

**MAHATMA GANDHI UNIVERSITY**  
**B. A. MUSIC PROGRAMME(VOCAL)**  
**COURSE DETAILS**

Sem	Course Title	Hrs/ Week	Cred it	Exam Hrs. Practical 30 mts Theory 3 hrs.	Total Credit
I	Common Course – 1	5	4	3	20
	Common Course – 2	4	3	3	
	Common Course – 3	4	4	3	
	Core Course – 1 (Practical)	7	4	30 mts	
	1 <sup>st</sup> Complementary – 1 (Instrument)	3	3	Practical 30 mts	
	2 <sup>nd</sup> Complementary – 1 (Theory)	2	2	3	
II	Common Course – 4	5	4	3	20
	Common Course – 5	4	3	3	
	Common Course – 6	4	4	3	
	Core Course – 2 (Practical)	7	4	30 mts	
	1 <sup>st</sup> Complementary – 2 (Instrument)	3	3	Practical 30 mts	
	2 <sup>nd</sup> Complementary – 2 (Theory)	2	2	3	
III	Common Course – 7	5	4	3	19
	Common Course – 8	5	4	3	
	Core Course – 3 (Theory)	3	4	3	
	Core Course – 4 (Practical)	7	3	30 mts	
	1 <sup>st</sup> Complementary – 3 (Instrument)	3	2	Practical 30 mts	
	2 <sup>nd</sup> Complementary – 3 (Theory)	2	2	3	
IV	Common Course – 9	5	4	3	19
	Common Course – 10	5	4	3	
	Core Course – 5 (Theory)	3	4	3	
	Core Course – 6 (Practical)	7	3	30 mts	
	1 <sup>st</sup> Complementary – 4 (Instrument)	3	2	Practical 30 mts	
	2 <sup>nd</sup> Complementary – 4 (Theory)	2	2	3	
V	Core Course – 7 (Theory)	4	4	3	21
	Core Course – 8 (Practical)	6	4	30 mts	
	Core Course – 9 (Practical)	5	4	30 mts	
	Core Course – 10 (Practical)	5	4	30 mts	
	Open Course – 1 (Practical/Theory)	3	4	Practical 30 mts Theory 3 hrs	
	Course Work/ Project Work – 1	2	1		
VI	Core Course – 11 (Theory)	4	4	3	21
	Core Course – 12 (Practical)	6	4	30 mts	
	Core Course – 13 (Practical)	5	4	30 mts	
	Core Course – 14 (Practical)	5	4	30 mts	
	Elective (Practical/Theory)	3	4	Practical 30 mts Theory 3 hrs	
	Course Work/ Project Work – 2	2	1		
<b>Total</b>		<b>150</b>	<b>120</b>		<b>120</b>

Core & Complementary      104 hrs    82 credits

Common Course                46 hrs    38 credits

Practical examination will be conducted at the end of each semester

**MAHATMA GANDHI UNIVERSITY**  
**B. A. MUSIC PROGRAMME(VOCAL)**  
**COURSE DETAILS**

	Course	Credits
<b>TOTAL COMMON COURSES</b>	<b>10</b>	<b>38</b>
<b>TOTAL CORE COURSE (10Pr. + 4<sup>th</sup>.)</b>	<b>14</b>	<b>54</b>
<b>TOTAL COMPLIMENTARY COURSES</b>	<b>8</b>	<b>18</b>
<b>TOTAL OPEN COURSES</b>	<b>2</b>	<b>4</b>
<b>TOTAL COURSE WORK/ PROJECT WORK</b>	<b>2</b>	<b>6</b>
<b>TOTAL</b>	<b>36</b>	<b>120</b>

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**B. A. MUSIC(VOCAL)-Modified 20.01.2010**  
**1<sup>ST</sup> SEMESTER**

