

1. Compositions of Tyagaraja by T K Govinda Rao, Ganamandir Publications, 1999, Devine books, Delhi
2. Compositions of Mudduswami Dikshitar by T K Govinda Rao, Ganamandir Publications, 2003, Devine books, Delhi
3. Golden Treasury of Swathi Tirunal Kritis: S Bhagyalekhsmy, CBH Publications, Thiruvananthapuram 1999



# Mahatma Gandhi University Kottayam

Programme	BA(HONS) MUSIC-VOCAL					
Course Name	<b>LIGHT CLASSICAL FORMS</b>					
Type of Course	DSE					
Course Code	MG6DSEMVO301					
Course Level	300-399					
Course Summary	<p>This course provides an introduction to the light classical musical forms used in Carnatic music. Light classical musical forms are a subset of Carnatic music that is characterized by their simplicity, melodiousness, and popularity. They are often used in devotional and entertainment contexts. Some of the popular musical forms included in this course are Padam, Javali, Tillana, Tarangam, Devarnama, Tirupugal, Tevaram etc. This course also provides a comprehensive introduction to the ragamalika, a unique and challenging form of Carnatic music. These forms are a gateway to understanding the more complex forms of Carnatic music and help to develop vocal technique, such as pitch accuracy, and ornamentation.</p>					
Semester	<b>VI</b>		Credits			Total Hours/ Week
Course Details		Lecture	Tutorial	Practical	Others	
			<b>3</b>	<b>1</b>		<b>75</b>
Pre-requisites, if any	Aptitude and Skill in Music					

### COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Identify and describe the different light classical musical forms of Carnatic music	R	1

2	Appreciate the beauty and complexity of Carnatic music	Ap	4
3	Analyze the poetic and philosophical aspects of Devarnamas	An	2
4	Define Tevaram and identify the key figures associated with its composition	R	2
5	Analyze the structure and musical elements of Tirupugal	An	2
6	Identify and perform the compositions, Tarangam composed by Narayana Tirthar	R	1

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

### COURSE CONTENT

Module	Course description	Hrs	CO No.
1	Devarnama (Any One)	15	1,2&3
2	Tarangam (Any One) Tevaram and Tirupugazh (Any one)	20	1,4,5&6
3	Padam, Javali, Tillana (One Each)	20	1&2
4	Simple Ragamalika (Any One)	20	1&2
5	Teacher Specific Content		

### Teaching & Learning Approach

<b>Classroom Procedure</b>	Direct instruction	Active co-operative learning
	Interactive instruction	Presentation by individual & group learners

## Assessment

Assessment Types	Mode of Assessment	Marks
	<b>End Semester Evaluation (ESE) – 2hours</b>	<b>70</b>
	• Devarnama, Tarangam,	20
	• Tevaram, Tirupugazh	15
	• Padam, Javali, Tillana	20
	• Ragamalika	15
	<b>Continuous Comprehensive Assessment (CCA)</b>	<b>30</b>
	• Practical Test paper	10
	• Viva voce	10
	• Assignment	10

## References

1. South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai 1973
2. Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016
3. Tirupugazh – Glory to Lord Muruga by V.S.Krishnan, Uma Pathippagam, Chennai 2015
4. Bunch of Javalis by Dr. Pappu Venugopala Rao, The Carnatic Music Book Centre, Chennai 2011
5. Carnatic Music Compositions – An Index by Dr. Bhagyalekshmi, CBH Publications, Thiruvananthapuram 2014
6. Karnataka Sangita Mala (Mal) Part 6 by Dr. Bhagyalekshmi, CBH Publications, Thiruvananthapuram

## SUGGESTED READINGS

1. An Introduction to Religion and Philosophy-Tevaram and Tiviyappirapantam, International Institute of Tamil Studies, Chennai 2001
2. Sri Krishnalila Tarangini by Narayana Tirtha, Mudgala Trust, Madras 1988
3. Carnatic Music Reader Part 4 by Dr. Bhagyalekshmi, CBH Publications, Thiruvananthapuram





# Mahatma Gandhi University Kottayam

Programme	BA(HONS) MUSIC-VOCAL					
Course Name	<b>MANODHARMA SANGITA III</b>					
Type of Course	SEC					
Course Code	MG6SECMVO300					
Course Level	300-399					
Course Summary	This course will explore the concept of Manodharma sangita in Carnatic music. Manodharma sangita is a form of improvised music that is created on the spot during the performance. It is a showcase of the performer's creativity, imagination, and technical skill. It is the form of music that allows the performer to express their individuality and creativity. It is also the form of music that is most challenging and rewarding to learn and perform.					
Semester	<b>VI</b>	Credits			<b>3</b>	Total Hours/ Week
Course Details	Lecture	Tutorial	Practical	Others	<b>60</b>	
Pre-requisites, if any	Aptitude and Skill in Music					

## COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Identify the basic principles of raga and tala	R	1
2	Describe the different forms of Manodharmasangita	E	4
3	Demonstrate the techniques and skills required to perform Manodharma sangita	U	4
4	Acquire the skill to perform different forms of Manodharma Sangita used in Carnatic music	S	5

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

## COURSE CONTENT

Module	Course description	Hrs	CO No.
1	Detailed Alapana, Niraval and Kalpana Swara - Saveri, Todi, Bhairavi & Simhendramadhyamam.	20	1,2,3&4
2	Brief Alapana and Kalpana swara – Bilahari, Begada, Kanada & Anandabhairavi	15	1,2,3&4
3	Kalpana swara – Hamsanadam, Saranga, Malayamarutam & Bahudari.	15	1,2,3&4
4	Raga Identifying	10	1,2,3&4
5	Teacher Specific Content		

## Teaching & Learning Approach

Classroom Procedure	Direct instruction	Active co-operative learning
	Interactive instruction	Presentation by individual & group learners

## Assessment

# Syllabus

	Mode of Assessment	Marks
Assessment	<b>End Semester Evaluation (ESE) -1.5 hours</b>	<b>50</b>
	• Detailed Alapana, Niraval and Kalpana Swara	20
	• Brief Alapana and Kalpana swara	15
	• Kalpana swara & Raga identifying	15

Types	Continuous Comprehensive Assessment (CCA)	25
	• Practical assignment	5
	• Singing test paper	10
	• Assignment	10

## References

1. South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai 1973
2. Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016
3. Techniques of Manodharma Swara Singing Made Easy: N P Ramaswamy, Divine Books. Delhi 2002
4. Swara Sancharas of Popular Janya Ragas: N.P. Ramaswamy, Sangita Vidwan, Divine Books. Delhi 2005
5. A Rational Approach to Manodharma Sangitam by Dr. Radha Venkatachalam, Music Education Trust, Delhi 2001
6. Pedagogical aspects of Manodharma Sangitam in Karnatic Classical Music by Dr. K Kanaka Durga, Blue Rose Publishers 2022

