

# **MAHATHMA GANDHI UNIVERSITY KOTTAYAM**



**UNDER GRADUATE PROGRAMME UNDER CBCSS 2017**

**BOARD OF STUDIES IN MUSIC(U.G)**

**CURRICULUM**

**FOR**

**B. A. MUSIC(VOCAL)**

**(2017 ADMISSION ONWARDS)**

**MEMBERS –EXPERT COMMITTEE**

1.	Dr.Pooja.P.Balasundaram (Chair person)	Vocal	Assistant Pofessor & H O D Dept.of Music,Maharaja's College(Govt.Autonomous)Ernakulam
2.	Prof.V.K.Ramesan	Vocal	H O D of Music,R L V College of Music & FINE ARTS
3.	N.Parvathy Ammal	Violin	Lecturer in Violin,R L V College of Music & FINE ARTS
4.	A.R.Devi	Veena	Lecturer in Veena,R L V College of Music & FINE ARTS
5.	Kottayam.G.Santhosh kumar	Mridangam	Lecturer in Mridangam,R L V College of Music & FINE ARTS

## PREFACE

Singing is an art within the reach of everyone. Voice is a free gift to us from God and it is up to us to make the full use of it. Music is of universal appeal and influences alike the scholar and the lay person. Now a days the importance of music in day to day life is increased very much. The therapeutic value of music is an accepted fact in India from ancient period. Now this subject had got more relevance as the life style deceases are increased. Here is the importance of the systematic study of music.

Music plays an important role in the contemporary life of human beings, in all over the world. It also plays a role in shaping the mind and education. The basic knowledge of Classical music whether it is Karnatic, Hindusthani or Western encourages the student's attributes like creativity, curiosity, intelligence etc... This course aims to provide a firm foundation in various aspects of Karnatic Music.

Course structure:-

The U G Programme in Music includes a. Common courses. b. Core courses c. Complimentary courses d. Elective courses and e. Project. The first complimentary is an instrument – veena/Violin/Mridangam for vocal students and Vocal for Instrumental students which helps the students to improve the swarajana. Both the complimentaries are supporting factors to Core course. The concert paper in the VIth semester make the student to have enough confidence to perform on the stage. The syllabus is framed in such a way that it becomes a bridge between the Plus- two and Post Graduate syllabus. All the members of the Expert committee has co operated very much with the preparation of the syllabus. I think this syllabus has covered most of the traditional as well as contemporary systems of Music and also in par with the B A Music syllabus of other

universities inside and outside Kerala.Iam greatly indebted to the members of Expert committee in Music for giving constant support for making the syllabus. I am very thankfull to all the Experts in Karnatic music for giving their valuable opinions through e- mail. I express my sincere thanks to one and all who supported me throughout the period.

Chairperson



**MAHATHMA GANDHI UNIVERSITY-2017**

**B. A. MUSIC PROGRAMME (VOCAL)**

**COURSE DETAILS**

Sem	Course Title	Hrs/Week	Credit	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	2	30 mts	
	1 <sup>st</sup> Complementary – 1 (Instrument)	3	4	Practical 30 mts	
	2 <sup>nd</sup> Complementary – 1 (Theory)	2	3	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	2	30 mts	
	1 <sup>st</sup> Complementary – 2 (Instrument)	3	4	Practical 30 mts	
	2 <sup>nd</sup> Complementary – 2 (Theory)	2	3	3	
III	Common Course – 7	5	4	3	19
	Common Course – 8	5	4	3	
	Core Course – 3 (Theory)	3	2	3	
	Core Course – 4 (Practical)	7	2	30 mts	
	1 <sup>st</sup> Complementary – 3 (Instrument)	3	3	Practical 30 mts	
	2 <sup>nd</sup> Complementary – 3 (Theory)	2	4	3	
IV	Common Course – 9	5	4	3	19
	Common Course – 10	5	4	3	
	Core Course – 5 (Theory)	3	2	3	
	Core Course – 6 (Practical)	7	2	30 mts	
	1 <sup>st</sup> Complementary – 4 (Instrument)	3	3	Practical 30 mts	
	2 <sup>nd</sup> Complementary – 4 (Theory)	2	4	3	
V	Core Course – 7 (Theory)	5	4	3	19
	Core Course – 8 (Practical)	6	4	30 mts	
	Core Course – 9 (Practical)	5	4	30 mts	
	Core Course – 10 (Theory)	5	4	3	
	Open Course	4	3		
VI	Core Course – 11 (Theory)	4	4	3	23
	Core Course – 12 (Practical)	6	4	30 mts	
	Core Course – 13 (Practical)	5	4	30 mts	
	Core Course – 14 (Practical)	5	4	30 mts	
	Choice based paper - (Practical/Theory)	3	3	Practical 30 mts Theory 3 hrs	
	PROJECT/DEMONSTRATION	2	4		
<b>Total</b>		<b>150</b>	<b>120</b>		<b>120</b>

