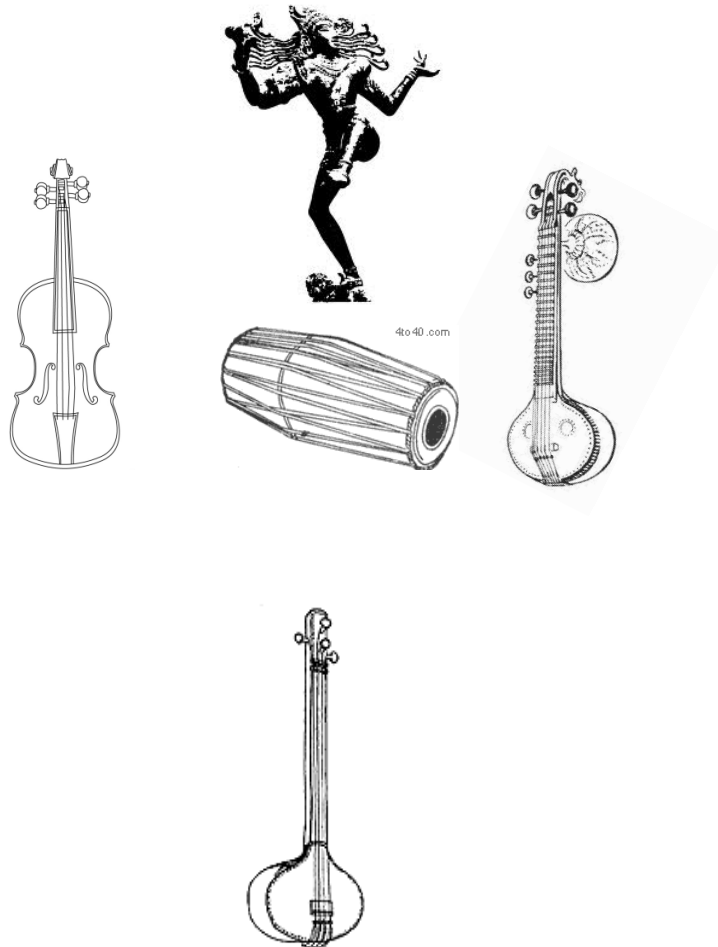


UNIVERSITY OF KERALA

COURSE STRUCTURE AND SYLLABI FOR
BACHELOR OF PERFORMING ARTS (MUSIC) DEGREE (Vocal)
BPA Music (Vocal)

UNDER
FACULTY OF FINE ARTS

CHOICE BASED-CREDIT-SYSTEM
(CBCS)
(2014 admissions onwards)



To be offered at
SREE SWATHITHIRUNAL COLLEGE OF MUSIC
Thiruvananthapuram



**I. General Structure for the Career related Degree Programme
of Bachelor of Performing Arts in Vocal Music
BPA Music (Vocal)**

Se m. No	Course title	Instructional hours/week		Credit	Uty. Exam duration	Evaluation (in Marks)		Total credit
		P	L			Internal Marks	Uty. exam	
I	EN:1111.3 Eng Lang –I		5	3	3 hours	20	80	
	SK:1111.3 Additional Language – I (Sanskrit)		5	3	3 hours	20	80	
	VO:1121 Foundation Course-I (Core) (Theory)		5	3	3 hours	20	80	16
	VO:1171 Vocational Course-I (Practical)	5		3	1hr/Cand	20	80	
	VO:1131 Complementary Course – I (Practical) Any one of the following: Veena, Violin, Mridangam.	5		4	1hr/Cand	20	80	
II	EN:1211.3 Eng Lang – II		5	3	3 hours	20	80	
	SK:1211.3 Additional Lang-II (Sanskrit)		5	3	3 hours	20	80	
	VO:1221 Foundation Course-II (Informatics)		3	2	3 hours	20	80	
	VO:1241 Core Course – I (Practical)	3		3	1hr/Cand	20	80	21
	VO:1242 Core Course - II (Practical)	2		3	1hr/Cand	20	80	
	VO.1231ComplementaryCours e-II (Practical) Any one of the following: Veena, Violin, Mridangam	5		4	1hr/Cand	20	80	
	VO:1271 Vocational Course-II (Theory)		2	3	3 hours	20	80	

