

MAHATMA GANDHI UNIVERSITY KOTTAYAM



UNDER GRADUATE PROGRAMME UNDER CBCSS 2017

BOARD OF STUDIES IN MUSIC(U.G)

CURRICULUM

FOR

B. A. VEENA

2017 onwards

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

Se m	Course Title	Hrs/ Week	Cre dit	Exam Practical 30 mts Theory 3 hrs.	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 st Complementary – 1 (Instrument)	3	4	Practical 30 mts		
	2 nd 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 st Complementary – 2 (Instrument)	3	4	Practical 30 mts		
	2 nd 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 st Complementary – 3 (Instrument)	3	3	Practical 30 mts		
	2 nd 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 st Complementary – 4 (Instrument)	3	3	Practical 30 mts		
	2 nd 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			
	Total	150	120			120

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

Practical examination will be conducted at the end of each semester

MAHATMA GANDHI UNIVERSITY
B. A. MUSIC PROGRAMME (VEENA)

COURSE DETAILS

	Course	Credits
TOTAL COMMON COURSES	10	38
TOTAL CORE COURSE +GENERIC	15	47
TOTAL COMPLIMENTARY COURSES	8	28
TOTAL CHOICE BASED OURSES	1	3
TOTAL COURSE WORK/ PROJECT WORK	1	4
TOTAL	35	120

MAHATHMA GANDHI UNIVERSITY

BA VEENA

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 mayamalavagoula, sankarabharanam, kalyani, mohanam etc..

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

To improve the finger technique of students.

1ST SEMESTER

VN1CRP01

CORE COURSE -I

PRACTICAL - I - FUNDAMENTAL LESSONS - I

1. Sadhaka Varisas
 - a. Sarali
 - b. Svarapallavi
 - c. Janda varisas
 - d. Tarasthayi varisas

2. Saptha Tala Alankaras: In 2 degrees of speed in the following Ragas:-
 - a. Mayamalavagoula

- b. Kalyani
 - c. Panduvarali
 - d. Kharaharapriya
 - e. Mohanam
 - f. Suddha Saveri
3. Gitam
- a. Malahari
 - b. Mohanam

1st – COMPLEMENTARY – I (Vocal *)

MU1CMP01

PRELIMINARY SVARA EXERCISE – I

Ability to sing the following varishas :-

1. Saptha swaras(3 degrees of speed)
2. Saralivarisha (3 degrees of speed)
3. Janda varisha
4. Madhyasthayi varisha
5. Swarapallavi

*(For Veena, Violin, Mridangam students)

2ND COMPLEMENTARY – I

MU1CMT01

MUSICOLOGY (THEORY)

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.

2ND SEMESTER

VN2CRP02

CORE COURSE –II

PRACTICAL – II – FUNDAMENTAL LESSONS– I

1. Alankaras
 - a. Vachaspathi
 - b. Sankarabharanam
 - c. Lathangi
 - d. Abhogi
 - e. Hamsadwani
2. Gitam
 - a. Kalyani
 - b. Shudhasaveri
 - c. Arabhi
 - d. Saveri
3. Jatisvaram
 - a. Sankarabharanam
4. Svarajati
 - a. Bilahari

5. Adi Tala Varnam
 - a. Mohanam
 - b. Abhogi

1st COMPLIMENTARY – II (VOCAL*)

MU2CMP02

PRILIMINARY EXERCISES– II

1. Sapta Tala Alankaras (in two degrees of speed)
 - a. Mayamalavagaula
 - b. Sankarabharanam
 - c. Mohanam
 - d. Hamsadwani

2. Gita in the following Ragas
 - a. Malahari
 - b. Mohanam

*(For Veena, Violin, Mridangam students)

2nd – COMPLEMENTARY – II

MU2CMT02

MUSICOLOGY (THEORY)

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 Melakartha Ragas

- Scheme of 72 melakarthis
- Application of Kadapayadi formula
- Bhuthasankhya and its significance
- Vivadi Swaras and Vivadi Melas.

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.

3RD SEMESTER

MU3CRT01

CORE COURSE – III

THEORY OF MUSIC (THEORY)

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 d. 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.

VN3CRP03

CORE COURSE –IV

PRACTICAL 3 – MUSICAL FORMS –III

1. Svarajathi :
 - a. Khamas
2. Adi ThalaVarnas:
 - a. Hamsadwani
 - b. Vasanta
 - c. Saranga
3. Ada ThalaVarnam:
 - a. Kamboji
4. Simple Kritis:
 - a. Chakravakam
 - b. Arabhi
 - c. Hamsadwani
5. Pancharatnam – Aarabhi

1ST COMPLIMENTARY – III (VOCAL*)

MU3CMP03

GITAMS, SVARAJATIS, VARNAM

1. Two Gitams in any of the following ragas
 - a. Kalyani
 - b. Suddha Saveri
 - c. Saveri
2. One Jatisvaram or Svarajati
3. Adi thala varnam- (Mohanam)

*(For Veena, Violin, Mridangam students)

2nd – COMPLEMENTARY 3

MU3CMT03

MUSICOLOGY (THEORY)

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 Thalal, Chapu thalal.