***I MUSCOR 101***

**CORE COURSE – I**  
**PRACTICAL – I – BASICS OF INDIAN MUSIC**

1. Saptasvaras, Sarali varisas, Janta varisas, Dhatu varisas, Mandrasthayi varisas, Madhyasthayi varisas, Tarasthayi varisas with Akara sadhakam in 3 degrees of speed in Mayamalavagaula raga as described in the Dakshinendyan Sangitam of Shri.A.K.Ravindranath – Page Nos. 279 to 288. (*Only for internal assessment*)
2. Sapta tala alankaras with Akara sadhakam in 3 degrees of speed in the following 6 ragas
  - a. Sankarabharanam
  - b. Kalyani
  - c. Mohanam
  - d. Hamsadhvani
  - e. Pantuvarali
  - f. mayamalavagaula
3. Three Gitams in any of the following 6 ragas
  - a. Malahari
  - b. Mohanam
  - c. Kalyani
  - d. Saveri
  - e. Sudha Saveri
  - d. Arabhi
  - e. Geetham – 3
4. Simple Jathiswaram – 1

**1<sup>st</sup> – COMPLEMENTARY – I INSTRUMENTAL (VEENA)**

***I MUSCOM 102***

**PRELIMINARY EXERCISES – I**

1. Ability to play preliminary svara exercises
  - a. Sarali varisas
  - b. Janta varisas
  - c. Madhyasthayi varisas

2<sup>ND</sup> COMPLEMENTARY – I

**I MUSCOM 103**

**MUSICOLOGY (THEORY)**

1. Distinctive features of Indian music
2. Cultural, Intellectual, Emotional, Spiritual values of music
3. Technical terms and their explanations.
  - a. Nadam
  - b. Sruti
  - c. Svaram – Svaram nomenclature
  - d. Sthayi
  - e. Graha
  - f. Nyasa
  - g. Amsa
  - h. Tala – Saptatals and their angas, shadangas.
  - i. Vadi
  - j. Samvadi
  - k. Anuvadi
  - l. Vivadi
4. Life sketch and contributions of the following vaggeyakaras
  - a. Purandaradasa and
  - b. Trinity (Thyagaraja, Muthuswamy Dikshitar, Syama Sastri)
5. Write in notation Saptatala alankaras.
6. Write in notation any Geetam and Jathiswaram
7. Musical forms – Classification Geetam – Samanya Geetam, Lakshana Geetam, Swarajathi and Jathiswaram

**2<sup>ND</sup> SEMESTER**  
**CORE COURSE – II**

**II MUSCOR 201**

**PRACTICAL 2 –MUSICAL FORM 1**

1. Simple Swarajathi – 1
2. Adi tala varnam – 3 ( in any 3 of the following ragas)
  - a. Mohanam b.Sankarabharanam c.Abhogi d. Hamsadwani e. Pantuvarali f. Vasanta
3. Simple kritis in any two of the following ragas
  - a. Hamsadhvani
  - b. Mohanam
  - c. Mayamalavagaula
  - d. Sankarabharanam
4. Tarangam or any simple Divyanama Sankirtanam of Saint Thyagaraja-1
5. Identify the ragas or musical phrases in the ragas prescribed for simple kritis

**1<sup>st</sup> – COMPLEMENTARY – II INSTRUMENT (VEENA)**

**II MUSCOM 202**

**PRILIMINARY EXERCISES – II**

1. Sapta tala alankaras in the following ragas in two degrees of speeds.
  - a. Mayamalavaguala
  - b. Mohanam
  - c. Pantuvarali
  - d. Hamsadwani
2. Any One Simple Gita in the following ragas
  - a. Mohanam **or**
  - b. Malahari

**2<sup>nd</sup> – COMPLEMENTARY – II**

**II MUSCOM 203**

**MUSICOLOGY (THEORY)**

1. Musical Instruments and their classification in general (in detail)
2. Detailed knowledge of the notation used in South Indian Music
3. Principal seats of Music
  - a. Tanjore
  - b. Thiruvananthapuram
4. Folk music – out line knowledge of folk music in general, their characteristics, and its varieties
5. Musical forms – Varnam – Utility of practicing Varnas (refer Book III of Prof.P.Sambamoorthy)
6. Write in notation Swarajathi or Jathiswaram or Mohanam Adi tala varnam
7. Raga Lakshanam – Hamsadwani, Mohanam, Sankarabharanam, Mayamalavagaula
8. Biographies of the following composers – Bhadrachalam Ramadas, Pattanam Subramania Iyer, Maha Vaidyanatha Iyer, Ramanad Sreenivasa Iyengar

