

Maharaja's College Ernakulam



Re-Accredited by NAAC with 'A Grade' Affiliated to Mahatma Gandhi University Centre of Excellence under Govt. of Kerala Identified by UGC as College with Potential for Excellence

# POST GRADUATE AND RESEARCH



Under Graduate Curriculum and Syllabus (Choice Based Credit Semester System)

B. A. Music

For 2020 Admission Onwards

#### Maharaja's College, Ernakulam

## (A Government Autonomous College)

## Affiliated to Mahatma Gandhi University, Kottayam

## **Under Graduate Programme in Music**

## 2020 Admission Onwards

## **Board of Studies in Music**

Sl. No.	Name of Member	Designation
1	Sri. K. Ashtaman Pillai	Chairman, BoS Music
2	Dr. Preethy. K, Associate Prof. SSUS Kalady	External Member
3	Dr. Manju Gopal, Associate Prof. SSUS Kalady	External Member
4	Fr. Paul Poovathingal	Member [Industry]
5	Sri. A. Ajith Kumar	Member [Alumni]
6	Dr. Pooja. P. Balasundaram	Internal Member
7	Dr. Saji. S	Internal Member
8	Dr. Sindhu. K. S	Internal Member
9	Dr. Sreeranjini. K. A	Internal Member
10	Sri. Vimal Menon. J	Internal Member

A meeting of the Board of Studies was conducted in the department of Music on 29/11/2019. The Board of Studies decided to revise the Syllabus and the same to be implemented from 2020 onwards.

## MAHARAJA'S COLLEGE, ERNAKULAM

## (A GOVERNMENT AUTONOMOUS COLLEGE) REGULATIONS FOR UNDER GRADUATE PROGRAMMES

## **UNDER CHOICE BASED CREDIT SYSTEM 2020**

## 1. TITLE

1.1. These regulations shall be called "MAHARAJA'S COLLEGE (AUTONOMOUS) REGULATIONS FOR UNDER GRADUATE PROGRAMMESUNDER CHOICE BASED CREDIT SYSTEM 2020"

## 2. SCOPE

- 2.1 Applicable to all regular Under Graduate Programmes conducted by the Maharaja's College with effect from 2020 admissions
- 2.2 Medium of instruction is English except in the case of language courses other than English unless otherwise stated therein.
- 2.3 The provisions herein supersede all the existing regulations for the undergraduate programmes to the extent herein prescribed.

#### **3. DEFINITIONS**

- **3.1.** *'Academic Week'* is a unit of five working days in which the distribution of work is organized from day one to day five, with five contact hours of one hour duration on each day.
- **3.2. 'Choice Based Course**' means a course that enables the students to familiarize the advanced areas of core course.
- **3.3.** *'College Coordinator'* is a teacher nominated by the College Council to co-ordinate the continuous evaluation undertaken by various departments within the college. He/she shall be nominated to the college level monitoring committee.
- 3.4. *Common Course I'* means a course that comes under the category of courses for English.
- 3.5 'Common Course II' means additional language.

*Complementary Course*' means a course which would enrich the study of core courses.

**3.6.** *'Core course'* means a course in the subject of specialization within a degree programme. It includes a course on environmental studies and human rights.

- **3.7.** *Course*' means a portion of a subject to be taught and evaluated in a semester (similar to a paper under annual scheme).
- **3.8.** *'Credit'* is the numerical value assigned to a paper according to the relative importance of the syllabus of the programme.
- **3.9.** *Department* 'means any teaching department in a college.
- **3.10.** *Department Coordinator*' is a teacher nominated by a Department Council to coordinate the continuous evaluation undertaken in that department.
- 3.11. 'Department Council' means the body of all teachers of a department in a college.
- **3.12.** *'Faculty Advisor'* means a teacher from the parent department nominated by the Department Council, who will advise the student on academic matters.
- **3.13.** *Grace Marks* shall be awarded to candidates as per the University Orders issued from time to time.
- **3.14.** *'Grade'* means a letter symbol (A, B, C, etc.), which indicates the broad level of performance of a student in a Paper/Course/ Semester/Programme.
- **3.15.** *'Grade Point'* (GP) is the numerical indicator of the percentage of marks awarded to a student in a course.
- **3.16. 'Parent Department'** means the department which offers core course/courses within an undergraduate programme.
- **3.17.** *'Programme'* means a three-year programme of study and examinations spread over six semesters, the successful completion of which would lead to the award of a degree.
- **3.18. 'Semester'** means a term consisting of a minimum **90** working days, inclusive of tutorials, examination days and other academic activities within a period of six months.
- **3.19.** *'Vocational Course'* (Skill Enhancement Course) means a course that enables the students to enhance their practical skills and ability to pursue a vocation in their subject of specialization.

## 4. ELIGIBILITY FOR ADMISSION AND RESERVATION OF SEATS

**4.1** Eligibility for admissions and reservation of seats for various Undergraduate Programmes shall be according to the rules framed by the University/ State Government in this regard, from time to time.

#### 5. **DURATION**

- 5.1 The duration of U.G. programmes shall be *6 semesters*.
- **5.2** There shall be two Semesters in an academic year, the "ODD" semester commences in June and on completion, the "EVEN" Semester commences. There shall be two months' vacation during April and May.
- **5.3** No student shall be allowed to complete the programme by attending more than 12 continuous semesters.

#### 6. **REGISTRATION**

- 6.1. The strength of students for each programme shall be as per the existing orders, as approved by the University.
- 6.2. Those students who possess the required minimum attendance during a semester and could not register for the semester examination are permitted to apply for Notional Registration to the examinations concerned enabling them to get promoted to the next class.

## 7. SCHEME AND SYLLABUS

- 7.1. The U.G. programmes shall include (a) Common Courses I and II, (b) Core Course(s), (c) Complementary/Vocational Courses, and (d) Choice based course.
- 7.2. There shall be Two Choice Based course (Elective Course) in the fifth and sixth semesters. In the case of B.Com Programme there shall be an elective stream from third semester onwards.
- 7.3. Credit Transfer and Accumulation system can be adopted in the programme. Transfer of Credit consists of acknowledging, recognizing and accepting credits by an institution for programmes or courses completed at another institution. The Credit Transfer Scheme shall allow students pursuing a programme in one college to continue their education in another college without break.
- 7.4. A separate minimum of 30% marks each for internal and external (for both theory and practical) and aggregate minimum of 35% are required for a pass for a course. For a pass in a programme, a separate minimum of Grade D is required for all the individual courses. If a candidate secures F Grade for any one of the courses offered in a Semester/Programme, only F grade will be awarded for that Semester/Programme until he/she improves this to D Grade or above within the

permitted period. The college shall allow credit transfer, subject to the approval of the concerned board of studies and Academic Council.

- 7.5. Students discontinued from previous regulations CBCSS 2016, can pursue their studies under the new regulation "Regulations for Under Graduate Programmes under Choice Based Credit System 2020"after obtaining readmission.
- 7.6. The practical examinations (external/internal) will be conducted only at the end of even semesters for all programmes. Special sanction shall be given for those programmes which need to conduct practical examinations at the end of odd semesters.

## 8. **PROGRAMME**

## **STRUCTURE Model I/II**

#### BA/B.Sc.

a	Programme Duration	6 Semesters
b	Total Credits required for successful completion of the Programme	120
c	Credits required from Common Course I	22
d	Credits required from Common Course II	16
e	Credits required from Core course and Complementary courses including Project	74
f	Choice Based Core Course	8
g	Minimum attendance required	75%

#### Model I or Model II B. Com

a	Programme Duration	6 Semesters
b	Total Credits required for successful completion of the	120
	Programme	

c	Credits required from Common Course I	14
d	Credits required from Common Course II	8
e	Credits required from Core and Complementary/Vocational courses including Project	90
f	Choice Based Core Course	8
g	Minimum attendance required	75%

# Model III BA/B.Sc./B. Com

a	Programme Duration	6 Semesters
b	Total Credits required for successful completion of the Programme	120
с	Credits required from Common Course I	8
d	Credits required from Core + Complementary + Vocational Courses including Project	109
e	Open Course	3
f	Minimum attendance required	75%

## BA Honours

a	Programme Duration	6 Semesters
b	Total Credits required for successful completion of the Programme	120
с	Credits required from Common Course I	16
d	Credits required from Common Course II	8

e	Credits required from Core + Complementary + Vocational	93
	Courses including Project	
f	Choice Based Core Course	8
g	Minimum attendance required	75%

## 9. EXAMINATIONS

- 9.1 The evaluation of each paper shall contain two parts:
  - i. Internal or In-Semester Assessment (ISA)
  - ii. External or End-Semester Assessment (ESA)
- **9.2.** The internal to external assessment ratio shall be 1:4. Both internal and external marks are to be rounded to the next integer.