III	EN:1311.3 Eng Lang– III		5	3	3 hours	20	80	
	VO:1341 Core Course –III (Practical)	5		3	1hr/Cand	20	80	
	VO:1371 Vocational Course-III (Practical)	5		3	1hr/Cand	20	80	
	VO:1372 Vocational Course-IV (Theory)		5	3	3 hours	20	80	16
	VO:1331 Complementary Course-III (Practical) Any one of the following: Veena, Violin, Mridangam	5		4	1hr/Cand	20	80	
IV	EN:1411.3 Eng Lang – IV		5	3	3 hours	20	80	
	VO:1441 Core Course – IV (Practical)	3		3	1hr/Cand	20	80	
	VO:1442 Core Course – V (Practical)	3		3	1hr/Cand	20	80	
	VO:1443 Core Course – VI (Theory)		2	4	3 hours	20	80	26
	VO:1471 Vocational Course-V (Practical)	3		3	1hr/Cand	20	80	
	VO:1472 Vocational Course-VI (Practical)	2		2	1hr/Cand	20	80	
	VO:1473 Vocational Course-VII (Theory)		2	4	3 hours	20	80	
	VO:1431 Complementary Course- IV (Practical) Any one of the following: Veena, Violin, Mridangam	5		4	1hr/Cand	20	80	

V	VO:1541 Core Course – VII (Practical)	5		3	1hr/Cand	20	80	
	VO:1542 Core Course – VIII (Practical)	4		4	1hr/Cand	20	80	
	VO:1543Core Course-IX (Practical)	4		4	3 hours	20	80	
	VO:1571Vocational Course-VIII (Theory)		5	3	3 hours	20	80	20
	VO:1572 Vocational Course-IX (Practical)	4		4	1hr/Cand	20	80	
	VO:1551 Open Course (Practical)	3		2	1hr/Cand	20	80	
VI	VO:1641 Core Course – IX (Practical)	3		3	1hr/Cand	20	80	
	VO:1642 Core Course – X (Practical)	3		3	1hr/Cand	20	80	
	VO:1643 Core Course – XI (THEORY)		2	3	3Hours	20	80	25
	VO:1644 Core Course – XII (Concert)		2	3	1hr/Cand	20	80	
	VO:1661 Elective Course (Practical)	3		2	1Hour	20	80	
	VO:1671Vocational Course –X (Theory)	4		4	3Hours	20	80	
	VO:1672Vocational Course –XI (Practical)	4		3	1hr/Cand	20	80	
	VO:1645 Record Book	4		4			100	

BACHELOR OF PERFORMING ARTS (MUSIC) DEGREE (Vocal)

Scheme

As per Schedule 2(a) of the CBCS Regulations **Minimum Credits are as follows:** Core+ Vocational = 72; English + Additional Language – 18; Complimentary – 16; Foundation – 5; Open/Elective – 4 Credits; Dissertation/Project – 4; Extension Activity -1

SYLLABUS

SEMESTER - 1

Code	Course Title; Type; Credits & Nature of transaction	Syllabus
EN:1111.3	Eng Lang I	First Degree Programme in 2(a)
SK:1111.3	Add Lang – I (Sanskrit)	First Degree Programme in B.Com.
VO:1121	Found: Course – I (Core) Theory Fundamental Aspects in Music	<ol style="list-style-type: none"> 1. Musical Terminology and their meaning. Nada, Svara, Sruti, Vadi, Samvadi, Vivadi, Anuvadi, Sthayi, Graha, Jeeva, Nyasa, Amsa, Sapta tala, Shadanga, Shodasanga. 2. Lakshanas of Musical forms – a) Gita – Stuti Gita & Lakshana Gita, b) Jatisvaram, c) Svarajati, d) Tana varnam, e) Pada varnam, f) Daru varnam 3. Life sketches & Musical Contributions of Purandaradasa, Swati Tirunal, Tyagaraja, Muthuswami Dikshitar & Syama Sastri 4. Raga lakshana in the ragas – Mayamalavagoula, Hamsadhvani, Mohanam, Sankarabharanam, Kalyani.
VO:1171	Voc: Course – I (Practical)	<u>Practical:</u> Basic Varisas and Sapta tala Alankaras in four major ragas and two minor ragas: 1. Kalyani 2. Sankarabharanam 3. Kharahara priya 4. Harikamboji 5. Mohanam 6. Hamsadhvani; Two ordinary Gitas - 1. Malahari 2. Mohanam
VO:1131	Compl: Course – I (Practical) Any one of the following: Veena, Violin, Mridangam	<u>Veena:</u> Sapta svara, Sarali varisas, Janta varisas, Madhyasthayi varisas, Tarasthayi varisas and Sapta tala Alankaras. (Three degrees of speed) <u>Violin:</u> Sapta svara sarali varisas, Madhyasthayi varisas, Tara sthayi varisas (Three degrees of speed). <u>Mridangam:</u> Tattakkaram in 35 talas, Fundamental lessons 17 nos.