## SUGGESTED READINGS

1. Ragalaksanasangraha : (Collection of Raga Descriptions) : From Treatises on Music of the Mela Period with Translation and Notes : Hema Ramanathan, N Ramanathan, Divine Books. Delhi
2. Raganidhi 4 volumes, by B Subba Rao, Music Academy, Madras, 1993
3. Kalpana Swaram Advanced Lessons (DVD) by TR Subramanyam, SONY DADC Delhi, 2008



## Mahatma Gandhi University Kottayam

Programme	BA(HONS) MUSIC-VOCAL					
Course Name	<b>MUSIC CONCERT</b>					
Type of Course	VAC					
Course Code	MG6VACMVO300					
Course Level	300-399					
Course Summary	This course offers a unique opportunity to delve into the captivating world of Carnatic music through an immersive live concert experience. Participants will witness firsthand the artistry and virtuosity of renowned Carnatic musicians, gaining a deeper understanding of structure, and procedure of music concert. The course will be structured around a live concert featuring established Carnatic artists.					
Semester	<b>VI</b>	Credits			<b>3</b>	Total Hours/ Week
Course Details	Lecture	Tutorial	Practical	Others	<b>45</b>	
Pre-requisites, if any	Aptitude and Skill in Music (HONOURS)					

### COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Evaluate the ability to be a performer	E	2
2	Perform music concert with accompaniments	S	4
3	Become a full-fledged performer	A	5
4	Demonstrate proper breath control, vocal projection, and clarity in tone production	E	4

5	Acquire Improvisational skills in exploring the raga and kriti through swarakalpana and niraval	S	4
<i>Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Application (Ap)</i>			

## COURSE CONTENT

Module	Course description	Hrs	CO No.
1	A mini-Vocal Concert, with accompaniments of 30 minutes duration. The items chosen for the concert must be from the prescribed syllabus for practical papers.	45 Hrs	1,2,3,4 &5
1.1	A Kriti as an invocation		1,2,3,4 &5
1.2	A small Kriti with Kalpana svara passages		1,2,3,4 &5
1.3	Main item of the concert comprising of Alapana, Niraval and Kalpana swaram.		1,2,3,4 &5
1.4	One of the musical forms from the following Padam, Javali, Bhajan, Tillana etc		1,2,3,4 &5
2	Teacher Specific Content		

## Teaching & Learning Approach

<b>Classroom Procedure</b>	Direct instruction	Active co-operative learning
	Interactive instruction	Presentation by individual & group learners
	Demonstration	Practice for improvisation

## Assessment

Assessment Types	Mode of Assessment	Marks
	<b>End Semester Evaluation (ESE) -1.5 hours</b>	<b>50</b>
	• Concert items	5
	• Invocatory song	5
	• Sub main item of concert	10
	• Main item	15
	• Over all Manodharma part	10
	• Tukda	5
	<b>Continuous Comprehensive Assessment (CCA)</b>	<b>25</b>
	• Practical assignment	5
• Singing test	10	
• Notation	10	

## References

1. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016
2. Music in South India: The Karnatak Concert Tradition and Beyond: Experiencing Music, Expressing Culture by T Viswanathan & Matthew Harp Allen, Oxford University Press 2004
3. <https://www.thehindu.com/entertainment/music/whats-kutcheri-darmam/article24218786.ece>

## Syllabus

### SUGGESTED READINGS

1. The Shaping of an Ideal Carnatic Musician Through Sadhana: Pantula Rama, Gyan Pub, 2008
2. Kalpana Swaram Advanced Lessons (DVD) by TR Subramanyam, SONY DADC Delhi, 2008
3. A Southern Music: The Karnatik Story by T N Krishna, Harper Collins, 2013
4. <https://nikhiletc.wordpress.com/2016/08/07/the-kutcheri-a-playlist-history-and-critique/>





# Mahatma Gandhi University Kottayam

Programme	BA(HONS) MUSIC-VOCAL					
Course Name	<b>35 ALANKARAS AND VARNAS</b>					
Type of Course	DCC					
Course Code	MGDCCMVO400					
Course Level	400-499					
Course Summary	<p>This practical course aims into the intricacies of Carnatic music compositions, focusing on the knowledge and application of 35 essential Alankaras and the musical form Varna and its varieties such as Tana varna, Padavarna, and Daru Varnas. Through comprehensive theoretical understanding and practical application, the course equips aspiring musicians with the skills to confidently navigate and interpret these diverse compositional formats. This course is ideal for the students to expand their repertoire and refine their compositional skills.</p>					
Semester	<b>VII</b>	Credits			<b>4</b>	Total Hours
	Course Details	Lecture	Tutorial	Practical	Others	
			<b>3</b>	<b>1</b>		<b>75</b>
Pre-requisites, if any	Aptitude and Skill in Music					

### COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Recognise the framework of Alankaras – their types, functions, and applications in 35 talas	R	2
2	Exemplify the structure and intricacies of Varnas	U	4
3	Analyze the lyrical content and thematic elements of Varnas	An	2
4	Master the techniques of singing Daru Varnas and	S	5

Padavarnas		
<i>Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Application (Ap)</i>		

### COURSE CONTENT

Module	Course description	Hrs	LO No.
1	Practical application of 35 Alankaras in 3 degrees of speed	15	1
2	Adi tala varnas Suruti, Begada, Todi, Saveri (any three)	20	2&3
3	Ata tala Varnas Kalyani, Todi, Sankarabharana, Pantuvarali (any three)	20	2&3
4	Padavarna (1 No) Daru Varna (1No)	20	4,5&6
5	Teacher Specific Content		

### Teaching & Learning Approach

<b>Classroom Procedure</b>	Direct instruction	Active co-operative learning
	Interactive instruction	Presentation by individual & group learners

### Assessment

	Mode of Assessment	Marks
	<b>End Semester Evaluation (ESE) - 2 hours</b>	<b>70</b>
	• Varnas	25

<b>Assessment Types</b>	• Compositions in Melakarta Ragas	25
	• Compositions in Janya Ragas	20
	<b>Continuous Comprehensive Assessment (CCA)</b>	<b>30</b>
	• Practical Test paper	10
	• Viva voce	10
	• Assignment	10

### References

1. Ganamrutha Varna Malika by Panchapakesa Iyer, A.S, Karnatic Music Book Centre, Chennai 2002
2. Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016
3. Carnatic Music Compositions – An Index by Dr. Bhagyalekshmi, CBH Publications, Thiruvananthapuram 2014