All papers (theory & practical), grades are given **on a 7-point scale** based on the total percentage of marks, *(ISA+ESA)* as given below:-

Percentage of Marks	Grade	Grade Point
95 and above	S Outstanding	10
85 to below 95	A <sup>+</sup> Excellent	9
75 to below 85	A Very Good	8
65 to below 75	B <sup>+</sup> Good	7
55 to below 65	B Above Average	6
45 to below 55	C Satisfactory	5
35 to below 45	D Pass	4
Below 35	F Failure	0
	Ab Absent	0

#### 10. CREDIT POINT AND CREDIT POINT

AVERAGE Credit Point (CP) of a paper is calculated

using the formula: -  $CP = C \times GP$ , where C is the Credit

and GP is the Grade point

Semester Grade Point Average (SGPA) of a Semester is calculated using the formula: -

SGPA = TCP/TC, where TCP is the Total Credit Point of that semester.

Cumulative Grade Point Average (CGPA) is calculated using the formula: -

*CGPA* = *TCP/TC*, where *TCP* is the Total Credit Point of that programme.

**Grade Point Average (GPA)** of different category of courses viz. Common Course I, Common Course II, Complementary Course I, Complementary Course II, Vocational course, Core Course is calculated using the formula: -

GPA = TCP/TC, where TCP is the Total Credit Point of a category of course. TC is the total credit of that category of course

Grades for the different courses, semesters and overall programme are given based on the corresponding CPA as shown below:

GPA	Grade	
9.5 and above	S Outstanding	
8.5 to below 9.5	A+ Excellent	
7.5 to below 8.5	A Very Good	
6.5 to below 7.5	B+ Good	
5.5 to below 6.5	<b>B</b> Above Average	
4.5 to below 5.5	C Satisfactory	
3.5 to below 4.5	D Pass	
Below 3.5	F Failure	

## 11. MARKS DISTRIBUTION FOR EXTERNAL AND INTERNAL EVALUATIONS

The external theory examination of all semesters shall be conducted by the college at the end of each semester. Internal evaluation is to be done by continuous assessment. For all courses without practical total marks of external examination is 80 and total marks of internal evaluation is 20. Marks distribution for external and internal assessments and the components for internal evaluation with their marks are shown below:

## **11.1** For all courses without practical

1.a) Marks of external Examination : 80

Components of Internal Evaluation of theory	Marks
Attendance	5
Assignment /Seminar/Viva	5
Test papers (2x5=10)(Marks of test paper shall be average)	10
Total	20

1.b) Marks of internal evaluation : 20

**11.2** For all courses with practical total marks for external evaluation is 60 and total marks for internal evaluation is 15.

For all courses with practical

<b>2.a</b> )	Marks of external Examination	:	60
<b>2.b</b> )	Marks of internal evaluation	:	15

Components of Internal Evaluation	Marks
Attendance	5
Seminar/Assignments/Viva	2
Test paper (2x4)	8
Total	15

c. For practical examinations total marks for external evaluation is 40 for internal evaluation is 10

Components of Internal Evaluation (Practicals)	Marks
Attendance	2
Test (1x4)	4
Record*	4
Total	10

\*Marks awarded for Record should be related to number of experiments recorded

## 11.3 Project Evaluation

Components of Project evaluation	Marks			
Internal Evaluation*	20			
Dissertation (end semester)	50			
Viva Voce (end Semester)	30			

## **Components of Project Internal evaluation \***

Components of internal evaluation	Marks
Relevance and Contents	5
Analysis and Presentation	5
Pre submission Presentation and viva	10

\*Marks awarded for Record should be related to number of experiments recorded and duly signed by the teacher concerned in charge.

All three components of internal assessments are mandatory.

# **11.3** For projects

<b>3.a</b> )	Marks of external evaluation	:	80
<b>3.</b> b)	Marks of internal evaluation	:	20

c)

<b>Components of External Evaluation of Project</b>	Marks
Dissertation (External)	50
Viva-Voce (External)	30
Total	80

\*Marks for dissertation may include study tour report if proposed in the syllabus.

<b>Components of internal Evaluation of Project</b>	Marks
Punctuality	5
Experimentation/data collection	5
Knowledge	5
Report	5
Total	20

## Attendance Evaluation for all papers

% of attendance	Marks
90 and above	5
85 - 89	4
80-84	3
76-79	2
75	1

(Decimals are to be rounded to the next higher whole number)

#### **13. ASSIGNMENTS**

Assignments are to be done from 1st to 4th Semesters. At least one assignment should be done in each semester for all courses.

#### 14. SEMINAR/VIVA

A student shall present a seminar in the 5th semester for each paper and appear for Viva-voce in the 6th semester for each course.

## 15. INTERNAL ASSESSMENT TEST PAPERS

Two test papers are to be conducted in each semester for each course. The evaluations of all components are to be published and are to be acknowledged by the candidates. All documents of internal assessments are to be kept in the college for one year and shall be made available for verification. The responsibility of evaluating the internal assessment is vested on the teacher(s), who teach the course.

#### 15.1 Grievance Redressal Mechanism

Internal assessment shall not be used as a tool for personal or other type of vengeance. A student has all rights to know, how the teacher arrived at the marks. In order to address the grievance of students, a three-level Grievance Redressal mechanism is envisaged. A student can approach the upper level only if grievance is not addressed at the lower level.

#### Level 1: Department Level:

The Department cell chaired by the HOD, Department Coordinator, Faculty Advisor and Teacher in-charge as members.

#### Level 2: College level

A committee with the Principal as Chairman, College Coordinator, HOD of concerned Department and Department Coordinator as members.

The College Council shall nominate a Senior Teacher as coordinator of internal evaluations. This coordinator shall make arrangements for giving awareness of the internal evaluation components to students immediately after commencement of I semester **15.2** The internal evaluation marks/grades in the prescribed format should reach the Controller of Examination before the 4th week of October and March in every academic year.

#### 16. External Examination

The external theory examination of all semesters shall be conducted by the Controller of Examinations at the end of each semester.

**16.1** Students having a minimum of 75% average attendance for all the courses only can register for the examination. Condonation of shortage of attendance to a maximum of 10 days in a semester subject to a maximum of 2 times during the whole period of the programme may be granted by the subcommittee of the college council on valid grounds. This condonation shall not be counted for internal assessment. Benefit of attendance may be granted to students attending University/College union/Co-curricular activities by treating them as present for the days of absence, on production of participation/attendance certificates, within one week, from competent authorities and endorsed by the Head of the institution. This is limited to a maximum of 10 days per semester and this benefit shall be considered for internal assessment also. Those students who are not eligible even with condonation of shortage of attendance shall repeat the **semester** along with the next batch after obtaining readmission upon the recommendations of the head of the department and college council

- 16.2 All students are to do a **project in the area of core course.** This project can be done individually or in groups (not more than three students). for all subjects which may be carried out in or outside the campus. The projects are to be identified during the V semester of the programme with the help of the supervising teacher. The report of the project in duplicate is to be submitted to the department at the sixth semester and are to be produced before the examiners appointed by the College.
- **16.3** There shall be supplementary exams only for fifth semester. Notionally registered candidates can also apply for the said supplementary examinations. For reappearance/ improvement for other semesters the students can appear along with the next batch.
- **16.4** A student who registers his/her name for the external exam for a semester will be eligible for promotion to the next semester.

- **16.5** A student who has completed the entire curriculum requirement, but could not register for the Semester examination can register notionally, for getting eligibility for promotion to the next semester.
- **16.6** A candidate who has not secured minimum marks/credits in internal examinations can re-do the same registering along with the external examination for the same semester, subsequently. **There shall be no improvement for internal evaluation**.
- **17.** All courses shall have unique alphanumeric code.

## **18. PATTERN OF QUESTIONS**

Questions shall be set to assess knowledge acquired, standard and application of knowledge, application of knowledge in new situations, critical evaluation of knowledge and the ability to synthesize knowledge. The question setter shall ensure that questions covering all skills are set. She/he shall also submit a detailed scheme of evaluation along with the question paper. A question paper shall be a judicious mix of short answer type, short essay type /problem solving type and long essay type questions.

#### **Pattern of questions Papers**

Sl. No.	Pattern	Marks	Choice of questions	Total marks
1	Short Answer/problem type	2	10/12	20
2	Short essay/problem	5	6/9	30
3	Essay/problem	15	2/4	30
			Total	80

#### (a) Without practical

## (b) With practical

Sl. No.	Pattern	Marks	Choice of questions	Total marks
1	Short Answer/problem type	1	10/12	10
2	Short essay/problem	5	6/9	30
3	Essay/problem	10	2/4	20
			Total	60

Each BOS shall specify the length of the answers in terms of number of words. Pattern of questions for external examination of practical papers will decided by the concerned Board of Studies/Expert Committees.

#### **19. MARK CUM GRADE CARD**

The College shall issue to the students a MARK CUM GRADE CARD on completion of the programme.

*Note:* A separate minimum of 30% marks each for internal and external (for both theory and practical) and aggregate minimum of 35% are required for a pass for a paper. For a pass in a programme, a separate minimum of **Grade D** is required for all the individual papers. If a candidate secures **F Grade** for any one of the paper offered in a Semester/Programme only F grade will be awarded for that Semester/Programme until he/she improves this to **D GRADE** or above within the permitted period.