Common Course	46 hrs	38 credits
Core , & Project , open	81 hrs	48 credits
Complementary	20 hrs	28 credits
Choice basedcourse	3 hrs	3 credits
Open		3 credits

Practical examination will be conducted at the end of each semester

# **MAHATMA GANDHI UNIVERSITY**

## **B.A.MUSIC (VOCAL)**

### **AIM OF THE COURSE**

The course aim at the development of swarajana of the students through the study and understanding of the preliminary lessons for sadhaka and basic knowledge in theory.

### **OBJECTIVES**

To familiarize the students with sancharas of major and minor ragas like mayamalavagaula, sankarabharanam, kalyani, mohanam etc..

To increase the musical interest of students through the knowledge of theoretical facts.

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

**MU1CRP01**

**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 the following ragas as described in the Dakshinendyan Sangitam of Shri.A.K.Ravindranath. \*(ONLY FOR INTERNAL ASSESMENT)  
  
Mayamalavagaula, Sankarabharanam, Kalyani, Mohanam, Hamsadhvani, Pantuvarali, Harikamboji, Kharaharapriya.
2. Gitams in the following 6 ragas  
Malahari, Mohanam, Kalyani, Saveri, Sudha Saveri, Arabhi
3. One Simple lakshanageetham
4. One Simple Jathiswaram

**1<sup>st</sup> – COMPLEMENTARY – I**

**VN1CMP01**

**1. INSTRUMENTAL (VEENA)\***

**PRELIMINARY EXERCISES -1**

1. Ability to play preliminary svara exercises
  - a. Saptha svara
  - b. Sarali varisas
  - c. Svarapallavi
  - d. Janda varisa
  
2. Alankara - Mayamalavagoula

\*(For those who opts veena as 1<sup>st</sup> complimentary)

**VL1CMP01**

**2.INSTRUMENTAL (VIOLIN)\***

**PRELIMINARY EXERCISES-1**

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

\*(For those who opts violin as 1<sup>st</sup> complimentary)

**MR1CMP01**

**3.INSTRUMENTAL (Mridangam)\***

**FOUNDATION COURSE-1**

1. Sitting posture for Mridangam playing
2. Positioning and placement of fingers
3. Study of fundamental lessons I to 8 in three degrees of speed
4. Laya exercises of the fundamental lessons



\*(For those who opt Mridangam as 1<sup>st</sup> complimentary)

**2<sup>ND</sup> COMPLEMENTARY – I**

**MU1CMT01**

**MUSICOLOGY (THEORY-1)**

***Module-1***

1. Technical terms and their explanations.
  - a. Nadam, b. Sruti, c. Svaram – Svara nomenclature, d. Sthayi, e. Graha, f. Nyasa, g. Amsa h. Tala –Sapta talas and their angas, shadangas, i. Vadi, j. Samvadi, k. Anuvadi
2. Distinctive features of Indian music. Cultural,Intellectual,Emotional,Spiritual values of music

***Module-2***

3. Detailed knowledge of the notation used in South Indian Music . Write in notation Geetams learnt in practical .
4. Classification of Musical Forms in General, Geetam – Lakshya Geetam & Lakshana Geetam, Swarajathi & Jathiswaram.