### SUGGESTED READINGS

1. South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai 1973

**MGU-UGP (HONOURS)**

**Syllabus**



# Mahatma Gandhi University Kottayam

Programme	BA(HONS) MUSIC-VOCAL				
Course Name	<b>MUSICAL COMPOSITIONS</b>				
Type of Course	DCC				
Course Code	MG7DCCMVO401				
Course Level	400-499				
Course Summary	This course delves into the intricacies of most cherished compositions of Carnatic music. By studying the works of legendary composers, students will gain a deeper understanding of these masterful compositions. Through detailed analysis of melodic structures, rhythmic patterns, lyrical content, and historical context, students will develop critical listening skills; appreciate the rich tradition of Carnatic music. By understanding the nuances of phrasing, ornamentation and emotional expression of these compositions, students can refine their own interpretations and performance techniques.				
Semester	Credits			4	Total Hours
Course Details	VII	Lecture	Tutorial	Practical	
			4		
Pre-requisites, if any	Aptitude and Skill in Music				

### COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Gain advanced knowledge of various types of compositions	U	2
2	Handle various Ragas and Talas which require higher performance skills	S	5
3	Explore the works of renowned composers like Tyagaraja and Syama Sastri.	E	4

4	Analyze composer's unique styles, thematic choices, and contributions to the Carnatic repertoire.	An	2
<i>Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Application (Ap)</i>			

### COURSE CONTENT

Module	Course description	Hrs	CO No.
1	Svarajati of Syama Sastri – Yadukula Kambhoji	10	1&3
2	Ghanaraga Pancharatna of Tyagaraja – Natta & Gaula	20	1&3
3	Compositions of any composer in the following Melas Natabhairavi, Gauri manohari, Subha pantuvarali, Dhenuka & Ramapriya	15	2&4
4	Compositions of any composer in the following raga Gaula, Begada, Bilahari, Kedaragaula and Poorvi kalyani	15	2&4
5	Teacher Specific Content		

### Teaching & Learning Approach

Classroom Procedure	Direct instruction	Active co-operative learning
	Interactive instruction	Presentation by individual & group learners

### Assessment

Assessment Types	Mode of Assessment	Marks
	<b>End Semester Evaluation (ESE) – 2 hours</b>	<b>70</b>
	• Svarajati	15
	• Pancharatnas	20
	• Compositions in Mela Ragas	20

	• Compositions in Minor Ragas	15
	<b>Continuous Comprehensive Assessment (CCA)</b>	<b>30</b>
	• Practical Test paper	10
	• Viva voce	10
	• Assignment	10

## Reference

1. Compositions of Tyagaraja by T K Govinda Rao, Ganamandir Publications, 1999, Devine books, Delhi
2. Compositions of Syama Sastri: Subbaraya Sastri and Annasvami Sastri compiled and edited by T K Govinda Rao, Ganamandir Publications, 2003, Devine books, Delhi
3. Carnatic Music Compositions – An Index by Dr. Bhagyalekshmi, CBH Publications, Thiruvananthapuram 2014

## SUGGESTED READINGS

1. South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai 1973
2. Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016
3. Great Composers by Prof P Sambamoorthy (Vol. I & II), The Indian Music Publishing House, Chennai 1960
4. The Spiritual Heritage of Tyagaraja: C Ramanujachari, The President Sri Ramakrishna, 2001

# Syllabus





# Mahatma Gandhi University Kottayam

Programme	BA(HONS) MUSIC-VOCAL					
Course Name	<b>RESEARCH METHODOLOGY</b>					
Type of Course	DCC					
Course Code	MG7DCCMVO402					
Course Level	400-499					
Course Summary	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.					
Semester	<b>VII</b>	Credits			<b>4</b>	Total Hours
Course Details		Lecture <b>4</b>	Tutorial	Practical	Others	
Pre-requisites, if any	Aptitude and Skill in Music					

## Syllabus

### COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Formulate a research question and develop a research plan	A	1
2	Evaluate the validity and reliability of research	E	2
3	Choose the appropriate research design and data collection methods	R	2

4	Conduct research ethically and responsibly	A	8
5	Critically evaluate research findings and draw valid conclusions	E	3
<i>Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Application (Ap)</i>			

## COURSE CONTENT

Module	Course description	Hrs	LO No.
1	Fundamentals of Research 1.1 Research- Definition, Aims & Objectives 1.2 Concept & process of research 1.3 Various types of research	10	1
2	Research Procedure 2.1 Research procedure- Selection of topics, types of source materials, hypothesis, data collection, Cataloguing, Principles of Data bases 2.2 Primary and secondary sources-their importance in research	15	1&2
3	Methods of Research 3.1 Oral, textual, documentary analysis, questionnaire, interviews, historical data collection 3.2 Manuscripts: -published data of manuscripts from various manuscripts libraries, unpublished manuscripts, collection from private sources, electronic resources, reviews, articles and journals, letters 3.3 Data on traditional singing, recordings & notation of compositions of traditional musicians 3.4 Archeological findings, sculpture, inscriptions, Musical Pillars and stones, museums, coins, paintings and frescoes	15	2&3

4	Synopsis 4.1 Synopsis-definition, importance 4.2 preparation of synopsis on different topics Structure of Thesis 4.3 Introduction, body of the thesis and conclusions, preface, table of contents, acknowledgment, introduction, division of chapters, sub-chapters, footnotes, end notes, quotations, references, analytical study, bibliography, appendices 4.4 Discography, Year of books, Directories, Websites	20	4&5
5	Teacher Specific Content		

### Teaching & Learning Approach

Classroom Procedure	Direct instruction	Active co-operative learning
	Interactive instruction	Seminar Presentation
	Group Discussion	Debates