**3<sup>RD</sup> SEMESTER**  
**CORE COURSE – III**

**III MUSCOR 301**

**THEORY OF MUSIC (THEORY)**

1. The characteristic features of a Janaka Mela
  - a. Scheme of 72 melas
  - b. Application of Kadapayadi formula
  - c. Application of Bhutasankhya
  
2. Raga classification in detail
  - a. Janaka-Janya
  - b. Upanga-Bhashanga
  - c. Varjya-Vakra
  - d. Nishadantya, Dhaivatantya and Panchamantya
  - e. Ghana, Naya, Desya
  - f. Karnataka, desya
  - g. Sudha, Chayalaga, Sankeerna
  - h. Classification based on Kampita svaras
  - i. Mitra ragas
  - j. Ganakala niyama
  
3. The scheme of 35 talas, 175 talas and Chapu talas
  
4. Raga lakshana in detail of the following ragas
  - a. Kambhoji
  - b. Pantuvarali
  - c. Vasanta
  
5. Biographies of Veenakuppier, Neelakanta Sivan, T.Lakshmanan Pillai and Muthiah Bhagavatar
  
6. Write in notation
  - a. One Ata tala varnam
  - b. Any Adi tala or Rupaka tala kriti

**CORE COURSE – IV****III MUSCOR 302****MUSICAL FORM 2 (PRACTICAL 3)**

1. One Lakshana Gitam 1 no.
2. Adi tala varnam in any of the following ragas – (2 nos)
  - a. Kalyani
  - b. Navaragamalika varna
  - c. Kedaragaula
  - d. Saveri
3. One Ata tala varna – Kamboji or Sankarabharanam
4. Kritis in the following ragas
  - a. Kalyani
  - b. Kamboji
  - c. Bilahari
  - d. Mohanam
  - e. Vasantha
  - f. Pantuvarali
  - g. Sankarabharanam
  - h. Hindolam
5. Identify the svara phrases for the following ragas:
  - a. Kalyani
  - b. Hindolam
  - c. Pantuvarali
  - d. Bilahari
6. Ability to render Small avartana Kalpana svaras in any two of the following ragas.
  - a. Mayamalavagaula
  - b. Hamsadwani
  - c. Kalyani
  - d. Mohanam

**1<sup>st</sup> – COMPLEMENTARY 3 INSTRUMENTAL (VEENA)****III MUSCOM 303****GITAMS, SVARAJATIS**

1. Two Gitams in any of the following ragas
  - a. Kalyani or
  - b. Suddha Saveri
  - c. Saveri
2. One Jatisvaram or Svarajati

2<sup>nd</sup> – COMPLEMENTARY 3

**III MUSCOM 304**

**MUSICOLOGY(THEORY)**

1. Musical Forms and their classification
  - a. Gitam
  - b. Jatisvaram
  - c. Svarajati
  - d. Varnas
2. Construction and playing technique of the following instruments:
  - a. Tambura
  - b. Veena
3. Life sketch and Contributions of the Pre-trinity composers:
  - a. Jayadeva
  - b. Narayana Thirtha
  - c. Kshetrajna
4. Raga lakshana in detail of the following ragas
  - a. Mayamalavagaula
  - b. Bilahari
  - c. Kanada
5. Tambura –construction and technique of playing
6. Veena – construction and technique of playing - Prominent vainikas of earlier years and modern period



