

# **MAHATHMA GANDHI UNIVERSITY KOTTAYAM**



**UNDER GRADUATE PROGRAMME UNDER CBCSS 2017**

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

**CURRICULUM**

**FOR**

**B. A. VIOLIN**

**2017 ONWARDS**

**B. A. MUSIC PROGRAMME (VIOLIN)**  
**COURSE DETAILS**

Sem	Course Title	Hrs/ Week	Cred it	Exam Hrs. Practical 30 mts Theory 3 hrs.	Total Credit
I	Common Course – 1	5	4	3	20
	Common Course – 2	4	3	3	
	Common Course – 3	4	4	3	
	Core Course – 1 (Practical)	7	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 ,	81 hrs	48credits
Complementary	20 hrs	28 credits
Choice basedcourse	3 hrs	3 credits
Open course		3 credits

Practical examination will be conducted at the end of each semester



# **MAHATMA GANDHI UNIVERSITY**

## **B. A. VIOLIN**

### **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.

To improve the finger technique of students.

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

**VL1CRP01**

### **CORE COURSE I**

### **FUNDAMENTAL LESSONS I(PRACTICAL)**

1. Saptaswaras
  - a. Sarali varisas
  - b. Janta varisas
  - c. Dhattu varisas.
2. Saptha Thala Alankaras in Three degrees of speed.(Swara and Akaara)
3. Triswara Prastharam.
4. Mandra sthayi, Madhyasthayi and Tarasthayi varisas
5. Geetams in the ragas:-Malahari & Mohanam

### **1<sup>st</sup> – 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)

## **2<sup>ND</sup> COMPLEMENTARY – I**

MU1CMT01

### **MUSICOLOGY (THEORY)**

#### ***Module-1***

1. Technical terms and their explanations.
  - a. Nadam, b. Sruti, c. Svaram – Svaram 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 vageyakaras
  - a. Purandaradasa .b.Trinity (Tyagaraja, Muthuswamy Dikshitar and Syama Sastri)
  - c. Swathi thirunal.

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

VL2CRP02

### **CORE COURSE II**

#### **FUNDAMENTAL LESSONS II (PRACTICAL)**

1. Playing Suddhamadhyama ragas in poorvanga and utharanga combination based on ragas Thodi, Mayamalavagowla, Kharaharapriya and Sankarabharanam
  - a. MAYAMALAVAGOWLA (POORVANGA)  
Utharanga= Thodi, Kharaharapriya and Sankarabharanam
  - b. THODI (POORVANGA)  
Utharanga= Mayamalavagowla, Kharaharapriya and Sankarabharanam
  - c. KHARAHARAPRIYA (POORVANG)

Utharanga=Thodi, mayamalavagowla and Sankarabharanam  
d. SANKARABHARANAM (POORVANGA)

Utharanga=Mayamalagowla, Thodi and Kharaharapriya

2. Geethams (a) Kalyani, (b) sudhasaveri
3. **Jathiswaram**-Sankarabharanam
4. **Swarajathi.** – Bilahari, Khamas
5. **Adi thala varnam ( 2 speed with sahithyam)** (a)Mohana (b) Abogi (c) kalyani (d) Vasantha
6. Adathala varnam Sankarabaranam

**1<sup>st</sup> 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)

**2<sup>nd</sup> – 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 melakartha
  - 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

## **3<sup>RD</sup> 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 Kṛiti 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.

**VL3CRP03**

**CORE COURSE IV**

**FUNDAMENTAL LESSONS II**

1. Playing of **Sudhamadhyama** and **Pratimadhyama** in a **full octave in each strings** in different speeds in the following (minimum 3 speed with akaara.)
  - A. Sudhamadhyama ragas:
    - a. Mayamalavagaula
    - b. Chakravakam
    - c. Todi

- d. Dhenuka
  - e. Keeravani
  - f. Natabhairavi
  - g. Gaurimanohari
  - h. Harikamboji
  - i. Charukesi
  - j. Kharaharapriya
- B. Pratimadhyama ragas:
- a. Kalyani
  - b. Latangi
  - c. Vachaspati
  - d. Pantuvarali
  - e. Dharmavati
  - f. Hemavati
  - g. Ramapriya
  - h. Subhapantuvarali
  - i. Shanmughapriya
  - j. Simhendramadhyamam
2. Gitam : (a) Saveri (b) Arabi
3. Adi tala varna in the following ragas:
- a. Sankarabaranam
  - b. Sri
  - c. Hamsadwani
  - d. Navaragamalika
4. Ata tala varna –Kamboji (2 speed swara and sahitya)
5. Compositions in the following ragas:
- a. Mayamalavagowla
  - b. Hamsadwani
  - c. Bilahari
  - d. Chakravakom

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

MU3CMP03

**(VOCAL)**

### **GITAMS, SVARAJATIS**

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

\*(For Veena,Violine, Mridangam students)

### **2<sup>nd</sup> – 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 in vocal:Semmangudi Srinivasa Iyer.,Palghat K V Narayanaswami,M D Ramanathan, Madurai Mani Iyer, D K Pattambal, M S Subbalakshmi, M L Vasanthakumari.