- **20.** There shall **be 2 level monitoring** committees for the successful conduct of the scheme. They are -
- **1.** Department Level Monitoring Committee (DLMC), comprising HOD and two senior- most teachers as members.
- 2. College Level Monitoring Committee (CLMC), comprising Principal, Secretary Academic Council, College Council secretary and A.A/Superintendent as members.

#### MAHARAJAS COLLEGE ERNAKULAM (GOVT. AUTONOMOUS COLLEGE) B. A. MUSIC PROGRAMME VOCAL 2020

#### COURSR DETAILS

SEM	Course Title	Hrs/Week	Credits	Total Credits
	Common Course 1	5	4	
ter	Common Course 2	4	3	
lest	Common Course 3	4	4	
em	Core Course 1 - Practical	7	4	20
IS	1 <sup>st</sup> Complimentary – 1 – Instrumental	2	2	
	2 <sup>nd</sup> Complimentary – 1 – Theory	3	3	
	Common Course 4	5	4	
ter	Common Course 5	4	3	
Jes	Common Course 6	4	4	20
Sen	Core Course 2 - Practical	7	4	
II S	1 <sup>st</sup> Complimentary – 2 – Instrumental	2	2	
	$2^{nd}$ Complimentary $-2$ – Theory	3	3	
	Common Course 7	5	4	
ter	Common Course 8	5	4	
nes	Core Course 3 - Theory	4	3	19
Sen	Core Course 4 - Practical	6	4	
I	1 <sup>st</sup> Complimentary – 3 – Instrumental	2	2	
Π	$2^{nd}$ Complimentary $-3$ – Theory	2	2	
	Common Course 9	5	4	
ter	Common Course 10	5	4	
nes	Core Course 5 – Theory	4	3	19
Ser	Core Course 6 – Practical	7	4	
$\geq$	1 <sup>st</sup> Complimentary – 4 – Instrumental	2	2	
Π	$2^{nd}$ Complimentary – 4 – Theory	2	2	
L.	Core Course 7 – Theory	4	3	
ste	Core Course 8 – Practical	6	4	
me	Core Course 9 – Practical	6	4	19
Se	Core Course 10– Practical	5	4	
>	Choice Based Course – Theory/Practical	3	4	
	Core Course 11 – Theory	4	3	
ter	Core Course 12 – Practical	6	4	
nes	Core Course 13 – Practical	5	4	23
Ser	Core Course 14– Practical	5	4	
	Choice Based Course – Theory/Practical	3	4	
-	Project/Demonstration	2	4	
	Total	150	120	120

Commom Course: 46 Hrs and 38 Credits Core and Project: 78 Hrs and 56 Credits Complementary: 18 Hrs and 18 Credits Choise Based Course: 6 Hrs and 8 Credits

Practical Examinations will be conducted at the end of each semester.

30 mts will be the duration for practical and concert for each student.

#### MAHARAJAS COLLEGE ERNAKULAM (GOVT. AUTONOMOUS COLLEGE) B. A. MUSIC PROGRAMME VOCAL 2020

## COURSR DETAILS

Course	No.	Credits
Common Courses	10	38
Core Course	14	52
Complementary	8	18
Coise Based Course	2	8
Project/Demonstration	1	4
Total	35	120

#### DEPARTMENT OF MUSIC

#### UG Programme : B.A. Music Vocal

#### Curriculum

#### Total Credits : 120

	Course	Course	Credit		Mark	S	Weekl		Course	Course	Credi		Marks		Weekl
	Code		s	Int.	Ext.	Total	у		Code		t	Int.	Ext.	Total	у
							Hours								Hours
		Common Course: English	4	20	80	100	5			Common Course: English	4	20	80	100	5
		Common Course: English	3	20	80	100	4			Common Course: English	3	20	80	100	4
		Additional Language	4	20	80	100	4	7		Additional Language	4	20	80	100	4
TER 1	MUS 1	PRACTICAL 1	4	20	80	100	7	ER	MUS 2	PRACTICAL 2	4	20	80	100	7
	P01	MUSICAL FORMS 1						ELS	P02	MUSICAL FORM 2					
ES	MUS 1	PRELIMINARY	2	20	80	100	2	IE	MUS 2	PRELIMINARY EXERCISES	2	20	80	100	2
W	CP01	EXERCISES 1						EV	CP02	2 (VEENA 2)					
SE		(VEENA 1)						S							
	MUS 1	MUSICOLOGY 1	3	20	80	100	3		MUS 2	MUSICOLOGY 2	3	20	80	100	3
	CMP01	THEORY 1							CMP02	THEORY 2					
		TOTAL	20				_			TOTAL	20			100	_
		Common Course: English	4	20	20	100	5			Common Course: English	4	20	20	100	5
-		Additional Language	4	20	20	100	5			Additional language	4	20	20	100	5
e	MUS 3	THEORY OF MUSIC	3	20	80	100	4	4	MUS 4	THEORY OF MUSIC	3	20	80	100	4
R	COR01	THEORY 3					_	R	COR02	THEORY 5				100	_
RF	MUS 3	PRACTICAL 3	4	20	80	100	7	E	MUS 4	PRACTICAL 4	4	20	80	100	7
ES	P03	MUSICAL FORM 3		• •		100	_	ES	P04	MUSICAL FORM 4		• •		100	
M	MUS	SWARAJATHY AND	2	20	80	100	2	M	MUS 4	KRITHI AND TANA	2	20	80	100	2
SI	SCMP03	VARNA (VEENA 3)	2	20	00	100	2	S	CP04	(VEENA 4)	2	20	90	100	2
	MUS 3 CMD03	MUSICOLOGY 3	2	20	80	100	2		MUS 4 CMD04	MUSICOLOGY 4	2	20	80	100	2
	CMP03		10						CMP04		10				
	MUS 5	THEORY OF MUSIC	19	20	80	100	4		MUS 6	THEORY OF MUSIC	19	20	80	100	4
	COR03	THEORY 7	5	20	00	100	4		COR04	THEORY 8	3	20	00	100	-
	MUS 5	PRACTICAL 5	4	20	80	100	6		MUS 6	PRACTICAL 8	4	20	80	100	6
	P05	MUSICAL FORM 5							P08	MUSICAL FORM 8					
	MUS 5	PRACTICAL 6	4	20	80	100	6		MUS 6	PRACTICAL 9 MANODHARMA	4	20	80	100	5
	P06	MUSICAL FORM 6							P09	SANGEETHAM					
R 5	MUS 5	PRACTICAL 7	4	20	80	100	5	R 6	MUS 6	PRACTICAL 10	4	20	80	100	5
LE]	P07	MUSICAL FORM 7						LE	P10	CONCERT					
SE	MUS 5	PRACTICAL	4	20	80	100	3	SE	MUS 6	PRACTICAL COMPOSITIONS	4	20	80	100	3
R	CBP01	DEVOTIONAL SONGS						R	CBPP04	OF KERALA COMPOSERS					
SE	MUS 5	PRACTICAL FOUNDATION						SE	MUS 6	PRACTICAL COMPOSITIONS					
	CBP02	FOR PERFORMENCE							CBPP05	IN DESI RAGAS					
	MUS 5	THEORY							MUS 6	PATRIOTIC SONGS					
	CBP03	AKT REVIEW							CBPP06						
									MUS 6	PROJECT	4				2
			10						D01	/DEMONSTRATION/VIVA					
		TOTAL	19								23				

# MAHARAJAS COLLEGE ERNAKULAM A GOVERNMENT AUTONOMOUS COLLEGE UNDER GRADUATE PROGRAMME UNDER CBCS 2020 B. A. MUSIC

## **1<sup>ST</sup> SEMESTER**

## CORE COURSE - I - MUS1P01

## PRACTICAL - I - MUSICALFORMS - I

- 1. Saptasvaras, Sarali Varisas, Janta Swaras, Dhatu Varisas, Mandrasthayi Varisas, Madhyasthayi Varisas, Tharasthayi Varsas with akara sadhakam in 3 degrees of speed in Mayamalavagaula.
- 2. Saptha tala alankaras with akarasadhakam in 3 degrees of speed and with Tisram
  - a. Sankarabharanam
  - b. Kalyani
  - c. Mohanam
  - d. Hamsadhvani
  - e. Panthuvarali
  - f. Mayamalavagaula
  - g. Harikamboji
  - h. Abhogi
  - i. Kharaharapriya
- 3. Geethams in the following 6 ragas
  - a. Malahari
  - b. Mohanam
  - c. Kalyani
  - d. Saveri
  - e. Sudha Saveri
  - f. Arabhi
- 4. Jathiswaram 3
  - a. Sankarabharanam
  - b. Kalyani
  - c. Kedaram
- 5. Two simple swarajathi from the following
  - a. Anandabhairavi
  - b. Khamas

- 6. Varnam
  - a. Mohanam
  - b. Abhogi

## **<u>1ST</u> COMPLEMENTARY – MUS1CP01</u>**

## VEENA – I – PRELIMINARY EXERCISES – 1

- 1. Ability to play preliminary svara exercises
  - a. Saptha Svaras
  - b. Sarali Varisas
  - c. Janta Varisas
  - d. Madhyasthayi Varisas
- 2. Ability to play the Alankaras in the following ragas in two degrees of speed
  - a. Mayamalavagaula
  - b. Hamsadhvani