SEMESTER-2

EN:1211.3	Eng Lang - II	First Degree Programme 2(a)
SK:1211.3	Addl: Lang – II (Sanskrit)	First Degree Programme as in B.Com.
VO:1221	Found: Course – II (Informatics)	Introduction to Informatics: Functional knowledge of modern personal computers – basic terminologies and concepts only. Introduction to Informatics Application, Internet, E- mail, World Wide Web, Blogging, Social Networking, Healthy use of IT devises.
VO:1241	Core Course – I (Practical)	<ol style="list-style-type: none"> 1. Two ordinary Gita – Kalyani, Aarabhi, 2. Two Jatisvaram 1.Bilahari 2.Sankarabharanam, 3. One Lakshana Gita in Sankarabharanam. 4. One Svarajati - Khamas
VO:1242	Core Course – II (Practical)	<ol style="list-style-type: none"> 1. Svarajati - Aanantabhairavi. 2. Adii tala varnam – Four Nos 3. Simple kriti 1.Chakravakam, 2.Aarabhi
VO:1231	Compl: Course – II (Practical) Any one of the following : Veena, Violin, Mridangam.	<u>Veena:</u> Gita– Malahari & Mohanam, Svarajati - Bilahari. <u>Violin:</u> Alankaras, Gita- Malahari, Svarajati -Bilahari. <u>Mridangam:</u> Fundamental lessons 5 nos.
VO:1271	Voc: Course – II (Theory) Theoretical Perspectives - I	<ol style="list-style-type: none"> 1.Raga classification : Janaka, Janya, Varja, Upanga, Bhashanga, Nishadantya, Dhaivatantya & Panchamantya ragas 2.Tala System of Carnatic Music – Sapta talas, Shadangas, Taladasapranas. 3.Musical Instruments – Classification in general- construction of musical instruments. Tapura, Veena, Violin, and Mridangam. 4.Ragalakshana : 1.Pantuvrali, 2.Chakravakam 3.Bilahari, 4. Bhairavi, 5. Suddhasaveri, 6.Saveri, 7.Malahari, 8.Abhogi.

SEMESTER – 3

EN:1311.3	Eng Lang - III	First Degree Programme 2(a)
VO:1341	Core Course – III (Practical)	Adi tala varnam. Four Nos Ata tala varnam (3 nos) Kamboji, Kanada, Bhairavi
VO:1371	Voc: Course – III (Practical)	Pada varnam – Arabhi Minor composition (8 nos) Mayamalavagoula, Suddha saveri, Pantuvarali, Vasanta, Bilahari, Reetigoula, Mohanam, Kalyani. Each one from the musical forms Padam, Javali, Tillana.
VO:1372	Voc: Course – IV (Theory) Theoretical Perspectives -II	1. 72 Melakarta Scheme – Katapayadi formula, Bhootasankhya. 2. Principal seats of Music – Madras, Mysore, Trivandrum, Tanjore, 3. Life sketches and Musical Contributions of Kshetranjar, Narayana Teerthar, Jayadevar. 4. Raga lakshana – Nata, Sri, Shanmukhapriya, Kanada, Hindolam, Vasanta, Harikamboji, Vachaspati & Kharaharapriya,.
VO:1331	Compl: Course – III (Practical) Any one of the following : Veena, Violin, Mridangam.	Veena: Adi tala varnas (1) (Mohanam or Hamsadwani) and One Ata tala varnam. Violin: One Gita – Mohanam, One Jatisvaram Sankarabharanam, One Svarajati – Kamas, Adi tala varnam – Mohanam or Hamsadhvani. Mridangam: Tati Kita tom in 35 Talas, Madhyamakala chollukal, Dhrutakala chollukal.