**IV SEMESTER**  
**CORE COURSE – V**

**IV MUSCOR 401**

**THEORY OF MUSIC (THEORY)**

1. Gamakas – Dasavidha gamakas and Panchadasa gamakas - Model shift of tonic
2. Musical forms:
  - a. Kriti b. Kirtana c. Ragamaliga d. Padam e. Javali f. Tillana
3. Mudras and its varieties figuring in Musical compositions.
4. Ragalakshana of the following ragas with sancharas:
  1. Bhairavi 2. Anandabhairavi 3. Sahana 4. Begada 5. Arabhi 6. Saveri
  7. Surutti 8. Nattakurinji 9. Khamas
5. Write in Notation – Ata tala varnam – Bhairavi
6. Write in Notation – kritis learnt in the following ragas: Bilahari, Madhyamavati, Bhairavi

**CORE COURSE VI**

**IV MUSCOR 402**

**MUSICAL FORM 3 (PRACTICAL 4)**

1. One Ata tala varna - Bhairavi
2. Kritis in the following ragas:
  - a. Kalyani
  - b. Bhairavi
  - c. Madhyamavati
  - d. Natta
  - e. Saveri
3. Identify the svara phrases for the following ragas:
  - a. Mayamalavagowla
  - b. Sankarabharanam
  - c. Mohanam
  - d. Hamsadwani
  - e. Saveri
4. Ability to render Kalpana svaras for Adi tala varnas in the following ragas in  $\frac{1}{4}$ ,  $\frac{1}{2}$ ,  $\frac{3}{4}$  avartas:
  1. Mohanam 2. Sankarabharanam 3. Hamsadwani
5. Ability to render svara phrases in the following ragas:
  - a. Kalyani
  - b. Bhairavi
  - e. Saveri

**1<sup>st</sup> – COMPLEMENTARY 4 INSTRUMENTAL– (VEENA)**

**IV MUSCOM 403**

**VARNAM AND SIMPLE KRITI**

1. One Adi tala varna – (Mohanam, Hamsadwani or Abhogi)
2. One Simple Kriti

**2<sup>nd</sup> – COMPLEMENTARY 4**

**IV MUSCOM 404**

**MUSICOLOGY (THEORY)**

1. A study on Kathakali music – ragas and talas figuring in kathakali music
2. Prominent musical instruments of Kerala
  - a. Chenda
  - b. Maddalam
  - c. Idakka
  - d. Ilathalam
  - e. Thimila
  - f. Chengila
  - g. Kombu
  - h. Kuzhal
3. An outline knowledge of the Kerala ensemble - Panchavadyam – Instruments figuring in Panchavadyam - Kriyanga and Sevanga panchavadyas
4. Definition of the word ‘Sopanam’, Characteristic features of Sopana Sangeetham
5. Composers of Kerala
  - a. Swathithirunal
  - b. Iravivarman thampi
  - c. K. C. Kesava pillai
  - d. Shatkala Govinda Marar
6. Ritualistic Music of Kerala –
 

Folk rituals	Temple rituals
a. Thiruvathirakali	a. Kalamezhuthupattu
b. Thaiyyam	b. Bhadrakalipattu
c. Padayani	c. Teeyattu
7. Ability to write in notation Adi tala or Rupaka tala kriti in the following ragas:
  - a. Bhairavi, b. Kalyani c. Madhyamavati

**5<sup>TH</sup> SEMESTER**  
**CORE COURSE – VII**

**V MUSCOR 501**

**THEORY OF MUSIC (THEORY)**

1. Manodharma Sangita paddhati in detail – Raga alapana, Tanam, Pallavi, Niraval, Kalpanasvara
2. Lakshana Grandhas
  - a. Natya Sastram
  - b. Sangita ratnakaram
  - c. Chaturdhandi prakasika
3. Ancient Raga Classification – Grama murchana Jathi System, Shadjagrama, Madhyamagrama, Gandharagrama and raga ragini parivara system
4. Ragalakshana with sancharas
  - a. Begada
  - b. Kedaragoula
  - c. Kanada
  - d. Poorvikalyani
  - e. Kharaharapriya
  - f. Atana
5. Contemporary musicians –
  - a. Semmangudi Sreenivasa Iyer, K.V.Narayanaswamy, D.K.Jayaraman
  - b.M.S.Subbalakshmi, M.L.Vasanthakumari, D.K.Pattammal
6. Notate a simple Pallavi in two kalai – Adi tala