#### **Module -2**

3. 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
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.

**VL4CRP04**

**CORE COURSE VI**

**VARNAMS AND SIMPLE KRITIS**

1. Adi tala varnams
  - a. Sahana
  - b. Panthuvarali
  - c. Hamsadwani
2. Ata tala varnas
  - a. Kanada ,
3. Compositions in the following ragas (different thalas should be included)
  - a. Kanada
  - b. Abhogi
  - c. Nattakurinji
  - d. Vachaspati
  - e. Charukesi
  - f. Hindolam
4. Ghanaraga Pancharatnam- Arabi

**MU4CMP04**

**1stCOMPLIMENTARY – IV (VOCAL\*)**

**VARNAM & KRITHI**

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

\*(For Veena, Violin, Mridangam students)

**MU4CMT04**

**2<sup>nd</sup> – COMPLEMENTARY 4**

**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

**V<sup>TH</sup> SEMESTER**

**MU5CRT05**

**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

**MU5CRP05**

**CORE COURSE VIII**

**VARNAMS**

1. Adi tala varnas in the following ragas
  - a. Thodi
  - b. Saranga
  - c. Kedaragowla
  - d. Valachi

**MU5CRP06**

**CORE COURSE IX**

**VARNAMS AND KRITIS 2**

1. Ata tala varnam in Bhairavi raga
2. Compositions in the following rags
  - a. Bahudari
  - b. Lathangi
  - c. Shanmughapriya
  - d. Pantuvarali
  - e. Madhyamavati
  - f. Valachi

MU5CRP07

**CORE COURSE X**

**ENVIRONEMNT 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: -*

- Air pollution*
  - Water pollution*
  - Soil pollution*
  - Marine pollution*
  - Noise pollution*
  - Thermal pollution*
  - 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**

#### **OPTION.1**

1. Sarali varfisas Madhyasthayivarisas and Janta varaisas.
2. Tuning in violin
3. Basic knowledge of parts and structure of violin.

#### **OPTION.2**

1. Tuning of violin in Madhyama sruthi.
2. Saphathala Alankaras
3. One simple geetham.

#### **OPTION.3**

1. Techniques of Bowing
2. Comparative study in Violin and Viola

### **VI<sup>TH</sup> 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 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
  - a. Kapi
  - b. Kedaram
  - c. Behag
  - d. Mukhari
  - e. Bauli
  - f. Vrindavan saranga
  - g. Yamuna kalyani
  - h. Hameerkalyani
6. Mudras used in Musical compositions

**VL6CRP08**

**CORE COURSE XII**

**RAGA ALAPANA AND KALPANASVARAS (PRACTICAL)**

1. Ability to play Raga, Kritis, Niraval and Kalpanasvaras
  - a. Bhairavi b. Kalyani, c. Mayamalavagowla d. Kanada
2. Raga Alapana and Kalpanasvaras in the following ragas
  1. Mohanam 2. Hamsadwani 3. Todi 4. Pantuvarali 5. Bilahari 6. Kalyani
  7. Hindolam 8. Kamboji 9. Abhogi 10. Vachaspati

**VL6CRP09**

**CORE COURSE XIII**

**GROUP KRITIS AND RAGAMALIKA (PRACTICAL)**

1. Swarajathi of Syama Sastri Bhairavi
2. Navarathri Kriti of Swatitirunal (any one)
3. Navagraha kriti of Muthuswami Dikshitar (any one)
4. Ragamalika (any one)

**VL6CRP10**

**CORE COURSE XIV**

**MUSICAL FORMS**

- a. Padam
- b. Javali
- c. Thillana
- d. Bhajan
- e. Padavarnam

**CHOICE BASED COURSE**

**VL6CBP01**                      **COURSE. 1**

1. Basic knowledge of playing Ragam, Thanam and Pallavi

**VL6CBP02**                      **COURSE. 2**

1. Different schools of violin playing
2. Arrangement of strings in western and Indian Style

**VL6CBP03**                      **COURSE .3**

1. Analytic study of raga play. Varsity items in one raga.

**VL6PRT01**                      **COURSE WORK/ PROJECT WORK**

Presentation of life and contribution of late eminent artists. Analisation of Bani and playing methods (Minimum of 20 pages)

1. Chowdayya
2. Kumbhakonam Rajamanikyam Pillai
3. M.S.Gopalakrishnan
4. Lalgudi .G Jayaraman
5. KunrakudiVaidyanathan
6. Chalakudi N.S Narayanaswami