### Assessment

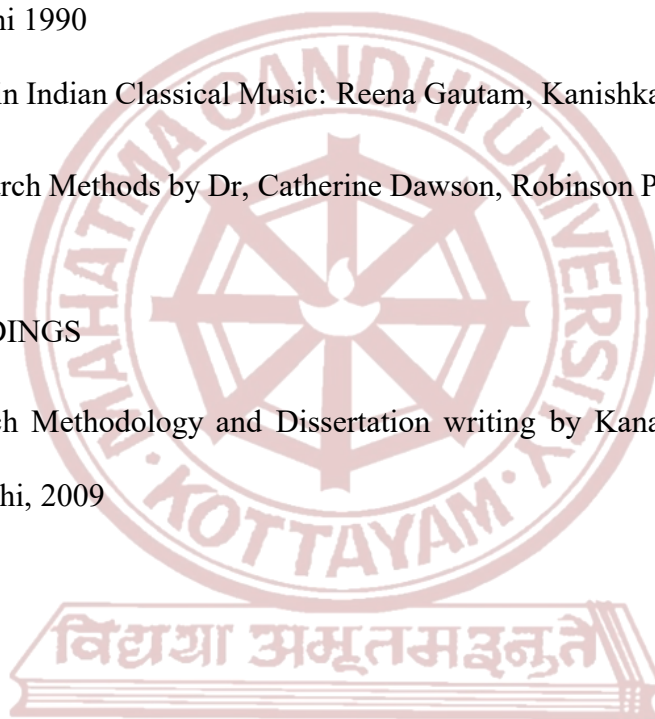
Assessment Types	Mode of Assessment	Marks
		<b>End Semester Evaluation (ESE) [Two Hours]</b>
	• Very Short answer type questions [1x6]	6
	• Short answer questions (7 out of 10) [2x7]	14
	• Short Essay (2 out of 4) [10x2]	20
	• Long Essay (2 out of 4) [15x2]	30
	<b>Continuous Comprehensive Assessment (CCA)</b>	<b>30</b>
	• Problem based Assignment	10
	• Theory Test Paper	10
	• Seminar presentation	10

## 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



**MGU-UGP (HONOURS)**

# Syllabus



# Mahatma Gandhi University Kottayam

Programme	BA(HONS) MUSIC-VOCAL					
Course Name	<b>COMPOSITIONS IN MINOR RAGAS</b>					
Type of Course	DCE					
Course Code	MG7DCEMVO400					
Course Level	400-499					
Course Summary	<p>This course investigates into the world of minor ragas, also come under Janya ragas of Carnatic music. It explores the unique characteristics, nuances, and compositional styles specific to these ragas, offering a deeper understanding and appreciation for this diverse and evocative aspect of South Indian music. This course aims to equip the students with the knowledge and skills to appreciate, analyze, and perform compositions in minor ragas.</p>					
Semester	<b>VII</b>	Credits			<b>4</b>	Total Hours/ Week
Course Details	Lecture	Tutorial	Practical	Others	<b>60</b>	
Pre-requisites, if any	Aptitude and Skill in Music					

### COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Identify and differentiate between various minor ragas	R & E	1
2	Examine the thematic and stylistic trends in compositions using minor ragas.	E	2
3	Perform specific compositions in minor ragas and analyze their structure, and interpretation	S	4

4	Expand musical horizons by exploring and learning new compositions in minor ragas	C	5
<i>Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Application (Ap)</i>			

## COURSE CONTENT

Module	Course description	Hrs	LO No.
1	Compositions in Minor ragas Suddha Saveri & Mohanam	10	1,2,3& 4
2	Bilahari & Saveri	15	1,2,3& 4
3	Nalinakanti & Begada	15	1,2,3& 4
4	Ravichandrika, Devagandhari & Atana	20	1,2,3& 4
5	Teacher Specific Content		

## Teaching & Learning Approach

<b>Classroom Procedure</b>	Direct instruction	Active co-operative learning
	Interactive instruction	Presentation by individual & group learners

## Assessment

# Syllabus

Assessment Types	Mode of Assessment	Marks
		<b>End Semester Evaluation (ESE) -2 hours</b>
	• Compositions in Minor ragas 1	25
	• Compositions in Minor ragas 2	25
	• Compositions in Minor ragas 3	20
	<b>Continuous Comprehensive Assessment (CCA)</b>	<b>30</b>



	• Practical Test paper	10
	• Viva voce	10
	• Assignment	10

## References

1. Carnatic Music Compositions – An Index by Dr. Bhagyalekshmi, CBH Publications, Thiruvananthapuram 2014
2. The ragas of Carnatic music. N.S. Ramachandran, University of Madras, 1938
3. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publishers, Thiruvananthapuram, 2010
4. Raganidhi 4 volumes, by B Subba Rao, Music Academy, Madras, 1993
5. Ragalaksanasangraha : (Collection of Raga Descriptions) : From Treatises on Music of the Mela Period with Translation and Notes : Hema Ramanathan, N Ramanathan, Divine Books. Delhi 2004
6. Swara Sancharas of Popular Janya Ragas: N.P. Ramaswamy, Sangita Vidwan, Divine Books. Delhi 2005

## SUGGESTED READINGS

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



# Mahatma Gandhi University Kottayam

Programme	BA(HONS) MUSIC-VOCAL					
Course Name	<b>HISTORY OF MUSIC</b>					
Type of Course	DCE					
Course Code	MG7DCEMVO401					
Course Level	400-499					
Course Summary	<p>This course investigates into the rich history of Indian music, offering a comprehensive exploration of its theoretical, historical, and practical aspects. Through engaging modules, students will embark on a journey that begins with the ancient Vedic chants of Samagana and progresses through key milestones in musical history, searching into the wisdom of Lakshana Granthas, intricate details of Srutis and their application, significance of Bharata's experiment on Dhruva and Chala Vina and its objectives and the evolution of diverse musical forms and Prabandhas.</p>					
Semester	<b>VII</b>	Credits			<b>4</b>	Total Hours/ Week
Course Details		Lecture	Tutorial	Practical	Others	
		<b>4</b>				<b>60</b>
Pre-requisites, if any	Aptitude and Skill in Music					

## COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Explore the origins of Indian music in the chants of the Vedas, understanding samagana and its characteristics	U	1
2	Trace the fascinating journey of Indian music through various periods, from the ancient era to the medieval and modern times	E	2

3	Dive deep into the microtonal system of 22 srutis, understanding their precise intervals and exploring their crucial role in various ragas	An	2
4	Uncover the treasures of knowledge enshrined in ancient treatises like Natya Shastra and Sangita Ratnakara, gaining insights into music theory, aesthetics, and performance	An	3
5	Acquire knowledge of diverse musical forms and Prabandhas, enriching your understanding of the multifaceted nature of Indian music	U	1

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

### COURSE CONTENT

Module	Course description	Hrs	CO No.
1	Vedic music 1.1 Samagana and its characteristics 1.2 Saman chants 1.3 Samahastha 1.4 Sthobhas	10	1&2
2	Study of the important milestones of musical history: 2.1 Ancient – Prehistoric – Bharata 2.2 Medieval – Mathanga to Venkitamakhi 2.3 Modern – Post Venkitamakhi period	10	1&2
3	3.1 Detailed study of the following lakshana grandhas Natyasastra – Musical chapters only Brihadesi Sangita ratnakaram Sangita makarandam 3.2 Evolution of musical forms Sacred and Secular Obsolete forms Detailed study of Prabandhas	20	4&5