***Module -3***

5. Life sketch and contributions of the following vaggeyakaras
  - a. Purandaradasa .b.Trinity (Tyagaraja,Muthuswamy Dikshitar and Syama Sastri)
  - c.Swathi thirunal.

**2<sup>ND</sup> SEMESTER**

**CORE COURSE – II**

**MU2CRP02**

**PRACTICAL 2 –MUSICAL FORM 1**

1. Saptha thala alankaras in Mela raga:

Mayamalavagaula, Sankarabharanam, Kalyani, Pantuvarali, Harikamboji, Kharaharapriya, Chakravakam, Shanmukhapriya Janyaragas: . Hamsadhvani , Mohanam, Suddhasavery, Hindolam

2. Svarajati - Khamas, Bilahari.
3. Adi tala varnam – 4 ( in any of the following ragas) with thrikala sadhakam.  
a. Mohanam b. Sankarabharanam c. Mayamalavagaula d. Kalyani e. Suddhasanyasi
4. Simple kritis in the following ragas\* (*Select krithis in Different thalas and thala eduppu*) Mohanam , Mayamalavagaula , Sankarabharanam
5. Simple Divyanama Sankirtanam of Saint Thyagaraja in the following ragas:  
Neelambari, Sahana, Reethigaula, Panthuvarali, Madhyamavathi.

### 1<sup>st</sup> – COMPLEMENTARY – II

**VN2CMP02**

#### **1 .INSTRUMENT (VEENA\*)**

#### **PRILIMINARY EXERCISES– II**

1. Sapta Tala Alankaras (in two degrees of speed)
  - a. Sankarabharanam
  - b. Panthuvarali
  - c. Mohanam
  - d. Hamsadwani
2. Gita in the following Ragas
  - a. Malahari
  - b. Mohanam

\*(For those who opts veena as 1<sup>st</sup> complimentary)

**VL2CMP02**

#### **2 . INSTRUMENT (Violin\*)**

#### **PRILIMINARY EXERCISES II**

1. Sapta tala alankaras in the following ragas in two degrees of speeds with Akaaram.  
a. Mayamalavagaula b. Mohanam c. Pantuvarali d. Sankarabharanam

2. Simple Gita in the following ragas

- a.Malahari      b. Mohanam

\*(For those who opt violin as 1<sup>st</sup> complimentary)

**MR2CMP02      3.INSTRUMENT (MRIDANGAM\*)**

**FOUNDATION COURSE-11**

1. Revision exercises learnt in I Semester
2. Study of fundamental lessons 9 to 15 in three degrees of speed
3. Laya exercises of the fundamental lessons
4. Thatakarams in Saptha Tala

\*(For those who opt Mridangam as 1<sup>st</sup> complimentary)

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

**MU2CMT02      MUSICOLOGY (THEORY-2)**

***Module -1***

1. Musical Instruments and their classification in general (in detail)
  - Stringed
  - Wind
  - Percussion
2. Musical forms – Varnam – Utility of practicing Varnas-Thana varnam, Padavarnam, Daru varnam. Kriti & Kirtana -(refer Book III of Prof.P.Sambamoorthy)

***Module -2***

3. The characteristic features of Melakarta Ragas
  - Scheme of 72 melakarthis
  - Application of Kadapayadi formula
  - Bhuthasankhya and its significance
  - Vivadi Swaras and Vivadi Melas.
  - By heart the 72 ragas

4. Raga Lakshanam – Hamsadwani, Mohanam, Sankarabharanam, Mayamalavagaula, Pantuvarali, Chakravakam, Malahari

***Module -3***

5. Biographies of the following composers – Ramaswami dikshithar, Pattanam Subramania Iyer, Maha Vaidyanatha Iyer, Ramanad Sreenivasa Iyengar, Veena Kuppaiyer
6. Write the notation of varnams learnt and krithis in Mayamalavagaula, Mohanam.