SEMESTER - 4

EN:1411.3	Eng Lang - IV	First Degree Programme 2(a)
VO:1441	Core Course – IV (Practical)	Advanced Ada tala varnam (2 Nos) Reetigoula, Sankarabharanam. Minor Compositions (3 Nos.) Hamsadhvani, Harikamboji, Kanada,
VO:1442	Core Course – V (Practical)	Minor Compositions (3 Nos.) Shanmukhapriya ,Kapi, Nattakurinji, Major Composition (3 Nos.) Kamboji, Bhairavi, Simhendramadhyamam & Kharaharapriya
VO:1443	Core Course – VI (Theory) Theoretical Perspectives -III	1. Lakshanas of Musical forms - Kritis & Keertana. 2. An Outline knowledge of Kathakali Music, Ragas & Talas and instruments used in it. 3. Folk Music - Its characteristics and classifications. 4. Musical Forms used in North Indian Music – Dhrupad, Khayal, Thumri, Tappa, Tarana and Hori
VO:1471	Voc: Course – V (Practical)	Pancharatna of Tyagaraja - Arabhi Major Compositions (3 Nos) Sankarabharanam, Todi & Kalyani.
VO:1472	Voc: Course – VI (Practical)	Rendering of brief Raga Alapana and Kalpana Svara for the Kritis learnt in Semester 4.
VO:1473	Voc: Course – VII (Theory) Theoretical Perspectives -IV	1. Life sketches and Contributions of Kerala composers – Irayimman Tampi, K. C. Kesava Pillai, Kuttikunju Tankachi, Mahakavi Kuttamatt. 2. Panchavadya – Sevanga and Kriyanga. 3. Study of the following Lakshana Granthas – Natya Sastra (Music Chapters), Sangita Ratnakara, Chaturdandi Prakasika and Ragavibodha. 4. Notation – Basic Knowledge of notation used in South Indian Music.
VO:1431	Compl: Course – IV (Practical) Any one of the following : Veena, Violin, Mridangam.	Veena: 2 Simple Kritis – Suddha saveri and Bilahari. Violin: Ata tala varnam – Kamboji, Simple Kritis – Any Two (Hamsadhvani, Suddha saveri, Bilahari) Mridangam: Model Taniyavarttanam in Rupaka tala and Adi tala.

SEMESTER 5

VO:1541	Core Course – VII (Practical)	Group Kritis: 1.Navarathri Kri of Maharaja Swati Tirunal – I 2. 3.Navavarana Kri –I(Kalyani) 4.Navaratnamalika Kri –I (Anandabhairavi) 5.Panchalingasthalakriti – I 6.Navagraha Kri – 1
VO:1542	Core Course – VIII (Practical)	Rendering of Raga Alapana and Kalpana Svara for Todi, Kharaharapriya, Sankarabharanam, Pantuvarali and Kalyani.
VO:1543	Core Course – IX (Practical)	Five Simple Bhajans – Different Composers Svarajati- Bhairavi
VO:1571	Voc: Course – VIII (Theory) Theoretical Perspectives -V	1. Lakshana of Musical Forms : Ragamalika, Padam, Javali, Tillana 2. Modal Shift of Tonic – Its Applications and Murchanakaraka melas 3. Gamakas: Dasavidha Gamakas 4. Life sketches and Musical Contributions of Neelakanta Sivan, T. Lakshmanan Pillai and Dr. Muthayya Bhagavatar.
VO:1572	Voc: Course – IX (Practical)	One Pada varnam(Suddha kapi) Ragamalika of Maharaja Swati Tirunal – I
VO:1551	Open Course (Practical)	Each two from the following : 1. National Integration songs 2. Folk songs 3. Semi classical songs 4. Bhajans