**CORE COURSE – VIII**

**V MUSCOR 502**

**MUSICAL FORM 4 (PRACTICAL 5)**  
**GROUP KRITIS**

1. Pancharatna kriti of Thyagaraja – Arabhi or Natta
2. Swarajathi of Syama Sastri – Bhairavi
3. Navarathri Kriti of Swati Tirunal
4. Navaratnamalika of Syama Sastri
5. Navagraha kriti – Nattakurinji, Surutti or Shanmughapriya

**CORE COURSE – IX****V MUSCOR 503****MUSICAL FORM 5 (PRACTICAL 6)**

1. One each from the following musical forms:  
Padam, Jawali, Tillana, Ragamalika and Kathakali padam

**CORE COURSE – X****VMUSCOR 504****MUSICAL FORM 6 (PRACTICAL 7)**

1. Kritis in the following ragas.
  - a. Arabhi
  - b. Kharaharapriya
  - c. Begada
  - d. Kedaragowla
  - e. Sahana
  - f. Purvikalyani
  - g. Kanada

**OPEN COURSE – I****V MUSOPC 505****COURSE – I – POPULAR SONGS**

1. Patriotic songs - 2
2. Varieties of Folk melodies – Mappila pattu
3. Study of film songs of any 6 music directors
4. Light classical songs – 2

**COURSE II LIGHT CLASSICAL COMPOSITIONS**

1. Compositions of Malayalam composers - 2
2. Compositions of Annamacharya or Purandaradasar - 2
3. Note svara sahityam of Dikshitar – 1
4. Compositions in Kuchelo Pakhyanam - 2
5. Simple raga parichayam on film based songs
  - a. Kharaharapriya
  - b. Ananthabhairavi
  - c. Hamsadhvani
  - d. Mohanam
  - e. Kalyani
  - f. Kambhoji

**COURSE – III – INTRODUCTION TO MUSIC**

1. Place of music in life
2. Music as an applied art in the field of advertisement and play-back.
3. Yoga, Music Therapy and Voice culture.
4. Computer and Music – Scope and utility in the field of recording, preservation and propagation.

**COURSE WORK/ PROJECT – I****V MUSCW/P 506**

Presentation of a record containing the notations of the following compositions

1. Varnam – Adi tala - 1
2. Kriti – Adi tala – 1 – 1kala
3. Kriti – Rupaka tala – 1
4. Kriti – Misra capu tala – 1
5. Kriti – Adi tala – 1 – 2kala
6. Notate a simple Pallavi in Adi tala.
7. List of a Concert.

**6<sup>TH</sup> SEMESTER**  
**CORE COURSE – XI****VI MUSCOR 601****THEORY OF MUSIC (THEORY)**

1. Acoustics
  - a. Production and transmission of sound
  - b. Laws of vibration of strings
  - c. Pitch
  - d. Intensity
  - e. Timbre
  - f. Loudness
  - g. Echo
  - h. Resonance
2. Group kritis of Trinity and Swathithirunal
3. Lakshanas of the following ragas
  - a. Ritigaula
  - b. Khamas
  - c. Nattakurinji
  - d. Todi
  - e. Charukesi
  - f. Vachaspati
  - g. Kapi
  - h. Anandabhairavi
  - i. Saveri
  - j. Mukhari
4. Application of 22 Srutis in the ragas popularly used in the present day.
5. Historical development from 19<sup>th</sup> century to the present day with reference to prominent vaggayyakaras and musicians.
6. Notate one Adi tala kriti or Misra chapu tala kriti in the raga Kharahara priya or Kambhoji.