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

**CORE COURSE – III**

**MU3CRT01**

**THEORY OF MUSIC (THEORY-3)**

***Module -1***

1. Raga classification in detail

- Janaka-Janya
- Upanga-Bhashanga
- Varjya-Vakra
- Nishadantya, Dhaivatantya and Panchamantya
- Ghana, Naya, Desya
- Karnataka, desya
- Sudha, Chayalaga, Sankeerna
- Classification based on Kampita svaras
- Mitra ragas
- Ganakala niyama of Ragas.

2. Principal seats of Music

- Tanjore
- Thiruvananthapuram
- Mysore
- .Madras

***Module -2***

3. Raga lakshana of the following ragas with sancharas:

- Kamboji
- Bilahari
- Kalyani
- Abhogi
- Malahari

4. Decorative Angas of Kriti with appropriate examples –

- Chittasvaram
- Svarasahityam
- Madhyamakala Sahityam
- Solkattu svaram
- Sangati
- Gamaka
- Svaraksharam
- Manipravalam

Literary beauties:

- Prasa and its varieties
- Yati and its varieties
- Yamakam

### ***Module -3***

5. Write in notation the ata thala varna and krithi in adi thala, rupaka thala.

## **CORE COURSE – IV**

**MU3CRP03**

**MUSICAL FORM 2 (PRACTICAL 3)**

1. Adi tala varnam in : Navaragamalika varnam, Pantuvarali, Abhogi, Hamsadvani
2. One Ata tala varna – Kamboji
3. Kritis in the following\* (*Select krithis in Different thalas and thala eduppu*)

Mela ragas:-

- Hari Kamboji
- Pantuvarali
- Kalyani
- Sankarabharanam
- Kharaharapriya

Janya ragas:-

- Arabhi
- Mohanam
- Hindolam
- Navarasakannada
- Suddha dhanyasi
- Bahudhari

4. Ability to sing small kalpanaswaras in the following ragas:-

- Mayamalavagaula,
- Sankarabharanam
- Kalyani
- Mohanam

### **1<sup>st</sup> – COMPLEMENTARY 3**

**VN3CMP03**

#### **1. INSTRUMENTAL (VEENA\*)**

#### **GITAMS, SVARAJATIS**

1. One Gitam in Kalyani raga
2. One Jatisvaram or Svarajati
3. One Adi tala varna – Mohanam or Abhogi

\*(For those who opt veena as 1<sup>st</sup> complimentary)

**VL3CMP03**

#### **2. INSTRUMENTAL (VIOLIN\*)**

#### **GITAMS, SVARAJATIS**

1. Two Gitams in any of the following ragas

a.Kalyani b.Suddha Saveri c. Saveri

2. One Jatisvaram or Svarajati

\*(For those who opt violin as 1<sup>st</sup> complimentary)

**MR3CMP03      3.INSTRUMENTAL(MRIDANGAM\*)**

**FUNDAMENTAL PRINCIPLES OF TANI AVARTHANAM**

1. Revision exercise learned in II semester
2. Theoretical approach to Tani Avarthanam
3. Practical approach to Tani Avarthanam
4. Vocalisation of Korvas
5. Vocalisation of Morah
6. Tani Avarthanam for chaturasara jati tripata Tala(Adi Tala- One Kala Chowkam)
7. Tani Avarthanam for Tisra Jati Eka Tala ( Short Rupakam)

\*(For those who opt Mridangam as 1<sup>st</sup> complimentary)

**2<sup>nd</sup> – COMPLEMENTARY 3**

**MU3CMT03      MUSICOLOGY(THEORY-4)**

***Module -1***

1. . Parts, construction, playing techniques and method of tuning of the following instruments:
  - a. Tambura, b. Veena, c. Violin, d. Mridangam
2. Prominent stalwarts of yester years of the instruments:
  - a. Veena – K.S.Narayana Swamy, Veena Dhanammal, Veena Sheshanna
  - b. Violin –Chowdayya, Lalgudi.G.Jayaraman, M.S.Gopalakrishnan
  - c. Mridangam –Muruka bhupathy, Palakkad Mani Iyer, Pazhani Subramanya Pillai