SEMESTER 6

VO:1641	Core Course – X (Practical)	1.Aadithalavarna (three degree speed) Any 3 of the following : Abhogi, Hamsadhvani, Vasanta, Kalyani 2.One Ata tala varna : Kamboji
VO:1642	Core Course – XI (Practical)	1. Simple Pallavi in three degree speed- Niraval , Kalpana svara, & Ragamalika Svara 2.Ashtapadi 3.Tarangam
VO:1643	Core Course – XII (Theory) Music, Science and Technology	Physics of Music – production and transmission of sound – sound as waves, pitch, intensity, timbre, resonance, laws of vibration of strings, harmonic motion. 2. Digital Music: Concept of digital storage of Music – MP3, WAV file formats, effect of compression, MIDI instruments. 3. Basic principles of Acoustics. Physiology of music-Larynx and Ear 4. Introduction to sound recording and editing using free software’s such as Audacity, Cool Edit, Audition etc.
VO:1644	Core Course – XIII (Concert)	A mini concert for duration of 30 minutes with accompaniments.
VO:1661	Elective Course (Practical)	1. Music composing. 2. Raga identifying 3. Tala exercises in common talas 4. Gazal- 1 No 5. Divyanama kriti- 1 No
VO:1671	Voc: Course – X (Theory) Theoretical Perspectives -VI	1. 22 Srutis and their applications in various ragas 2. Manodharma Sangita – Its divisions, Raga Alapana, Niraval, Kalpana Svara, & Ragam- Tanam- Pallavi. 3. Sopana Sangita – Its distinctive features and characteristics. 4. Ability to reproduce in notation of musical compositions in the following ragas: 1. Todi,, 2. Mayamalavagoula, 4. Kalyani, 6. Madhyamavati, 7. Kharaharapriya, 8, Mohanam.
VO:1672	Voc: Course – XI (Practical)	Alapana in Janya Ragas: Ananda Bhairavi, Begada, Sahana, Kamboji, Bhairavi, Purvikalyani
VO:1645	Record Book	Students are required to Notate the compositions, they learned, in the Record book

References

- A. K. Raveendranath, Dakshinendyan Sangitam.
- S. Venkita subramonya Iyer, Sangeetha sashtra praveshika.
- P. Sambamoorthy, History of Indian Music
- P Sambamoorthy, Dictionary of South Indian Music
- P Sambamoorthy, South Indian Music (Vol. I To VI), 1960.
- P. Sambamoorthy, Great Composers (Vol. I & II), 1960
- P. Sambamoorthy, Great Musicians, 1960.
- P. Sambamoorthy, Sruti & Laya Vadhyas, 1960.
- P. Sambamoorthy, A Practical Course in Carnatic Music
- L Muthaiah Bhagavathar, Sangeetha Kalpadrumam
- Chelladurai, Splendour of South Indian Music
- Maali, Keraleeya Sangeetham
- S Janakiraman, Ragas in Indian Music.
- Dayananda Rao B,
- Carnatic Music Composers
- Vasudevan TS, Carnatic Music Composers
- Gowri Kuppuswamy & Hariharan, Great Composers
- Bhagyalakshmi S, Ragas in Indian Music
- Sunil V T, Sangita Nighantu
- Kavalam Narayana Panicker, Sopana Tatwam,
- Gopalakrishna TV, Mridangam - The King of Percussions
- R Krishna Murthy, Laya Vinaasam Vol – 1 & 2
- Guruvayur Dorai, Mridanga Nada Manjari

Additional References (Books and Web Resources)

Swami Prajnananada, A Historical Study of Indian Music, Delhi, 1981

R Rangaramanuja Ayyangar: History of South Indian (Karnatic) Music, Madras 1972

P Sambamoorthy History of Indian Music (South Indian), Madras, 1963.

T V Subba Rao Studies in Indian Music, 1957

B C Deva An Introduction to Indian Music, Delhi, 1973.

P Shungunny Menon. I “The History of Travancore from earliest Times”, Madras, 1878

T. Lakshmana Pillai, Travancore Music and Musicians, “Essays”, Trivandrum, 1918

Kizhakkemadom Govindan Nair & B. Pushpa, “Charithrathile Edukal (988-1022), Trivandrum, 1992.

Chidambara Wadhyar, Musical Compositions of HH The Maharaja of Travancore, 1916.

C R Day, The Music and Musical Instruments of Southern India and Deccan, London 1891.

R P Raja, New Light on Swathi Thirunal, INDIS, 2006

Achuthsankar S Nair, Computer Parichayavum Prayogavym, Bhasha Institute, Govt of Kerala, 2011

www.swathithirunal.in

www.carnaticcorner.com/

www.karnatik.com/

www.sangeethapriya.org

www.swarasindhu.in

<http://www.rasikas.org/>

<http://www.themusicmagazine.com/>

<http://www.carnaticstudent.org/>

<http://www.musicresearch.in/>

<http://www.indian-heritage.org/mindex.html>