IV SEMESTER

MU4CRT02

CORE COURSE – V

THEORY OF MUSIC (THEORY)

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

VN4CRP04

PRACTICAL 4

VARNAMS & SIMPLE KRITHIS

1. Adi thala Varnams
 - a. Sahana
 - b. Kalyani
 - c. Sudhadhanyasi
2. Ata Thala Varnam
 - a. Sankarabharam
3. Simple Kritis in the following Ragas
 - a. Mayamalavagoula
 - b. Sankarabharanam
 - c. Kalyani
 - d. Poornachandrika
 - e. Natta
 - f. Mohanam

1st COMPLIMENTARY – IV(VOCAL*)

MU4CMP04

VARNAM & KRITHI

1. One Adi tala Varnam – (Hamsadwani, Abhogi or Vasantha)
2. Simple krithis - any two

*(For Veena, Violin, Mridangam students)

2nd – COMPLEMENTARY 4

MU4CMT04

KERALASANGEETHAM

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

VTH SEMESTER

MU5CRT03

CORE COURSE – VII

THEORY OF MUSIC (THEORY)

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

VN5CRP05

CORE COURSE –VIII

PRACTICAL 5:VARNAM

1. Adi Thala Varnas
 - a. Navaragamalika
 - b. Natta
 - c. Sri
2. Ada Thala Varna
 1. Kanada

VN5CRP06

CORE COURSE –IX

PRACTICAL 6: GROUP KRITIS OF TRINITY

1. Navaratnamalika of Syamasastri - Sankarabharanam
2. GhanaragaPancharatnam: Sri
3. Navagraha Kriti of Muthuswami Dikshitar: Surutti

VN5CRP07

CORE COURSE –X

ENVIRONMENT AND MUSIC

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

V MUSOPC VINA 505

COURSE – 1

1. Awareness of veena mechanism and fingering technique
2. Tuning of veena in sama sruti and madhyama sruti

3. Playing popular tunes in veena

COURSE – II

1. Fundamental lessons sarali varisas and jhanta varisas.

2. Sapta tala alankara in varied ragas.

3. Note svara sahityas of Muthusvami Dikshitar

COURSE – III

1. Sarali varisas and jhanta varisas in madhyama sruti.

2. Alankaras in Pantuvarali and Chakravakam.

3. Malahari and Mohanam Geethams.

VITH SEMESTER

MU6CRT04

CORE COURSE – XI

THEORY OF MUSIC (THEORY)

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 20th century Vageyyakara – a.Tanjavur SankaraIyer b. Dr.M Balamuraleekrishna, c.Koteeswara Iyer, d. Mysore Vasudevachari

Module -3

5. Lakshanas of the following ragas
 - a. Kapi
 - b. Kedaram
 - c. Behag
 - d. Mukhari
 - e. Bauli
 - f. Vrindavan saranga
 - g. Yamuna kalyani
 - h. Hameerkalyani
6. Mudras used in Musical compositions

VN6CRP08 CORE COURSE --XII-Practical-7

VARIOUS MUSICAL FORMS OF SWATHI THIRUNAL MAHARAJA

1. Navarathri Krithi:1
2. Navavidha Bhakthi:1
3. Uthsava Prabandham:1
4. Ragamalika: 1
5. Padam/Javali: 1
6. Tillana: 1

VN6CRP09 CORE COURSE -XIII- Practical-8

MANODHARMA SANGEETAM

Detailed Raga alapana with Tanam and Kalpanasvaras along with the kritis in major and minor ragas (Thodi, Bhiravi, Simhendramadhyamam, Poorvikalyani, Reethigoula, Goula).

VN6CRP10

CORE COURSE -- XIV-Practical-9

VEENA CONCERT (30 Minutes)

1. Adi ThalaVarnam(2 Speed)
2. Simple Krithi – Suddhamadhyama/ Pratimadhyama
3. Main Krithi – Ragam, Tanam, Keertanam, Swaram
4. Padam / Javali
5. Thillana
6. Mangalam

CHOICE BASED COURSE

VN6CBP01

COURSE-1

OTHER COMPOSERS (TAMIL)

1. Papanasam Sivan
2. Neelakanda Sivan
3. Gopalakrishna Bharathi

VN6CBP02

COURSE II

RAGA AND SAHITYA RELATIONSHIP OF THE FOLLOWING KRITIS

(Analytical Study)

1. Navagraha Krithi :1
2. Navarathri Krithi :1

VN6CBP03 **COURSE III**

NOTTUSWARA SAHITHYAS

(Any Three)

VN6PRP01

SEMINAR / DEMONSTRATION PROJECT - I

1. Play one raga in five minutes.
2. Submit an Assignment
3. Conduct the Seminar

The candidate shall present any one Raga from the following in the Seminar/Demonstration. A project report(10 pages) shall be submitted at the time of the presentation with the help of modern technology.

Melakarta Ragas	Janya Ragas	Mayamalavagoula
Mohanam	Bilahari	Sankarabharanam
Hamsadwani	Aarabhi	Panthuvarali
Begada	Chakravakam	Kedaragoula
Thodi	Kanada	Kharaharaprita
Poorvikalyani	Kalyani	Bhairavi
Saveri	Madhyamaavati	Kambhoji
Aanandabhairavi		