***Module -2***

3. Prominent stalwarts of yester years in vocal: Semmangudi Srinivasa Iyer., Palghat K V Narayanaswami, M D Ramanathan, Madurai Mani Iyer., D K Pattambal, M S Subbalakshmi, M L Vasanthakumari.
4. The Scheme of 35 Thalas, 175 Thalas, Chapu thalas.

### **IV SEMESTER**

### **CORE COURSE – V**

#### **MU4CRT02      THEORY OF MUSIC (THEORY-5)**

#### *Module -1*

1. Folk music- General knowledge of different type of Folk music forms .Characteristics and varieties of folk music
2. Biographies of Neelakanta sivan, T.Lekshmana pillai, Muthayya Bhagavather, Papanasam Sivan
3. Gamakas – Dasavidha Gamakas and Panchadasa Gamakas

#### *Module -2*

4. Musical forms: a. Ragamalika b. Padam c. Javali d. Tillana
5. Ragalakshana of the following ragas with sancharas:-Kharaharapriya, Bhairavi, Saveri, Madhyamavathy, Arabhi, Khamas.
6. Write the Notation of Ata thala varnam Sankarabharanam and krithis in Misrachapu and Adi thala.

### **CORE COURSE VI**

#### **MU4CRP04      MUSICAL FORM 3 (PRACTICAL 4)**

1. One Ata tala varnam- Sankarabharanam
2. Kritis in the following ragas: \*(*Select krithis in Different thalas and thala eduppu*  
Kharaharapriya, Kalyani, Charukesi Thodi  
Bhairavi, Saveri, Madhyamavathy, Malahari, Jaganmohini
3. Brief Raga Alapana in the following ragas: Mohanam, Hamsadvani,, Sankarabharanam



4. Ability to render Kalpana svaras for Adi tala varnas in the following ragas: Mohanam, Hamsadvani, Sankarabharanam
5. Ability to render raga sancharas in Kharaharapriya, Kalyani, Bhairavi, Sankarabharanam, Mohanam

### **1<sup>st</sup> – COMPLEMENTARY 4**

**VN4CMP04**

#### **1. INSTRUMENTAL– (VEENA\*)**

##### **VARNAM & SIMPLE KRITI**

1. Adi Tala varna
  - a. Mohanam
  - b. Hamsadvani
2. Simple Kriti-any two

\*(For those who opt veena as 1<sup>st</sup> complimentary)

**VL4CMP04**

#### **2. INSTRUMENTAL– (Violin\*)**

##### **VARNAM AND SIMPLE KRITI**

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

\*(For those who opt violin as 1<sup>st</sup> complimentary)

**MR4CMP04**

#### **3. INSTRUMENTAL– (Mridangam\*)**

##### **VOCALISATION PRINCIPLES**

1. Thatakaram in 35 Talas in three degrees of speed
2. Vocalisation of Panch Jati Tha-Thi- Ki-Ta-Dhom
3. Tani avarthanam in Misra Chappu Tala
4. Tani avarthanam in Khanda chappu Tala

\*(For those who opt Mridangam as 1<sup>st</sup> complimentary)

## 2<sup>nd</sup> – COMPLEMENTARY 4

### MU4CMT04 KERALASANGEETHAM (THEORY-6)

#### *Module -1*

1. Composers of Kerala  
a.Iravivarman thampi b.Kuttikunju thankachi c.K.C.Keshava Pillai  
d.Shatkala Govinda Marar e.Mahakavi Kuttamath
2. An outline knowledge of the Kerala ensemble - Panchavadyam – Instruments figuring in Panchavadyam - Kriyanga and Sevanga panchavadyas