4	Srutis	20	3
	4.1 Significance of Bharata's experiment on Dhruva and Chala Vina and its objectives		
	4.2 A detailed study on 22 srutis and its application in various ragas		
	4.3 Srutis obtained through cycle of 4 <sup>th</sup> and 5 <sup>th</sup> s		
	4.4 Sruti nomenclature in Natya sastra, Sangita Ratnakara, Sangita makaranda		
	4.5 Complimentary intervals		
4.6 Tone system			
5	Teacher Specific Content		

### Teaching & Learning Approach

Classroom Procedure	Direct instruction	Active co-operative learning
	Interactive instruction	Seminar Presentation
	Group Discussion	Chart

### Assessment

Assessment Types	Mode of Assessment	Marks
		<b>End Semester Evaluation (ESE) [Two Hours]</b>
	• Very Short answer type questions [1x6]	6
	• Short answer questions (7 out of 10) [2x7]	14
	• Short Essay (2 out of 4) [10x2]	20
	• Long Essay (2 out of 4) [15x2]	30
	<b>Continuous Comprehensive Assessment (CCA)</b>	<b>30</b>
	• Problem based Assignment	10
	• Theory Test Paper	10
	• Seminar presentation	10

## References

1. History of Indian music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai
2. South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai 1973
3. A History of Indian music by Swami Prajnanananda, Ramakrishna Vedanta Math, Calcutta, 1963
4. Lakshana Granthas in Music by Dr. S Bhagyalekshmi, CBH Publications, Thiruvananthapuram 1999
5. The Periodic Table and 22 Shrutis of Indian Classical Music: Unveiling the universal code of creation and music by Dr. Vidyadhar Gopal Oke, 2023
6. Essentials of Samaveda and its Music by R L Kashyap, Sakshi Trust, 2012

## SUGGESTED READINGS

1. A Historical Study of Indian Music by Swami Prajnananda, Munshiram Manohar Lal Publishers Pvt Ltd, New Delhi 1981
2. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, Chennai 1991
3. Sangita Nighantu by Dr. Sunil V T, D C Books, Kottayam, 2012
4. Treatise on Carnatic Music: Vidya Bhavani Suresh, Skanda Pub, 2007
5. Musical forms in Sangita Ratnakara by N Ramanathan, Sampradaya, Mylapore, Chennai-04

**MGU-UGP (HONOURS)**

# Syllabus



# Mahatma Gandhi University Kottayam

Programme	BA(HONS) MUSIC-VOCAL				
Course Name	<b>DIFFERENT MUSICAL FORMS</b>				
Type of Course	DCE				
Course Code	MG7DCEMVO402				
Course Level	400-499				
Course Summary	This course offers a captivating exploration of the rich and diverse musical forms that have flourished in South India. Through a detailed study of select compositions from each genre, you will gain a deeper understanding of the unique characteristics, historical context, and cultural significance of these musical expressions.				
Semester	<b>VII</b>	Credits		<b>4</b>	Total Hours/ Week
Course Details	Lecture	Tutorial	Practical	Others	
		<b>4</b>			<b>60</b>
Pre-requisites, if any	Aptitude and Skill in Music				

## COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Identify and describe the key features of each musical form	R	1
2	Analyze the musical and poetic elements of compositions from each genre	An	2
3	Discuss the historical context and cultural significance of each form	E	4



4	Demonstrate a critical understanding of the role of musical form in Indian classical music	Ap	4
5	Perform different musical forms with ragabhava and purity	S	5
<i>Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Application (Ap)</i>			

### COURSE CONTENT

Module	Course description	Hrs	LO No.
1	Khetrajna Padam – 1 No	10	1,2,3,4 &5
2	2.1 Javali 2.2 Tillana of Swati Tirunal (one each) 2.3 Ashtapadi 2.4 Ragamalika other than Swati Tirunal (one each)	20	1,2,3,4 &5
3	4.1 Tarangam 4.2 Tiruppugazh (one each)	10	1,2,3,4 &5
4	Divyanama kritis of Tyagaraja (2 Nos) Nottuswara Sahitya of Muthuswami Dikshitar (2 Nos)	20	1,2,3,4 &5
5	Teacher Specific Content		

### Teaching & Learning Approach

<b>Classroom Procedure</b>	Direct instruction	Active co-operative learning
	Interactive instruction	Presentation by individual & group learners

## Assessment

Assessment Types	Mode of Assessment	Marks
	<b>End Semester Evaluation (ESE) -2 hours</b>	<b>70</b>
• Kshetrajna Padam	20	
• Javali, Tillana, Ashtapadi, Ragamalika	20	
• Tarangam, Tirupugazh	10	
• Divyanama kriti	10	
• Nottusvwra	10	
<b>Continuous Comprehensive Assessment (CCA)</b>	<b>30</b>	
• Practical Test paper	10	
• Viva voce	10	
• Assignment	10	

## References

1. Carnatic Music Compositions – An Index by Dr. Bhagyalekshmi, CBH Publications, Thiruvananthapuram 2014
2. Gitagovinda of Jayadeva by Dr. Sujatha Mohan and Dr. Sharda Narayanan, Pratheepa Prasuram
3. Grandeur of Tirupugazh by S R S Iyer, Bharatiya Vidya Bhavan, 1996
4. Subramanya Bharati by S Vijaya Bharati, Publication Division, Ministry of Information and Broadcasting, 2014

## SUGGESTED READINGS

1. South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai 1973
2. Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016
3. Mystic Songs of Mira by V K Subramanian, Abhinav Publication, 2005
4. <https://learncarnaticmusicblog.wordpress.com/2015/12/10/nottuswara-sahithya-a-great-way-to-start-learning-carnatic-music/>
5. <https://www.swathithirunal.in/miscellanios.htm>



# Mahatma Gandhi University Kottayam

Programme	BA(HONS) MUSIC-VOCAL				
Course Name	<b>VILAMBITAKALA KRITIS</b>				
Type of Course	DCC				
Course Code	MG8DCCMVO400				
Course Level	400-499				
Course Summary	Choukakala or Vilambitakala kritis played a pivotal role in shaping the Carnatic music tradition. They established high standards for musical scholarship, composition, and performance, influencing generations of musicians and composers. These compositions are known for their rhythmic structures often employing 'chouka' patterns, their adherence to strict raga frameworks, and their philosophical or devotional lyrics.				
Semester	<b>VIII</b>	Credits		<b>4</b>	Total Hours/ Week
Course Details	Lecture	Tutorial	Practical	Others	
		<b>3</b>	<b>1</b>		<b>75</b>
Pre-requisites, if any	Aptitude and Skill in Music				

### COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Explore innovative rhythmic and melodic ideas within the framework of the choukakala kritis	A	2
2	Identify the composers who have composed Vilambitakala kritis	R	1
3	Analyzing the tempo of a kriti requires studying it within the broader context of its raga	An	2
4	Develop a deeper appreciation for the artistry and expressiveness of kritis	E	4

5	Acquire vocal techniques for rendering slow kritis effectively	S	4
<i>Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Application (Ap)</i>			

### COURSE CONTENT

Module	Course description	Hrs	LO No.
1	Choukakala kritis in Suddha madhyama melas Kharaharapriya Sankarabharanam Todi Kiravani	15	1,2,3,4 &5
2	Choukakala kritis in Prati madhyama melas Kalyani Simhendramadhyamam Pantuvarali	20	1,2,3,4 &5
3	Choukakala kritis in Janya ragas 3.1 Kambhoji 3.2 Bhairavi 3.3 Purvikalyani	20	1,2,3,4 &5
4	Detailed Alapana, Niraval & Kalpana svaras of the Mela ragas mentioned above . Detailed Alapana, Niraval & Kalpana svaras of the Janya ragas mentioned above	20	4
5	Teacher Specific content		

### Teaching & Learning Approach

<b>Classroom Procedure</b>	Direct instruction	Active co-operative learning
	Interactive instruction	Presentation by individual & group learners

## Assessment

	Mode of Assessment	Marks
Assessment Types	<b>End Semester Evaluation (ESE)- 2 hours</b>	<b>70</b>
	• Choukakala kritis	25
	• Detailed Alapana, Niraval & Kalpana svaras of the Melaragas	25
	• Detailed Alapana, Niraval & Kalpana svaras of the Janyaragas	20
	<b>Continuous Comprehensive Assessment (CCA)</b>	<b>30</b>
	• Practical Test paper	10
	• Viva voce	10
	• Assignment	10

## References

1. Carnatic Music Compositions – An Index by Dr. Bhagyalekshmi, CBH Publications, Thiruvananthapuram 2014
2. Compositions of Tyagaraja by T K Govinda Rao, Ganamandir Publications, 1999, Devine books, Delhi
3. Compositions of Mudduswami Dikshitar by T K Govinda Rao, Ganamandir Publications, 2003, Devine books, Delhi
4. Compositions of Syama Sastri: Subbaraya Sastri and Annasvami Sastri compiled and edited by T K Govinda Rao, Ganamandir Publications, 2003, Devine books, Delhi
5. Golden Treasury of Swathi Tirunal Kritis: S Bhagyalekshmy, CBH Publications, Thiruvananthapuram 1999
6. A Rational Approach to Manodharma Sangitam by Dr. Radha Venkatachalam, Music Education Trust, Delhi 2001

## SUGGESTED READINGS

1. Techniques of Manodharma Swara Singing Made Easy: N P Ramaswamy, Divine Books, Delhi
2. Swara Sancharas of Popular Janya Ragas: N.P. Ramaswamy, Sangita Vidwan, Divine Books, Delhi
3. South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai
4. Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016



# Mahatma Gandhi University Kottayam

Programme	BA(HONS) MUSIC-VOCAL						
Course Name	<b>MUSICOLOGY</b>						
Type of Course	DCC						
Course Code	MG8DCCMVO401						
Course Level	400-499						
Course Summary	<p>This course looks into the fascinating intersection of music and temples, exploring how these seemingly disparate elements intertwine to create a unique and powerful cultural expression. It also discovers the role of music which plays in various religious traditions, from ancient chants to contemporary devotional practices. This course examines the scientific principles and the cultural significance of musical iconography and musical stone pillars. Musical appreciation on the compositions of the musical trinity of south India, included in this course, explains the compositional techniques and depth employed by the composer. This course also provides a comprehensive understanding of how compositions are documented and interpreted through notation.</p>						
Semester	<b>VIII</b>		Credits			<b>4</b>	Total Hours/ Week
Course Details	Lecture	Tutorial	Practical	Others			
Pre-requisites, if any	Aptitude and Skill in Music						<b>75</b>

## COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Identify and analyse the theme Madhura bhakti and its practices	R	1



2	Explain the historical and cultural significance of music in temple traditions.	A	4
3	Identify and interpret musical iconography found in temples around the world.	R	1
4	Appreciate the craftsmanship and scientific principles behind musical stone pillars	E	2
5	Understand the principles behind musical stone pillars and appreciate their unique sounds.	U	2
6	Develop an appreciation for the unique characteristics and beauty of the kritis composed by musical trinity	A	2
7	Identify the signs and symbols used in music notation in Carnatic music and acquire the skill of notating compositions	R	1

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

### COURSE CONTENT

Module	Course description	Hrs	CO No.
1	Madhura bhakti: Vaggeyakaras composed on this theme Jayadeva, Kshetrajna, Narayana Tirtha, Andal and Swati Tirunal	15	1
2	Music and Temples Musical Iconography Musical Stone Pillars	20	2,3,4&5
3	3.1 Musical Appreciation Appreciation of any one of the compositions of Trinity 3.2 Katcheri dharma Duties and responsibilities of Principal and other performers 3.3 Notation of compositions Any one of the kritis set to Rupaka tala Any one of the kritis set to Khanda/Misra chapu tala	20	6&7

4	Lakshanas of the following ragas Vachaspati Kiravani Begada Kedaragaula Suddha dhanyasi Sahana Atana Harikambhoji Gourimanohari Latangi	20	6
5	Teacher Specific Content		

### Teaching & Learning Approach

Classroom Procedure	Direct instruction	Active co-operative learning
	Interactive instruction	Seminar Presentation
	Group Discussion	Chart

### Assessment

Assessment Types	Mode of Assessment	Marks
		<b>End Semester Evaluation (ESE) [Two Hours]</b>
	• Very Short answer type questions [1x6]	6
	• Short answer questions (7 out of 10) [2x7]	14
	• Short Essay (2 out of 4) [10x2]	20
	• Long Essay (2 out of 4) [15x2]	30
	<b>Continuous Comprehensive Assessment (CCA)</b>	<b>30</b>
	• Problem based Assignment	10
	• Theory Test Paper	10
	• Seminar presentation	10