**CORE COURSE – XII****VI MUSCOR 602****MUSICAL FORM 7 (PRACTICAL 8)**

1. Kritis in the ragas prescribed for Ragalakshana as under:
  - a. Ritigaula
  - b. Khamas
  - c. Nattakurinji
  - d. Todi
  - e. Charukesi
  - f. Vachaspati
  - g. Kapi
  - h. Anandabhairavi
  - i. Saveri
  - j. Mukhari

**CORE COURSE – XIII****VI MUSCOR 603****MANODHARMA SANGITA (PRACTICAL 9)**

1. Detailed Raga Alapana in the following ragas
  - a. Kamboji
  - b. Todi
  - c. Saveri
  - d. Charukesi
  - e. Kharaharapriya
  - f. Bhairavi
  - g. Purvikalyani
2. Brief Raga Alapana in the following ragas
  - a. Anandabhairavi
  - b. Hindolam
  - c. Arabhi
  - d. Madhyamavati
  - e. Begada
3. Niraval to be sung in any three of the following ragas:
  - a. Mayamalavagowla
  - b. Sankarabharanam
  - c. Bhairavi
  - d. Kalyani
  - e. Kamboji
  - f. Purvikalyani
4. Kalpanasvaras to be sung in the following ragas:
  - a. Mayamalavagowla
  - b. Sankarabharanam
  - c. Bhairavi
  - d. Kalyani
  - e. Kamboji
  - f. Purvikalyani

**CORE COURSE – XIV****VI MUSCOR 604****CONCERT (PRACTICAL 10)**

1. Mini Concert of 30 minutes duration following the pattern as under:
  - a. Adi tala varna in 2 degrees of speed
  - b. Ganesa Stuthi or Saraswathi stuthi
  - c. Rendering of Main Kriti with Raga Alapana, Niraval and Kalpana svaras (time limit 10 to 15 minutes)
  - d. Padam, Javali or Tillana
  - e. Mangalam

**OPEN COURSE – II****VI MUSOPC 605****I. Course – I – FOUNDATION FOR PERFORMANCE**

1. Reckoning of tala for a simple taniavartanam
2. Reckoning of One Adi tala in tisra gati (Mohanam or Abhogi)
3. Ability to render sapta svara in Adi tala with shift of various grahas – Atitam (1/2 eduppu) Anagata eduppu (3/4 eduppu)

**II. Course – II – ART REVIEW**

1. Review of selected chapters of Book-III and Book IV of Prof.P.Sambamoorthy (not less than 10 pages)
2. Analytical study of the kritis composed by Trinity based on specific incidents (not less than 10 pages)
3. A review of the contributions of any one of the following musicians (not less than 10 pages)
  - a. Shri. Chembai Vaidyanatha Bhagavata
  - b. Shri. Semmangudi Srinivasa Iyengar
  - c. Shri. Palakkad Mani Iyer
  - d. Dr. L.Muthiah Bhagavata
  - e. Shri. G.N.Balasubramaniam
  - f. Shri. Lalgudi Jayaraman

**III. Course – III – DEVOTIONAL COMPOSITIONS**

1. Bhajanas – 2
2. Utsavaprabandhas – 2
3. Tarangam – 2
4. Slokam – 2
5. Ashtapadi – 2
6. Mangalam

**COURSE WORK/PROJECT****VI MUSCW/P 606**

2. A review of at least 3 music concerts recently heard in not less than 10 pages with photographic proof and audio CD

**Books for reference**

1. South Indian Music Book I to IV by Prof.P.Sambamoorthy
2. History of Carnatic Music by Prof.P.Sambamoorthy
3. Dictionary of Carnatic Music (4 volumes A to F, G to K, L to N, P to S) by Prof.P.Sambamoorthy and M.B.Vedavalli
4. Dakshinendian Sangeetham by Vid. A.K.Raveendranath
5. Spender of South Indian Music by Prof.Chelladurai
6. Sangeetha Kalpadrumam by Dr.L.Muthiah Bhagavatar
7. Sangeetha Sastra Pravesika by Dr.Venkitasubbiar
8. Various Music Journals