#### *Module -2*

3. A study on Kathakali music – ragas and talas figuring in kathakali music
4. Prominent musical instruments of Kerala  
a. Chenda b. Maddalam c. Idakka d. Ilathalam e. Thimila f. Chengila  
g. Kombu h. Kuzhal

#### *Module -3*

5. Ritualistic Music of Kerala –

Folk rituals	Temple rituals
a. Thiruvathirakali	a. Kalamezhuthupattu
b. Thaiyyam	b. Bhadrakalipattu
c. Padayani	c. Teeyattu
6. ‘Sopanam’, Characteristic features of Sopana Sangeetham

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

**MU5CRT03**

**THEORY OF MUSIC (THEORY-7)**

***Module -1***

1. Manodharma Sangita paddhati in detail – Raga alapana, Tanam, Pallavi, Niraval, Kalpanasvara
2. 1.Ragalakshana with sancharas
  - a. Begada      b. Kedaragoula    c. Kanada      d. Poorvikalyani    e. Thodi    f. Atana
2. Ragalakshana of closely allied ragas:-
  - Darbar - Nayaki
  - Anandabhairavi - Reethigaula
  - Arabhi - Devagandhari

***Module -2***

3. Ancient Raga Classification – Grama murchana Jathi System, Shadjagrama, Madhyamagrama, Gandharagrama and raga ragini parivara system.
4. Biographies of Jayadevar, Annamacharya, Sadasivabrahmendra, Bhadrachala Ramdas, Narayana thirtha, Kshetrajna.

***Module -3***

5. Lakshana Grandhas
  - a. Natya Sastram    b. Sangita ratnakaram    c. Chaturdhandi prakasika

**CORE COURSE – VIII**

**MU5CRP05**

**MUSICAL FORM 4 (PRACTICAL 5)**

**GROUP KRITIS**

1. Pancharatna kriti of Thyagaraja – Arabhi or Natta or Sree

2. Swarajathi of Syama Sastri – Bhairavi
3. Navarathri Kriti of Swati Tirunal - 1
4. Navaratnamalika of Syama Sastri - 1
5. Navagraha kriti – Nattakurinji, Surutti or Shanmughapriya
6. Utsavaprabandham-1
7. Navavarana krithi of Mudduswami Dikshithar -1

### **CORE COURSE – IX**

#### **MU5CRP06            MUSICAL FORM 5 (PRACTICAL 6)**

1. One each from the following musical forms:  
  
Padam, Jawali, Tillana, Ragamalika Kathakali padam and Mangalam
3. Padavarnam of any Kerala composer

### **CORE COURSE – X**

#### **ENVIRONMENT AND MUSIC (Theory 8)**

**MU5CRP07            4 credits**  
**72 hrs**

#### **Module I**

##### **Unit 1 : Multidisciplinary nature of environmental studies**

Definition, scope and importance **(2 hrs)**

Need for public awareness.

##### **Unit 2 : Natural Resources :**

Renewable and non-renewable resources : Natural resources and associated problems.

a) **Forest resources** : Use and over-exploitation, deforestation, case studies.

Timber extraction, mining, dams and their effects on forest and tribal people.

b) **Water resources** : Use and over-utilization of surface and ground water,

floods, drought, conflicts over water, dams-benefits and problems.

c) **Mineral resources** : Use and exploitation, environmental effects of extracting and using mineral resources, case studies.

d) **Food resources** : World food problems, changes caused by agriculture and overgrazing, effects of modern agriculture, fertilizer-pesticide problems, water logging, salinity, case studies.

e) **Energy resources**: Growing energy needs, renewable and non renewable energy sources, use of alternate energy sources, Case studies.

f) **Land resources**: Land as a resource, land degradation, man induced landslides, soil erosion and desertification

- Role of individual in conservation of natural resources.
- Equitable use of resources for sustainable life styles. ( 10 hrs)

### **Unit 3: Ecosystems**

- Concept of an ecosystem
- Structure and function of an ecosystem
- Producers, consumers and decomposers
- Energy flow in the ecosystem
- Ecological succession
- Food chains, food webs and ecological pyramids.
- Introduction, types, characteristic features, structure and function of the given ecosystem:- Forest ecosystem