## 2<sup>ND</sup> COMPLEMENTARY – MUS1CMP01

## MUSICOLOGY - I - THEORY - I

## <u>Module – I</u>

- 1. Distinctive features of Indian Music
  - a. General introduction
  - b. Melodic system
  - c. Raga system
  - d. Tala system
  - e. Gamaca
  - f. Sruthi
  - g. Manodharma sangeetham
  - h. Performances
- 2. Cultural, Intellectual, Emotional, Spiritual values of Music

## Module - 2

- 1. Technical terms and their explanations
  - a. Nadam
  - b. Sruthi
  - c. Svara
  - d. Svara nomenclature
  - e. Ragam
  - f. Arohana
  - g. Avarohana
  - h. Sthayi

- i. Vadi
- j. Samvadi
- k. Anuvadi
- l. Vivadi
- m. Tala

## 2. Tala

- a. Saptha talas and their angas
- b. Shadangas
- c. 35 talas and Capu talas
- d. Shodasangas

## Module - 3

- 1. Life sketch and contributions of the following vaggeyakaras
  - a. Purandaradasar
  - b. Tyagaraja
  - c. Mudduswami Dikshitar
  - d. Syamasastri
  - e. Swathithirunal
- 2. Classification of musical forms in general
  - a. General introduction
  - b. Geetham Lakshya geetham & Lakshana geetham
  - c. Swarajathi & Jathiswaram
  - d. Varnam

# **Course Outcome**

<u>Core course – I – MUS1P01</u> <u>Practical – I – Basics of Indian Music</u>

- 1. Knowledge about the basic lessons of the Art
- 2. Awareness of different modes
- 3. Awareness of various time measures
- 4. Basic knowledge of the musical forms

## $\underline{Complementary} - I - MUS1CP01$

Instrumental – Veena – Preliminary Exercises – I

- 1. Basic awareness regarding the instrument Veena
- 2. Basic lessons and playing techniques

## $\underline{Complementary-II-MUSICMP01}$

## Musicology - Theory - I

1. General awareness of the theory of Indian Music

- 2. Awareness of the basic technical terms
- 3. Knowledge about the life sketch and contribution of the pioneers of Carnatic music
- 4. Awareness about the basic musical forms
- 5. Knowledge about musicography (notation)

# **Blueprint**

Module	Hours	Part A	Part B	Part C	Total
	(54)	12 (1x10)	9 (6x5)	4 (20x4)	25
Ι	14	2	2	1	5
II	18	3	3	1	7
III	22	6	5	2	13

## 2<sup>ND</sup> SEMESTER

## CORE COURSE - II - MUS2P02

## PRACTICAL - 2 - MUSICALFORMS - 2

- 1. Adi tala varnas -4 in the following ragas
  - a. Sankarabharanam
  - b. Hamsadhvani
  - c. Panthuvarali
  - d. Vasantha
- 2. Simple kritis in the following ragas
  - a. Hamsadhvani
  - b. Mohanam
  - c. Mayamalavagaula
  - d. Arabhi
  - e. Vasantha
  - f. Panthuvarali
  - g. Suddha saveri
- 3. Simple musical forms
  - a. Divyanama keerthanam -2
  - b. Nottusvaram -2
- 4. Kalpana svaras for the following kritis in first degree of speed
  - a. Mayamalavagaula
  - b. Sankarabharanam
  - c. Hamsadhvani

## **<u>1ST</u>** COMPLEMENTARY – MUS2CP02

## VEENA – 2 – PRELEMINARY EXERCISES – 2

- 1. Alankaras in the following ragas in two degrees of speed
  - a. Mohanam
  - b. Panthuvarali
  - c. Sankarabharanam
  - d. Kaharaharapriya
- 2. Simple geetham
  - a. Malahari
  - b. Mohanam
- 3. Jathiswaram 1

## 2<sup>ND</sup> COMPLEMENTARY – MUS2CMP02

## MUSICOLOGY - 2 - THEORY - 2

#### <u>Module – 1</u>

- 1. 72 Melakarthas
  - a. General introduction
  - b. Scheme of 72 melakarthas
  - c. Application of kadapayadi Formula
  - d. Bhutha Sankhya and its significance
- 2. Raga classification in general
  - a. General introduction
  - b. Janaka Janya
  - c. Upanga Bhashanga
  - d. Varjya Vakra
  - e. Nishadanthya Dhaivathanthya Panchamanthya
  - f. Ghana Naya Desya
  - g. Suddha Cchayalaga Sankeerna
- 3. Outline knowledge of Ganakala niyanam

#### Module - 2

- 1. Mudras and its varieties figuring in musical compositions
  - a. General introduction
  - b. Vaggeyakara mudra svanama and itharanama
  - c. Sthala mudra
  - d. Kshetra mudra
  - e. Raga mudra

- 2. An outline knowledge of folk music in general
  - a. General introduction
  - b. Classification
  - c. Characteristics

## <u>Module – 3</u>

- 1. Ragalakshana
  - a. Hamsadhvani
  - b. Mohanam
  - c. Vasantha
  - d. Sankarabharanam
  - e. Mayamalavagaula
  - f. Kalyani
  - g. Abhogi
  - h. Panthuvarali
- 2. Biographies
  - a. Veenakuppayyar
  - b. Pattanam Subrhmanya Iyer
  - c. Maha Vaidyanatha Iyer
  - d. Ramanad Srinivasa Iyengar
  - e. Muthayya Bhagavathar
  - f. Papanasam Sivan

# **Course Outcome**

## $\underline{Core\ course-II-MUS2P02}$

Practical – II – Musical Forms – I

- 1. Advance knowledge of specific musical forms
- 2. Identification of different modes

## Complementary – I – MUS2CP02

## Instrumental - Veena - Preliminary Exercises - II

- 1. Knowledge of advance exercises in different time measures
- 2. Knowledge about the simple basic melody

## Complementary – II – MUS2CMP02

## <u>Musicology – Theory – II</u>

- 1. Knowledge about the formation and classification of major and minor modes
- 2. Awareness of the tribal and folk music
- 3. Awareness of musical forms meant for performance
- 4. Detailed knowledge of the classification of modes

5. Life and contributions of stalwarts

# **Blueprint**

Module	Hours	Part A	Part B	Part C	Total
	(54)	12 (1x10)	9 (6x5)	4 (20x4)	25
I	14	2	2	1	5
II	18	3	3	1	7
III	22	6	5	2	13

## **3<sup>RD</sup> SEMESTER**

## CORE COURSE - 3 - MUS3COR01

## **THEORY OF MUSIC – THEORY – 3**

## Module - 1

- 1. Musical instruments and their classification in general
  - a. General introduction
  - b. Classification thatha, avanatha and sushira in detail
- 2. Principal seats of Music
  - a. Tanjore
  - b. Thiruvananthapuram
  - c. Madras
  - d. Tirupathi
  - e. Mysore

## $\underline{Module - 2}$

- 1. Gamakas
  - a. Dasavidha gamaka
  - b. Panchadasa gamakas
- 2. Talas
  - a. 175 talas
  - b. Taladaspranas
- 3. Ragalakshana
  - a. Kamboji
  - b. Bilahari

- c. Natta
- d. Hindolam
- e. Suddha dhanyasi
- f. Sankarabharanam

## $\underline{Module - 3}$

- 1. Ancient raga classification
  - a. General introduction
  - b. Grama Moorcchana Jathi system
  - c. Raga Ragini Parivara system
  - d. Tamil music
- 2. Write in notation any roopaka tala kriti

## CORE COURSE - 4- MUS3P03

## PRACTICAL – 3 MUSICAL FORM – 3

- 1. Lakshana geetham 1
- 2. Aditala varnam 4 (including navaragamalika)
  - a. Navaragamalika (compulsory)
  - b. Kalyani
  - c. Mayamalavagaula
  - d. Saranga
  - e. Sree
- 3. Adatala varnam 2
  - a. Sankarabharanam
  - b. Kamboji
- 4. Kritis in the following raga
  - a. Kamboji
  - b. Bilahari
  - c. Natta
  - d. Sankarabharanam
  - e. Hindolam
  - f. Suddha dhanyasi
  - g. Kalyani
- 5. Kalpana svaras in first degree of speed in the following ragas
  - a. Sankarabharanam
  - b. Hindolam
  - c. Bilahari

## 1<sup>ST</sup> COMPLEMENTARY – MUS3CMP03

## VEENA - 3 - SWARAJATHI AND VARNA

- 1. Swarajathi
- 2. Adi tala varanam 2
  - a. Mohanam
  - b. Hamsadhwani
  - c. Abhogi

## 2<sup>ND</sup> COMPLEMENTARY – MUS3CMP03

## MUSICOLOGY - 3 - THEORY - 4

## Module - 1

- 1. Construction and playing techniques of the following instruments
  - a. Tambura
  - b. Veena
  - c. Violin
  - d. Mridangam
  - e. Flute

## Module - 2

- 1. Outline knowledge of Lakshanagrandhas
  - a. Natyasastra
  - b. Brihaddesi
  - c. Sangeetharatnakara
  - d. Chaturdandi parkasika