## References

1. South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai 1973
2. Dictionary of Indian music and Musicians by Prof P Sambamoorthy, The Indian Music Publishing House, Chennai 1952
3. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016
4. Compositions of Tyagaraja by T K Govinda Rao, Ganamandir Publications, 1999, Devine books, Delhi
5. Compositions of Mudduswami Dikshitar by T K Govinda Rao, Ganamandir Publications, 2003, Devine books, Delhi
6. Compositions of Syama Sastri: Subbaraya Sastri and Annasvami Sastri compiled and edited by T K Govinda Rao, Ganamandir Publications, 2003, Devine books, Delhi
7. Facets of Notation in South Indian Music: Sharada Gopalam, Divine Books. Delhi 1991
8. Raganidhi 4 volumes, by B Subba Rao, Music Academy, Madras, 1993
9. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publishers, Thiruvananthapuram, 2010

## MGU-UGP (HONOURS)

### SUGGESTED READINGS

1. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, Chennai 1991
2. Ragalaksanasangraha : (Collection of Raga Descriptions) : From Treatises on Music of the Mela Period with Translation and Notes : Hema Ramanathan, N Ramanathan, Divine Books. Delhi 2004
3. The ragas of Carnatic music. N.S. Ramachandran, University of Madras, 1938
4. Sangita Nighantu by Dr. Sunil V T, D C Books, Kottayam, 2012

	<h1>Mahatma Gandhi University</h1> <h2>Kottayam</h2>				
Programme	BA(HONS) MUSIC-VOCAL				
Course Name	<b>MUSICOLOGICAL PERSPECTIVES 1</b>				
Type of Course	DSE				
Course Code	MG8DCEMVO400				
Course Level	400-499				
Course Summary	<p>This course investigates into the rich tradition of Carnatic music, exploring its theoretical underpinnings, historical development, and performance practices. Through a series of engaging modules, the students will gain a deeper understanding of the rhythmic foundation of Carnatic music, ancient Lakshana grandhas in music, acoustical requirements for an ideal concert hall, different stages in the development of the iconic instrument, Vina and the literary and musical beauties figuring in musical compositions. The structure and other elements of various ragas are also illustrated in this course</p>				
Semester	Credits			<b>4</b>	Total Hours
Course Details	<b>VIII</b>	Lecture	Tutorial	Practical	
			<b>3</b>	<b>1</b>	
Pre-requisites, if any	Aptitude and Skill in Music				

## Syllabus

### COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Develop a comprehensive understanding of Carnatic music's theoretical and historical background	U	2
2	Gain a deeper understanding of the rhythmic foundation of Carnatic music, encompassing various time cycles and intricate patterns.	U	2

3	Examine the ancient texts on music to uncover the philosophical and practical roots of Indian music	E	4
4	Understand the acoustical requirements for an Ideal Concert Hall	U	2
5	Trace the different stages in the development of Vina	E	4
6	Identify the literary and musical beauties figuring in the musical forms used in Carnatic music	R	1

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

### COURSE CONTENT

Module	Course description	Hrs	CO No.
1	1.1 An advanced knowledge of musical prosody – literary and musical beauties figuring in musical compositions 1.2 Acoustical requirements for an ideal concert hall Sangita mahal, Tanjore Music Academy, Chennai Chowdiah Hall, Bangalore	15	1&4
2	2.1 Marga and Desi talas 2.2 Desadi and Madhyadi talas 2.3 Navasandhi talas. 2.4 Scheme of 35 talas with its nomenclature and the formation of 175 talas	20	1,2
3	3.1 A study on the following Lakshna Grandhas: Sangita Sudha  Chaturdhandi prakasika Sangraha choodamani Swaramela kalanidhi Sangita chandrika Sangita kalpadrumam  3.2 Different stages in the development of Vina	20	3&5

4	Ragalakshanas of the following 4.1 Charukesi 4.2 Dharmavati 4.3 Ranjini 4.4 Behag 4.5 Surutti 4.6 Dwijavanti 4.7 Hamirkalyani 4.8 Yadukulakamboji	20	6
5	Teacher Specific Content		

### Teaching & Learning Approach

Classroom Procedure	Direct instruction	Active co-operative learning
	Interactive instruction	Seminar Presentation
	Group Discussion	Chart

### Assessment

Assessment Types	Mode of Assessment	Marks
		<b>End Semester Evaluation (ESE) [Two Hours]</b>
	• Very Short answer type questions [1x6]	6
	• Short answer questions (7 out of 10) [2x7]	14
	• Short Essay (2 out of 4) [10x2]	20
	• Long Essay (2 out of 4) [15x2]	30
	<b>Continuous Comprehensive Assessment (CCA)</b>	<b>30</b>
	• Problem based Assignment	10
	• Theory Test Paper	10
	• Seminar presentation	10



## References


1. History of Indian music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai
2. South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai 1973
3. A History of Indian music by Swami Prajnanananda, Ramakrishna Vedanta Math, Calcutta, 1963
4. Lakshana Granthas in Music by Dr. S Bhagyalekshmi, CBH Publications, Thiruvananthapuram 1999
5. Veena: The Instrument Par Excellence: Vainika Vidwan and C.K. Shankara NarayanaRao, The Karnatic Music Book Centre, 2010

## SUGGESTED READINGS

1. A Historical Study of Indian Music by Swami Prajnananda, Munshiram Manohar Lal Publishers Pvt Ltd, New Delhi 1981
2. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, Chennai 1991
3. Sangita Nighantu by Dr. Sunil V T, D C Books, Kottayam, 2012
4. Treatise on Carnatic Music: Vidya Bhavani Suresh, Skanda Pub, 2007

**MGU-UGP (HONOURS)**

**Syllabus**

	<b>Mahatma Gandhi University</b> <b>Kottayam</b>				
Programme	BA(HONS) MUSIC-VOCAL				
Course Name	<b>MUSICOLOGICAL PERSPECTIVES II</b>				
Type of Course	DCE				
Course Code	MG8DCEMVO401				
Course Level	400-499				
Course Summary	This course illustrates into the multifaceted world of Indian classical music, equipping you with theoretical knowledge and practical understanding of key concepts. Through a blend of traditional modules like Ragam Tanam Pallavi and Grahabheda, alongside explorations of the connection between music and mathematics, and the interplay of raga and rasa, the students will gain a holistic perspective on this rich art form. Additionally, the course outlines the fundamental knowledge of Western music, fostering a comparative understanding of musical systems.				
Semester	<b>VIII</b>	Credits		<b>4</b>	Total Hours/ Week
Course Details		Lecture	Tutorial	Practical	
Pre-requisites, if any	Aptitude and Skill in Music				<b>75</b>

## Syllabus

### COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Identify the procedure of singing Ragam-Tanam-Pallavi	R	1
2	Familiarise the recent development in music and musicology	U	2

3	Analyze and appreciate the complexities of Grahabheda	An	2
4	Explain the mathematical principles governing musical structures	E	4
5	Understand the connection between ragas and emotions	U	2
6	Gain a foundation in Western music theory and terminology	E	2