( 6 hrs)

## **Module II**

### **Unit 1: Biodiversity and its conservation**

- Introduction
- Biogeographical classification of India
- Value of biodiversity: consumptive use, productive use, social, ethical, aesthetic and option values.
- India as a mega-diversity nation
- Hot-spots of biodiversity
- Threats to biodiversity: habitat loss, poaching of wildlife, man-wildlife conflicts
- Endangered and endemic species of India

( 8 hrs)

### **Unit 2: Environmental Pollution**

Definition

Causes, effects and control measures of: -

- a. Air pollution
- b. Water pollution
- c. Soil pollution
- d. Marine pollution
- e. Noise pollution
- f. Thermal pollution
- g. Nuclear hazards
- Solid waste Management: Causes, effects and control measures of urban and industrial wastes.
- Role of an individual in prevention of pollution
- Pollution case studies
- Disaster management: floods, earthquake, cyclone and landslides. **(8 hrs)**

### **Unit 3: Social Issues and the Environment**

- Urban problems related to energy
- Water conservation, rain water harvesting, watershed management
- Resettlement and rehabilitation of people: its problems and concerns, Case studies
- Environmental ethics: Issues and possible solutions
- Climate change, global warming, acid rain, ozone layer depletion , nuclear accidents and holocaust, Case studies
- Consumerism and waste products
- Environment Protection Act
- Air ( Prevention and Control of Pollution) Act
- Water (Prevention and control of Pollution) Act
- Wildlife Protection Act
- Forest Conservation Act
- Issues involved in enforcement of environmental legislation
- Public awareness **(10 hrs)**

### **Module – III**

#### **MUSIC AND NATURE**

- **ORIGIN OF MUSIC**
- **NADA**
- **SWARAS,SWARASTHANAS**
- **VOCAL MUSIC**
- **INSTUMENTAL MUSIC**
- **IMPORTANCE OF PANCHA BHUTAS** **(10 hrs)**

### **Module – IV**

## MATERIALS FROM NATURE USED FOR MANUFACTURING:-

- STRINGED INSTRUMENTS
- WIND INSTRUMENTS
- PERCUSSION INSTRUMENTS
- EARTH
- METALIC
- WATER

(10 hrs)

## Module – V

**Unit 1- Human Rights**– An Introduction to Human Rights, Meaning, concept and development, Three Generations of Human Rights (Civil and Political Rights; Economic, Social and Cultural Rights).

**Unit-2 Human Rights and United Nations** – contributions, main human rights related organs - UNESCO, UNICEF, WHO, ILO, Declarations for women and children, Universal

Declaration of Human Rights.

**Human Rights in India** – Fundamental rights and Indian Constitution, Rights for children and women, Scheduled Castes, Scheduled Tribes, Other Backward Castes and Minorities

**Unit-3 Environment and Human Rights** - Right to Clean Environment and Public Safety: Issues of Industrial Pollution, Prevention, Rehabilitation and Safety Aspect of

New Technologies such as Chemical and Nuclear Technologies, Issues of Waste Disposal, Protection of Environment

**Conservation of natural resources and human rights:** Reports, Case studies and policy formulation. Conservation issues of western ghats- mention Gadgil committee report, Kasthuriengan report. Over exploitation of ground water resources, marine fisheries, sand mining etc. **(8 Hrs)**

Internal:

Field study

- Visit to a local area to document environmental grassland/ hill /mountain
- Visit a local polluted site – Urban/Rural/Industrial/Agricultural Study of common plants, insects, birds etc
- Study of simple ecosystem-pond, river, hill slopes, etc

(Field work Equal to 5 lecture hours)

## **OPEN COURSE**

### **COURSE – 1 – POPULAR SONGS**

1. Patriotic songs - 2
2. Varieties of Folk melodies – 2
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 sahyam 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.