## Module – 3

- 1. Life and contribution of the following composers
  - a. Jayadeva
  - b. Narayanathirtha
  - c. Annamacharya
  - d. Bhadrachala Ramadas
  - e. Arunachala kavirayar

# **Course Outcome**

## Core course – III – MUS3COR01

## <u>Theory – III – Theory of Music</u>

- 1. General awareness of the different types of musical instruments
- 2. Knowledge about the headquarters of music

- 3. Awareness of different time measure and their formation
- 4. Knowledge about the 13 elements in the study of a mode and its characteristics
- 5. Awareness of the embellishments of musical forms

## $\underline{Core\ course-IV-MUS3P03}$

## Practical – III – Musical Forms – III

- 1. Knowledge about the musical forms which are compulsory in the preliminary lessons
- 2. Introduction of various ragas through different musical compositions
- 3. Awareness of the basics of creative music

## Complementary – I – MUS3CP03

## Instrumental – Veena – Geethams and Swarajathis

1. Knowledge about the playing techniques of advance musical forms

## $\underline{Complementary-II-MUS3CMP03}$

## $\underline{Musicology} - \underline{Theory} - \underline{IV}$

- 1. Detailed knowledge about the construction and playing techniques of different musical instruments
- 2. Awareness of the stalwarts in playing instruments
- 3. Awareness of the contributions of the composers prior to 17<sup>th</sup> century
- 4. Knowledge about different modes and their characteristics

## **Blueprint – Core Theory**

Module	Hours	Part A	Part B	Part C	Total
	(72)	12 (1x10)	9 (6x5)	4 (20x4)	25
Ι	14	2	2	1	5
II	22	6	5	2	13
III	18	3	3	1	7

## **Blueprint – Complementary Theory**

Module	Hours	Part A	Part B	Part C	Total
	(36)	12 (1x10)	9 (6x5)	4 (20x4)	25
Ι	14	5	4	2	11
II	10	3	2	1	6
III	12	4	3	1	8

## <u>SEMESTER – 4</u>

## CORE COURSE - 5 - MUS4COR02

## **THEORY OF MUSIC – THEORY – 5**

## <u>Module – 1</u>

- 1. Manodharma Sangeetha
  - a. Ragam
  - b. Niraval
  - c. Kalpana svara
- 2. Model shift of tonic with proper example

## Module - 2

- 1. Musical forms
  - a. Ragamalika
  - b. Padam
  - c. Jawali
  - d. Thillana
- 2. Lakshana grandhas
  - a. Swaramela kalanidhi
  - b. Ragavibodha
  - c. Sangeetha saramrutha

## Module - 3

- 1. Ragalakshana of the following ragas
  - a. Bhairavi
  - b. Madhyamavathi
  - c. Ritigaula
  - d. Saveri
  - e. Chakravakam
  - f. Purvikalyani
- 2. Write in notation any adi tala kriti

## CORE COURSE - 6 - MUS4P04

## PRACTICAL - 4 - MISICAL FORM - 4

- 1. Ata tala varnam -2
  - a. Kanada
  - b. Nattakurinji

- 2. Kritis in the following ragas
  - a. Bhairavi
  - b. Madhyamavathi
  - c. Ritigaula
  - d. Saveri
  - e. Purvikalyani
  - f. Abhogi

#### 3. Brief alapana of the following ragas

- a. Mohanam
- b. Madhyamavathi
- c. Hindolam
- d. Bilahari
- e. Purvikalyani
- f. Arabhi
- 4. Kalpana svara in 2<sup>nd</sup> degree of speed in the following ragas
  - a. Mohanam
  - b. Mayamalavagaula
  - c. Hindolam
- 5. Padavarnam simple

## **<u>1ST COMPLEMENTARY – MUS3CP03</u>**

## VEENA – 4 – KRITHI AND TANA

- 1. Simple krithi 1
- 2. Chitta tanam

#### 2<sup>ND</sup> COMPLEMENTARY – MUS4CP04

## MUSICOLOGY – THEORY – 6

#### Module - 1

- 1. Kathakali
  - a. General introduction
  - b. Ragas used in Kathakali
- 2. An outline knowledge of instruments used in Kathakali

## Module - 2

- 1. An outline knowledge of Sopana sangeetham
- Ritualistic music of Kerala

   Temple rituals

- 1. Sarpam pattu
- 2. Kalamezhuth pattu
- 3. Sasthampattu
- b. Folk rituals
  - 1. Thiruvathira
  - 2. Theyyam
  - 3. Padayani

## Module – 3

- 1. Contemporary music
- 2. Hindusthani music
  - a. Ten thats
  - b. Ragas common to both systems
    - 1. Mohana
    - 2. Hindolam
    - 3. Saveri
    - 4. Madhyamavathi
    - 5. Suddhasaveri

# **Course Outcome**

## $\underline{Core\ course-V-MUS4COR02}$

## Theory – V – Theory of Music

- 1. Knowledge about the embellishments which helps in developing creative music
- 2. Awareness in creating different modes by shifting tonic note
- 3. Awareness about the light classical forms which are common both in music and dance
- 4. Awareness about the signature/identity of composers
- 5. Knowledge about the characteristics of major modes

## $\underline{Core\ course-VI-MUS4P04}$

## Practical – IV – Musical Form – III & Manodharma Sangeetham

- 1. Awareness of the musical forms in detail
- 2. Knowledge about creative music and extemporisation

## Complementary – I – MUS4CP04

## Instrumental – Veena – Varnam & Simple Krithi

1. Advance knowledge in playing musical forms

## $\underline{Complementary-II-MUS4CMP04}$

## <u>Musicology – Theory – VI</u>

1. Awareness of different streams of music and instruments in Kerala

2. Knowledge about the ritualistic music of kerala

Module	Hours	Part A	Part B	Part C	Total
	(72)	12 (1x10)	9 (6x5)	4 (20x4)	25
Ι	14	2	2	1	5
II	22	6	5	2	13
III	18	3	3	1	7

## **Blueprint – Core Theory**

## **Blueprint – Complementary Theory**

Module	Hours	Part A	Part B	Part C	Total
	(36)	12 (1x10)	9 (6x5)	4 (20x4)	25
Ι	14	5	4	2	11
II	10	3	2	1	6
III	12	4	3	1	8

## <u>SEMESTER – 5</u>

## **Choice Based Course**

## CORE COURSE - X - MUS5COR03

## <u>THEORY OF MUSIC – THEORY – 7</u>

## An Introduction to Environmental Studies and Human Rights

This course is designed for enabling the under graduate student in history to understand varied aspects that come in the inter play of human nature relations. It intends to sharpen the thought process of the students through giving an exposure to the field of environmental studies and history, not just for understanding environment as something out there, but as an essential reference point for rightly conceiving social, political, economic and cultural histories. The emphasis here is on the study of Indian environmental history with a focus on the forest history of the nation which has made tremendous advancements through critical historical scholarship and research. The whole syllabus is set against the broad contextual background of global issues in the field. Towards the end of the course, the students are expected to come out with a critical historical understanding of major environmental problems/issues that confront the present society and also initiate studies on the history of local environmental issues and concerns. For the students who select this course it offers a gate way to the higher path way of environmental history offered at the post graduate level.

## **Module-I Introduction to Environmental Studies.**

- Environment-Definition –scope and importance-Eco system and Biodiversity definition-threats to biodiversity
- Environmental issues-Environmental pollution- Air, water, soil, marine, noise and thermal pollutions- cause and effects-Solid waste management

- Social issues- Sustainable development-water conservation –wasteland reclamation-Environmental protection Act
- Human population and environment-population growth-Environment and human health-Population Explosion-Family Welfare Programme

## **Readings**

- John Barry, Environment and Social Theory, Routledge, 2007
- Bharucha Erach, Text Book of Environmental Studies for undergraduate Courses.
- University Press, II Edition 2013
- Cunningham, W.P.Cooper, T.H.Gorhani, E & Hepworth, M.T.2001 Environmental Encyclopedia, Jaico Publ. House. Mumbai.
- Heywood, V.H & Watson, R.T. 1995. Global Biodiversity Assessment, CambridgeUniversity Press.
- Odum.E.P 1971. Fundamentals of Ecology. W.B. Saunders Co. USA.
- Clark.R.S., Marine Pollution, Clanderson Press Oxford (Ref)Trivedi R. K. and P.K. Goel, Introduction to air pollution, Techno-Science PublicationJadhav.H & Bhosale.V.M. 1995. Environmental Protection and Laws. Himalaya Pub.
- HouseMekinney, M.L & Schock.R.M. 1996 Environmental Science Systems & Solutions. Web enhanced edition, Delhi.
- <u>Rao.M.N & Datta.A.K. 1987 Waste Water treatment Oxford & IBII Publication</u> <u>Co.Pvt.Ltd.</u>
- Rajagopalan. R, Environmental Studies from crisis and cure, Oxford University Press, Published: 2016
- <u>Townsend C., Harper J, and Michael Begon, Essentials of Ecology, Blackwell</u> <u>Science (Ref)</u>
- <u>Trivedi R.K., Handbook of Environmental Laws, Rules Guidelines, Compliances and</u> <u>Stadards, Vol I and II, Enviro Media (Ref)</u>
- <u>Wanger K.D., 1998 Environmental Management. W.B. Saunders Co. Philadelphia,</u> <u>USA 499p (Ref)</u>

## Module II – Music and Geography

- Geographical factors and Music
- Seats of Music
- Musical Instruments and their manufacturing
- Climatic effects on Human Voice

## Module III - Introduction to Human Rights

- The concept ofHuman Rights- origin and development-classification-Rights of IGeneration (civil and political rights)-II Generation (economic, social and cultural rights)-III Generation(collective rights)
- Human Rights and United Nations –Universal Declaration of human rights UDHR-role of UN in the protection of human rights UNESCO, UNICEF, WHO, ILO
- Leaders of Human rights movement-Mahathma Gandhi-Nelson Mandela-Martin Luther King Jr-Desmond Tutu-Medha Patkar
- Human Rights in India Fundamental rights and Constitution, National Human rights commission in India-Human Right for women, child, Refugees, Minorities, Human Environment.