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

### COURSE CONTENT

Module	Course description	Hrs	CO No.
1	Detailed study on Ragam Tanam Pallavi – 2 kala & 4 kala 1.1 Anuloma-Pratiloma 1.2 Notation of 2 and 4 kalai Pallavi 1.3 Different varieties of Pallavi	20	1
2	Recent developments in the sphere of Musicology 2.1 The role of books and journals and Musical instruments	15	2
3	3.1 Modal Shift of Tonic – detailed study Moorchanakaraka melas and janyas 3.2 Raga and rasa	20	3&5
4	4.1 Significance of Mathematics in music 4.2 An outline knowledge of western music – Melody, harmony and polyphony	20	4&6
5	Teacher Specific Content		

### Teaching & Learning Approach

Classroom Procedure	Direct instruction	Active co-operative learning
	Interactive instruction	Seminar Presentation
	Group Discussion	Chart

## Assessment


Assessment Types	Mode of Assessment		Marks
	<b>End Semester Evaluation (ESE) [Two Hours]</b>		<b>70</b>
	• Very Short answer type questions	[1x6]	6
	• Short answer questions (7 out of 10)	[2x7]	14
	• Short Essay (2 out of 4)	[10x2]	20
	• Long Essay (2 out of 4)	[15x2]	30
	<b>Continuous Comprehensive Assessment (CCA)</b>		<b>30</b>
	• Problem based Assignment		10
	• Theory Test Paper		10
	• Seminar presentation		10

## References

1. History of Indian music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai
2. South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai 1973
3. A History of Indian music by Swami Prajnanananda, Ramakrishna Vedanta Math, Calcutta, 1963
4. Elements of Western Music for Students of Indian Music: P Sambamoorthy, The Indian Music Publishing House, Chennai 2006

## SUGGESTED READINGS

1. A Historical Study of Indian Music by Swami Prajnananda, Munshiram Manohar Lal Publishers Pvt Ltd, New Delhi 1981
2. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, Chennai 1991
3. Sangita Nighantu by Dr. Sunil V T, D C Books, Kottayam, 2012

	<h1>Mahatma Gandhi University</h1> <h2>Kottayam</h2>					
Programme	BA(HONS) MUSIC-VOCAL					
Course Name	<b>GROUP KRITIS OF TYAGARAJA</b>					
Type of Course	DCE					
Course Code	MG8DCEMVO402					
Course Level	400-499					
Course Summary	<p>This course explores into the intricacies of specific groups of compositions by one of the legendary South Indian music composers, Tyagaraja, with a particular emphasis on his Pancharatna kritis. These kritis, meaning ‘five gems,’ are considered masterpieces of Carnatic music. All the compositions are sung with svaras and then sahitya of the svaras. Each conveys a different emotion and bhakthi bhava. These are indeed the 5 gems of his overall compositions discovered. The phrases used are best melodic structure found in the respective raga.</p>					
Semester	<b>VIII</b>	Credits			<b>4</b>	Total Hours
Course Details		Lecture	Tutorial	Practical	Others	
			<b>3</b>	<b>1</b>		<b>75</b>
Pre-requisites, if any	Aptitude and Skill in Music					

### COURSE OUTCOMES (CO)

Upon successful completion of the syllabus, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Identify Tyagaraja's musical genius and compositional style	R	1
2	Develop an appreciation for the beauty and significance of group kritis	E	2
3	Gain knowledge about various ragas, talas, and musical concepts used in these kritis	U	2
4	Perform group kritis composed by Tyagaraja	S	4

5	Develop critical listening skills and an ability to analyze Carnatic music compositions	An	5
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*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Application (Ap)*

### COURSE CONTENT

Module	Course description	Hrs	LO No.
1	Ganaraga Pancharatnam – all the 5 kritis	40	1,2,3,4&5
2	Kovur Pancharatnam or Tiruvottiyur Pancharatnam	15	1,2,3,4&5
3	Lalgudi Pancharatnam	10	1,2,3,4&5
4	Srirangam Pancharatnam	10	1,2,3,4&5
5	Teacher Specific Content		

### Teaching & Learning Approach

Classroom Procedure	Direct instruction	Active co-operative learning
	Interactive instruction	Presentation by individual & group learners

### Assessment

Assessment Types	Mode of Assessment	Marks
		<b>End Semester Evaluation (ESE) – 2 hours</b>
	• Pancharatnas	45
	• Kovur/Tiruvottiyur Pancharatnam	10
	• Lalagudi & Srirangam Pancharatnam	15
	<b>Continuous Comprehensive Assessment (CCA)</b>	<b>30</b>
	• Practical Test paper	10



	• Viva voce	10
	• Assignment	10


## References

1. Carnatic Music Compositions – An Index by Dr. Bhagyalekshmi, CBH Publications, Thiruvananthapuram 2014
2. Compositions of Tyagaraja by T K Govinda Rao, Ganamandir Publications, 1999, Devine books, Delhi
3. The Spiritual Heritage of Tyagaraja: C Ramanujachari, The President Sri Ramakrishna, 2001
4. Pancharatna of Saint Tyagaraja by Dr. Bhagyalekshmi, CBH Publications, Thiruvananthapuram 2021
5. Pancharatna kritis of Saint Tyagaraja, Giri Trading Agency Private Ltd Publishing, 2013

## SUGGESTED READINGS

1. South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai 1973
2. Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016
3. <https://ssvt.org/wp-content/uploads/2021/07/ThyagarajaPancharathna.pdf>

# Syllabus

		<h1>Mahatma Gandhi University</h1> <h2>Kottayam</h2>				
Programme	BA(HONS) MUSIC-VOCAL					
Course Name	<b>PROJECT</b>					
Type of Course	PRJ					
Course Code	<b>MG8PRJMVO400</b>					
Course Level	400-499					
Course Summary	Prepare a Project as given in the following format					
Semester	<b>VIII</b>	Credits			<b>12</b>	Total Hours
Course Details		Lecture	Tutorial	Practical	Others	
Pre-requisites, if any						

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

- A. Preliminary Pages - The title of the dissertation should be a meaningful description of the content of the dissertation

- B. 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.

### **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
Assessment Types	<b>End Semester Evaluation</b>	<b>140</b>
	Preliminary pages & Introduction	15
	Quality of Presentation	10
	Content	25
	Literature review	20
	Results or Analysis	20
	Methodology	10
	Bibliography	10
	<b>Viva</b>	<b>30</b>
	<b>Continuous Comprehensive Assessment (CCA)</b>	<b>60</b>
	Credibility	10
	Relevance of the study	20
	Reflection writing assignments	20
	Seminar presentation	10

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