**VI<sup>TH</sup> SEMESTER**  
**CORE COURSE – XI**

**MU6CRT04**                      **THEORY OF MUSIC (THEORY-9)**

*Module -1*

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. Application of 22 Srutis in the ragas popularly used in the present day.

*Module -2*

3. Group kritis of Trinity and Swathithirunal
4. Describe the life and contribution of 20<sup>th</sup> century Vageyyakara – a.Tanjavur Sankaraiyer b. Dr.M Balamuraleekrishna, c.Koteeswara Iyer, d. Mysore Vasudevachari

**Module -3**

5. Lakshanas of the following ragas
- Kapi
  - Kedaram
  - Behag
  - Mukhari
  - Bauli
  - Vrindavan saranga
  - Yamuna kalyani
  - Hameerkalyani
6. Mudras used in Musical compositions

**CORE COURSE – XII**

**MU6CRP08**

**MUSICAL FORM 7 (PRACTICAL 7)**

➤ Ritigaula	Devagandhari
➤ Khamas	Varali
➤ Nattakurinji	Chandrajyothi
➤ Todi	Malayamarutham
➤ Anandabhairavi	Ranjini
➤ Mukhari	Kalyani
➤ Suddha Saveri	Sankarabharanam
➤ Suddha Dhanyasi	Gaulipanthu

**CORE COURSE – XIII**

**MU6CRP09 MANODHARMA SANGITA (PRACTICAL- 8)**

1. Detailed Raga Alapana in the following ragas
- a. Kamboji, b. Todi, c. Saveri, d. Sankarabharanam, e. Kharaharapriya, f. Bhairavi

- g. Purvikalyani, h. Kalyani, i. Pantuvarali
2. Brief Raga Alapana in the following ragas
- Anandabhairavi
  - Hindolam
  - Arabhi
  - Madhyamavati e. Hamsadhwani f.Mohanam
3. Niraval and kalpanaswaras to be sung in any three of the following ragas:
- Mayamalavagowla
  - Sankarabharanam
  - Bhairavi
  - Kalyani
  - Kamboji
  - Saveri
  - Pantuvarali

### **CORE COURSE – XIV**

#### **MU6CRP10      CONCERT\* (PRACTICAL 9)**

1. Mini Concert of 30 minutes duration following the pattern as mentioned below:
  - a. Adi tala varna in 2 degrees of speed/Madhyamakala singing of Ata thala varnam
  - b. Ganesa Stuthi or Saraswathi stuthi /small krithi with Kalpanaswaram
  - c. Rendering of Main Kriti with Raga Alapana, Niraval and Kalpana svaras (15 minutes)
  - d. Padam, Javali or Tillana
  - e. Mangalam

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

## **CHOICE BASED PAPER II**

### **MU6CBP01    1.COMPOSITIONS OF KERALA COMPOSERS**

One Composition each of the following Kerala Composers:

1.    Irayimman Thampi
2.    Kuttikunju Thankachi
3.    K.C.Kesava Pillai
4.    Mahakavi Kuttamath
5.    Puthukkod Krishnamoorthy

### **MU6CBP02    2.COMPOSITIONS IN “DESI” RAGAS**

One Composition each in the following Ragas:

1. Dwijavanti
2. Hindustani Behag
3. Yamuna Kalyani
4. Hamirkalyani
5. Desh

### **MU6CBP03    3. PATRIOTIC SONGS**

One Composition each of the following Composers:

Subramanya Bharati,Mayuram Viswanatha Sastri,K.C. Kesava Pillai,Bankim Chandra Chattopadhyaya ,Bodheswaran

### **MU6PRT01    SEMINAR / DEMONSTRATION / PROJECT**

1.    Five Ganesa compositions of various composers
2.    A detailed study of the above compositions based on their raga ,thala,bhava, laya aspect. \_Notation and meaning of compositions. (Page limit: maximum 25 pages)
3.    The candidate shall present any one composition in the Seminar/ Demonstration with the help of modern technology,including power point. A Project Report shall be submitted at the time of the Presentation.