## **Readings**

- Amartya Sen, The Idea Justice, New Delhi: Penguin Books, 2009.
- Chatrath, K. J.S., (ed.), Education for Human Rights and Democracy (Shimla:
- Indian Institute of Advanced Studies, 1998)
- Law Relating to Human Rights, Asia Law House, 2001.
- Shireesh Pal Singh, Human Rights Education in 21st Century, Discovery Publishing House Pvt.Ltd, New Delhi,
- S.K.Khanna, Children And The Human Rights, Common Wealth Publishers, 1998. 2011.
- Sudhir Kapoor, Human Rights in 21st Century, Mangal Deep Publications, Jaipur, 2001.
- United Nations Development Programme, Human Development Report 2004:
- Cultural Liberty in Today's Diverse World, New Delhi: Oxford University Press,

## CORE COURSE - 8 - MUS5P05

## PRACTICAL - 5 - MUSICAL FORM - 5

- 1. Group krithis
  - a. Pancharatnam Arabhi or Sree
  - b. Swarajathi Bhairavi Syamasasthri
  - c. Navarathri krithi
  - d. Navagraha krithi
  - e. Navarathnamalika
  - f. Kovoor pancharatnam
  - g. Venkatesa pancharathnam
  - h. Thiruvottiyoor pancharatnam
- 2. Musical forms
  - a. Padam
  - b. Jawali
  - c. Thillana
  - d. Ragamalika other than Swathithirunal
  - e. Tharangam

## CORE COURSE – 9 – MUS5P06

## PRACTICAL - 7 MUSICAL FORM - 6

- 1. Alapana, Niraval and Kalpana svara in the following ragas
  - a. Sankarabharanam
  - b. Kalyani
  - c. Bhairavi
  - d. Panthuvarali
  - e. Poorvikalyani
  - f. Saveri
- 2. Kalpana svaras in the following raga in 2 degrees of speed
  - a. Madhyamavathi

- b. Arabhi
- c. Bilahari
- d. Ritigaula

## CORE COURSE - 10 - MUS5P07

## PRACTICAL - 7 MUSICAL FORM - 7

- 1. Ata tala varnam Bhairavi
- 2. Krithis in the following ragas
  - a. Kharaharapriya
  - b. Shanmukhapriya
  - c. Anandabhairavi
  - d. Begada
  - e. Sahana
  - f. Kanada
  - g. Saranga
  - h. Kedaragaula

## <u>CHOICE BASED PAPER – 1 – MUS5CBPP01</u>

## COURSE - 1 - PRACTICAL - DEVOTIONAL COMPOSITIONS

- 1. Bhajans
  - a. Bhajans other than Swathithirunal's -2
  - b. Swathi thirunal bhajan1ed 1
  - c. Devarnama 2
  - d. Uthsava sampradaya 1
  - e. Ashtapadi 1
  - f. Slakam 2 Malayalam 1 & Sanskrit 1
  - g. Mangalam

## <u>CHOICE BASED PAPER – 2 – MUS5CBP02</u>

## COURSE - 2- PRACTICAL - FOUNDATION FOR PERFORMANCE

- 1. Reckoning of tala for a simple Taniavartanam in Adi or Roopaka tala.
- 2. Reckeoning of 1 Adi tala varna in tisra gati (Mohanam or Abhogi)
- 3. Ability to render saptha svaras in adi tala with shift of various grahas

#### CHOICE BASED PAPER – 3 MUS5CBP03

## COURSE – 3 – THEORY – ART REVIEW

1. Review of selected chapters of Book III & Book IV of Prof. P. Sambamoorthy (not less than 10 pages)

- 2. Analytical study of the krithis 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. Dr. L. Muthayya Bhagavathar
  - b. G. N. Balasubrahmanyam
  - c. Lalgudi Jayaraman

# **Course Outcome**

Core course - VII - MUS5COR03

<u>Theory – 7 – Environmental Studies and Human Rights.</u>

- 1. Basic awareness of environmental studies
- 2. Awareness in geographical factors helps in music
- 3. General awareness about the Human Rights

<u>Core course - VIII - MUS5P05</u>

Practical – 5 – Musical form – 4 - Group Krithis

1. Knowledge about the collective compositions on different particular theme by various composers

Core course - IX - MUS5P06

Practical – VI – Musical Forma & Manodharma Sangeetham

1. Advance knowledge and training in creative music

Core course - IX - MUS5P07

Practical – VII – Musical Forms – 6 – Varnas & Krithis

1. Awareness of the advance art musical forms

#### Choice Based Paper - MUS5CBPP01

Practical – Devotional Compositions

1. Awareness of the aesthetic beauty of the art

# <u>Blueprint</u>

Module	Hours	Part A	Part B	Part C	Total
	(72)	12 (1x10)	9 (6x5)	4 (20x4)	25
Ι	24	4	3	1	8
II	22	3	2	1	6
III	26	5	4	2	11

## <u>SEMESTER – 6</u>

## CORE COURSE - XI - MUS6COR04

## **THEORY OF MUSIC – THEORY – 8**

#### Module – 1

- 1. Acoustics
  - a. Production and transmission of music
  - b. Laws of vibration of strings
  - c. Pitch
  - d. Intensity
  - e. Timbre
  - f. Loudness
  - g. Echo
  - h. Resonance

## Module - 2

- 1. Physiology, Yoga and Emotional value of music
  - a. Ear
  - b. Larynx
  - c. Production of human voice and yoga
  - d. Emotional value of music

#### Module - 3

- 1. Lakshanas of the following ragas
  - a. Todi
  - b. Anandabhairavi
  - c. Mukhari
  - d. Bauli
  - e. Kharaharapriya
  - f. Panthuvarali
- 2. Group kritis
  - a. Group kritis of Tyagaraja
  - b. Group kritis of Muthuswami Dikshitar
  - c. Group kritis of Syamasastri
  - d. Group kritis of Swathithirunal
  - e. Group kritis of Veenakuppayyar
- 3. Notate one kriti in Adi tala and Misracapu tala

## CORE COURSE - XII - MUS6P08

## PRACTICAL - 8 MUSICAL FORM - 8

- 1. Kritis in the ragas prescribed for Ragalakshana in theory
  - a. Todi
  - b. Anandabhairavi
  - c. Mukhari
  - d. Bauli
  - e. Kharaharapriya
  - f. Panthuvarali

## CORE COURSE - XIII - MUS6P09

## PRACTICAL - 9 MANODHARMA SANGEETHAM

- 1. Detailed raga alapana in the following ragas
  - a. Kamboji
  - b. Todi
  - c. Saveri
  - d. Sankarabharana
  - e. Kharaharapriya
  - f. Bhairavi
  - g. Purvikalyani
  - h. Kalyani
  - i. Panthuvarali
- 2. Brief alapana in the following ragas
  - a. Anandabhairavi
  - b. Hindolam
  - c. Arabhi
  - d. Madhyamavathi
  - e. Hamsadhwani
- 3. Niraval for the following ragas
  - a. Mayamalavagaula
  - b. Sankarabharanam
  - c. Bhairavi
  - d. Kalyani
  - e. Kamboji
  - f. Saveri
  - g. Pantuvarali

- 4. Kalpanaswaras to be sung in the following ragas
  - a. Mayamalavagaula
  - b. Sankarabharanam
  - c. Bhairavi
  - d. Kalyani
  - e. Kamboji
  - f. Purvikalyani
  - g. Panthuvarali

## CORE COURSE - XIV - MUS6P10

## PRACTICAL - 10 - CONCERT

- 1. Mini concert of 30 minutes duration with following pattern\*
  - a. Adi tala varna in 2 degrees of speed
  - b. Ganesa stuthi or Saraswathi stuti
  - c. Rendering of main kriti with alapana, niraval and kalpanasvara
  - d. Padam, Jawali or Thilana
  - e. Mangalam

(\*) Note: The Candidate is responsible to make own arrangements for the VIOLINIST and MRIDANGIST for the Concert.

(\*) While selecting the items for the concert, try to include variety in the choice of composers, raga, tala ang language.

(\*) The major ragas learned in the syllabus for BA programme only should be sung as the main piece in the concert.

## CHOICE BASED PAPER – II – MUS6CBPP04

## COURSE – 1 – PRACTICAL

## **COMPOSITIONS OF KERALA COMPOSERS**

One composition each of the following composers

- a. Irayimman Thampi
- b. Kuttikunju Thankachi
- c. K. C. Kesava Pillai
- d. Mahakavi Kuttamath
- e. Puthukode Krishnamoorthy

## MUS6CBPP05

## COURSE – II – PRACTICAL

## **COMPOSITIONS IN "DESI" RAGAS**

One composition in each of the following ragas

- a. Dwijavanthi
- b. Hindusthani Behag
- c. Yamunakalyani
- d. Hamirkalyani
- e. Sindhubhairavi
- f. Desh
- g. Kapi

## MUS6CBPP6

## COURSE – III – PRACTICAL

## PATRIOTOC SONGS

One composition each of the following composers

- a. Subrahmanya Bharathi
- b. Mayuram Viswanatha Sastri
- c. K. C. Kesava Pillai
- d. Bodheswaran
- e. Vallathol Narayana Menon

#### SENINAR/DEMONSTRATION/PROJECT – MUS5D01

- a. Candidates shall present any one raga from the following in the Seminar/Demonstration. A project report shall be submitted at the time of the presentation. Page limit less than 20 pages.
- The course work/project work having 4 credits shall start during 6<sup>th</sup> semester and the final submission of the project report and the presentation shall be at the end of the semester. A study tour to the places important for Music is also included in the 6<sup>th</sup> semester.

## **Course Outcome**

#### Core course - XI - MUS6COR04

<u>Theory – VIII – Theory of Music</u>

1. Knowledge about the production of sound and acoustics

- 2. Knowledge about the 22 main sruthi intervals between different pitch
- 3. Knowledge about the physiology of ear and larynx, production of human voice and the relation of voice production and yoga and the emotions of music

## $\underline{Core\ course-XII-MUS6P08}$

## Practical – VIII – Musical Form – 7

1. Awareness about modes and forms in different modes

Core course – XIII – MUS6P09

Practical – IX – Manodharma Sangeetham

1. Knowledge about the different streams of creative music

## $\underline{Core\ course-XIV-MUS6P10}$

 $\underline{Practical - 10 - Concert}$ 

1. Awareness of a performance of a formal concert with all instrumental support

Choice Based Paper - MUS6CBPP04

## Practical - Compositions of Kerala Composers

1. Awareness about the stalwarts of Kerala and their contributions

# **Blueprint**

Module	Hours (72)	Part A	Part B	Part C	Total
		12 (1x10)	9 (6x5)	4 (20x4)	25
Ι	20	3	2	1	6
II	28	5	4	2	11
III	24	4	3	1	8

## BA Music 1st Semester Examination – 2020

Time: 3Hrs

Maximum marks :80

## Musicology

## **SECTION A**

Answer any 10 questions Each carries 2 marks

- 1. Define Shruti
- 2. Write down two Geethams with raga and tala
- 3. Name two varieties of Nada
- 4. Define Sthayi
- 5. Mention two chappu Talas
- 6. Two compositions of Muthuswami Dikshitar with raga and tala
- 7. Who all are together called as trinity of Carnatic music?
- 8. Define Anuvadi
- 9. What is the scale of Mohanam
- 10. What is a Varjya raga
- 11. What is an upanga raga
- 12. What is sthala mudra

(10x2=20Marks)

## **SECTION B**

(Answer any 6 questions each carries 5 mark

- 13. Name sapta talas and their angas
- 14. Musical form Swarajathi
- 15. Contribution of Tyagaraja
- 16. Define Musical form Varnam
- 17. Brief note on Muthuswami Dikshitar
- 18. Difference between Lakshya Geetam and Lakshana Geetham
- 19. Explain Trayodasha Lakshanas
- 20. Short note on 35 Talas
- 21. What is bhutha sankhya?

#### (6x5=30Marks)

# SECTION C (Answer any two question each carries 15 marks)

- 22. Life and contribution of Swati Tirunal
- 23. Life and Contribution of Shyama Sasthri
- 24. Distinctive features of Indian music
- 25. Cultural, intellectual, imotional, spiritual values of music (15x2=30Marks)

## **B.A. DEGREE (C.B.C.S.S.) EXAMINATION OCTOBER 2020** SECOND SEMESTER COURSE – MUS2CMP02-MUSICOLOGY 2 THEORY – 2

Time: Three Hours Marks Maximum: 80

#### Section A

#### (ANSWER ANY 10 QUESTIONS.EACH QUESTIONS CARRIES 2 MARKS) (10X2=20MARKS)

- 1. Who is the father of 72 melakartha scheme and how many chakras figuring in the scheme
- 2. Name of two vakara ragas
- 3. Mudras used by Ramanad Sreenivasa Iyangar and write an example of a composition composed by him
- 4. How many chakras are in 72 melakartha mention the syllables of Bhutasankhya
- 5. Write any two compositions composed by Pattanam Subhramanya Iyer
- 6. Which is the mnemonic name of the raga sankarabaranam and panthuvarali
- 7. An example for two audava ragas
- 8. Which composer is known the title Tamil Tyagaraja and what is his mudra
- 9. In which chakra does kharaharapriya raga comes and which is the serial no of the same ragas
- 10. Name the 5 ghana ragas used in Carnatic music
- 11. Name of 4 compositions in hamsadwani raga with tala and composer
- 12. Which are the swarasthanas used in panthuvarali raga

#### Section **B**

#### (ANSWER ANY SIX QUESTIONS. EACH QUESTION CARRIES 5 MARKS) (6X5=30MARKS)

- 13. Write the ragalakshana of raga mayamalavagoula with sancharas
- 14. Write about the contribution of Maha vidhyanatha lyer
- 15. Which are the instruments used in folk music?Explain
- 16. Write about the classification of suddha, Chaya and sankeerna ragas
- 17. Explain the application of kadapayadhi Formula
- 18. Explain the outline knowledge of ganakala Niyamam
- 19. Explain Nishadanthya ,Dhaivathanthya ,and Panchamanthya ragas
- 20. Write about the contribution of Muthiah Bagavathar
- 21. Write the ragalakshana of raga Mohanam with sancharas

#### Section C

(ANSWER ANY TWO QUESTIONS. EACH QUESTION CARRIES 15 MARKS) (2X15=30MARKS)

- 22. Write an essay about An outline knowledge of folk music in general23. Write an essay on Melakartha Scheme24. Explain the Mudras and its varieties figuring in musical compositions25. Write about the life and contribution of Pattanam Subhramanya Iyer

## **B.A. DEGREE (C.B.C.S.S.) EXAMINATION OCTOBER 2020**

3rd semester CORE COURSE - 3 - MUS3COR01 THEORY OF MUSIC - THEORY - 3

#### Section A

#### maximum marks-80

(ANSWER ANY 10 QUESTIONS.EACH QUESTIONS CARRIES 2 MARKS) (10X2=20MARKS)

- 1. What is Gamaka?
- 2. Define kalam
- 3. Write the name of two composers in Travancore court.
- 4. Write the svarasthanas of Kamboji raga.
- 5. What is Grama?
- 6. Name the sapta talas
- 7. write the arohana and avarohana in bilihari raga
- 8. Which are the five jathis?
- 9. Write the name of shandangas.
- 10. Who were Tanjore Quartette
- 11. What is Tatha vadyas?
- 12. What is murchana?

#### Section **B**

#### (ANSWER ANY SIX QUESTIONS. EACH QUESTION CARRIES 5 MARKS) (6X5=30MARKS)

- 13. Write the ragalakshana of Nattai
- 14. Describe the wind instruments with eg
- 15. Write about Raga Ragani parivara system
- 16. How sapta talas developed in to 35
- 17. Write the raga lakshana of Hindola raga with sancharas
- 18. What is graha and its classification
- 19. Write about the raga classification in ancient tamil music
- 20. Write the names of desavidha gamakas
- 21. Write about the classification of musical instrument in general

#### Section C

#### (ANSWER ANY TWO QUESTIONS. EACH QUESTION CARRIES 15 MARKS) (2X15=30MARKS)

- 22. Write the notation of a Rupaka thala krithi you have learned.
- 23. Write an essay on Panchadasa gamakas.
- 24. Tanjore was the centre of Karnatic music. Elucidate the subject.
- 25. Mysore as a seat of music.

## **B.A. DEGREE (C.B.C.S.S.) EXAMINATION OCTOBER 2020**

## 3<sup>rd</sup> semester 2 ND COMPLEMENTARY – MUS3CMP03

## MUSICOLOGY - 3 - THEORY - 4

#### Section A

#### maximum marks-80

#### (ANSWER ANY 10 QUESTIONS.EACH QUESTIONS CARRIES 2 MARKS) (10X2=20MARKS)

- 1. Name the strings of Tampura.
- 2. How many chapters are there in Natyasastra?
- 3. Write the name of two famous Mridangam players in Kerala.
- 4. How many gramas are mentioned in Brihadesi
- 5. Write any 4 talas used in Kadakali
- 6. Write the name of a composition specify with raga and tala composed by Bhadrachala Ramadas
- 7. Name the chapters of Sangita ratnakara.
- 8. What are the instruments used in kadakali
- 9. Who are the Deities associated with svaras according to Brihadesi?
- 10. Write two famous players on flute in Carnatic music
- 11. What is the theme of Krishnaleela Tharangini
- 12. How many frets are used in veena

#### Section **B**

#### (ANSWER ANY SIX QUESTIONS. EACH QUESTION CARRIES 5 MARKS) (6X5=30MARKS)

- 13.write a short note on construction on tampura
- 14. Write about the musical chapters of Natyasastra
- 15. what are the contribution of Annamacharya
- 16. write the notes on Brihadeshi
- 17. what is the importance of ragas in Kadakali Music
- 18. write about the construction and playing techniques of mritingam
- **19.** write about the contribution of Bhadrachala Ramadas
- 20. write a short note on Krishnaleela Tharangini
- 21. write briefly on Chaturdhandi Prakashika

#### Section C

## (ANSWER ANY TWO QUESTIONS. EACH QUESTION CARRIES 15 MARKS) (2X15=30MARKS)

22. write an essay on kadakali Music and specify ragas, talas and musical instruments used in it

23. write an essay on life and contribution of jayadeva

24. write an essay on sangeetha ratnakara on sarangadeva

25.write an essay on the construction and playing techniques of violin and specify some famous artist in this instrument

# IV<sup>th</sup> SEMESTER DEGREE EXAMINATION Core Course - 5 – MUS4COR02

<u>THEORY of Music - Theory 5</u> <u>Time - 3 hrs</u> SECTION - A

Max.Marks – 80

Answer any 10 questions. Each carry 2 marks  $[10 \times 2 = 20]$ 

- 1. What are the steps in developing a raga
- 2. Write a brief sanchara of Madhyamavati
- 3. Name two upanga rags
- 4. What is Niraval
- 5. What janya sampoorna raga? Give an Example
- 6. Give Some phrases of Poorvikalyani raga
- 7. Name two composers of Javali
- 8. Give the moorchanas of raga mohana
- 9. Write the moorchanas of Sankarabharana
- 10.Name two composers of the musical form padam
- 11. How many chapters are there and what are they about
- 12. Name two upanga ragas

# <u>SECTION – B</u>

<u>Answer any 6 questions</u>. <u>Each carry 5 mark</u>  $[5 \times 6 - 30]$ 

- 13. Give the arohana, avarohana and svarasthanas of Saveri
- 14. Give the raga lakshana of Ritigoula raga
- 15.Explain about Kalpana svara singing
- 16. What all are discussed in the 3<sup>rd</sup> chapter of Ragavibodha.
- 17.Explain briefly about Ragamalika
- 18. Explain the Ragavardhini stage of raga alapana.
- 19. What is meant by Grahabheda? Explain
- 20.Differentiate between Pada and Jawali.
- 21. Give the lakshana of Poorvikalyani raga with sanchara

# <u>SECTION – C</u>

# Answer any 2 questions. Each question carries 20 marks [2 x 15 = 30]

- 22. Explain in detail the lakshnana grantha sangita Saramruth
- 23.Explain the process of modal shift of tonic with sufficient examples.
- 24. Give the ragalakshanas of Bhairavi & Chakrava
- 25. Wite the notation of an Adi tala kriti.

## IV\_SEMESTER DEGREE EXAMINATION 2<sup>nd</sup> COMPLEMENTARY – Musicology – MUS4CP04

THEORY – 6

Time -3 hrs

Max.Marks – 80

## SECTION – A

Answer any 10 questions. Each carry 2 marks  $[10 \times 2 = 20]$ 

- 1. Give the names of 10 Thats in Hindusthani Music
- 2. What is meant by Sopanam
- 3. Name 4 musical forms used in Kathakali
- 4. Name three traditional ragas used in Sopana Sangeetham
- 5. Mention two talas used in Sopana Sangeetham
- 6. Name two Percussion instruments in Temple music
- 7. Write about any one of the modern trends which prevails in the field of contemporary music
- 8. What are the Hindusthani equivalents of Mayamalavagoula and Kharaharapriya
- 9. Name two instruments used in Kathakali
- 10.Name any type of music associated with temple ritual.
- 11.Corresponding That of Sankarabharana in Hindusthani Music
- 12.Write about ashtapadi

# <u>SECTION – B</u>

<u>Answer any 6 questions</u>. <u>Each carries 5 mark</u>  $[6 \times 5 - 30]$ 

- 13. Bring out the characteristic features of Sopana Sangeetham.
- 14.Describe the differences between Sopana Sangeetham and Classical music.
- 15.Write about the music in Kathakali
- 16. Give a short note on Edakka.
- 17. Write a brief account of Bhadrakalippattu
- 18. Write down the 10 Thats and their corresponding carnatic ragas.
- 19. What are the instruments used in Kathakali?
- 20.Explain briefly about Ashtapadi.
- 21.Explain Mudiyettu.

# <u>SECTION – C</u>

Answer any 2 Each question carries 20 marks  $(15 \times 2 = 30)$ 

- 22. Write an essay on contemporary music
- 23. Give an account of the ragas common to Hinduthani and Carnatic music
- 24. Write in detail the ritualistic music of Kerala
- 25. Compare and contrast Sopana Sangitha and Carnatic Classical music

(Pages 2)

Name. Reg No

# B.A. DEGREE (C.B.C.S.S.) EXAMINATION OCTOBER 2020 Fifth Semester

Core Course - History

HIS5CB01 – AN INTRODUCTION TO ENVIRONMENTAL STUDIES AND HUMAN RIGHTS

(2020 Admission)

Time: Three Hours

Maximum: 80 Marks

Part A

(Answer any10 questions. Each question carries 2 marks)

- 1) Posco Act
- 2) Magnacarta
- 3) Article 21
- 4) NHRC
- 5) Climate change
- 6) Deforestation
- 7) Which are the two types of classification in the seats of music
- 8) Explain women and environment.
- 9) Name two woods that are commonly used in the manufacturing of musical instruments
- 10) Forest reservation
- 11) Silent valley
- 12) Western Ghats

(10x2=20 marks)

## Part B

(Answer any SIX questions. Each question carries 5 marks)

- 13) Discuss the relevance of Gadgil and Kasturirangan reports.
- 14) Discuss the points on which the study of music of different countries are carried out
- 15) Explain the recent trends in environmental history
- 16) Explain the influence of climate on musical performances in different countries
- 17) Explain the geographical conditions in the manufacture of musical instruments.
- 18) Discuss the influence of Western Ghats on Kerala Society.
- 19) Critically evaluate human Rights Movements in India

U 1100

20) Analyse the concept of civil rights and political rights

21) Write a short note on UN Human Right commission

(6x5=30Marks)

## Part C

(Answer any **TWO** questions. Each question carries **15** marks)

22) What is environmental history? Describe the recent challenge, responsibilities and solutions

23) Discuss briefly major environmental problems in Kerala.

24) Write an Essay on origin and development of Human rights

25) Geographical factors are important in good musical activity. Explain.

(2x15=30 marks)

#### **BA MUSIC VOCAL**

#### B.A. DEGREE VI SEM(C.B.C.S.S.) EXAMINATION OCTOBER 2020 (2020 ADMISSION)

## CORE COURSE – XI – MUS6COR04 THEORY OF MUSIC – THEORY – 8

Time: Three Hours

Maximum: 80 Marks

#### Section A

(ANSWER ANY 10 QUESTIONS.EACH QUESTIONS CARRIES 2 MARKS) (10X2=20MARKS)

- 1. What is Timber
- 2. Which are the swarastanas used in Anantha Bhiravi raga
- 3. Write any two kritis in Ritigoula raga
- 4. Name the three compositions with tala in Navagraha Kriti
- 5. What is resonance
- 6. Which are the ragas used in tyagaraja's Gana raga pancharatnam
- 7. Write the swara stana of Bouli Raga
- 8. Define larynx
- 9. Write the anya swara of Anandha Bhiravi raga
- 10. Write a sanchara in Mukhari raga
- 11. How sound is produced and transmitted
- 12. What is Eco

#### $\text{Section}\ \mathbf{B}$

(ANSWER ANY SIX QUESTIONS. EACH QUESTION CARRIES 5 MARKS) (6X5=30MARKS)

- 13. What is the importance of Kovur Pancharatnam
- 14. Define laws of vibration of strings
- 15. Write the raga lakshana of Todi raga
- 16. What is Acoustics
- 17. List the navagraha kriti with raga and tala
- 18. Write the raga lakshana of Ritigoula
- 19. What is the importance of Panchalinga Stala Kritis
- 20. Define ear
- 21. Define group kritis of veenakuppayyar

#### Section C

(ANSWER ANY TWO QUESTIONS. EACH QUESTION CARRIES 15 MARKS) (2X15=30MARKS)

- 22. Write an essay on Acoustics
- 23. Notate a Mishra chappu Kriti
- 24. Write an essay about Physiology, Yoga and Emotional value of music
- 25. Define Group Kritis and write about tyagaraja's Group Kritis

