

**UNIVERSITY OF KERALA**

**COURSE STRUCTURE AND SYLLABI FOR  
BACHELOR OF PERFORMING ARTS DEGREE IN MUSIC  
(VEENA)**

**BPA MUSIC (VEENA)**

**Career related First Degree Programme**

**UNDER  
FACULTY OF FINE ARTS**

**CHOICE BASED-CREDIT-SYSTEM  
(CBCS)**

**As per Schedule 2(a) of the CBCS Regulations**

**Outcome Based Teaching, Learning and Evaluation  
(2021 Admissions onwards)**

## **Programme Outcome**

The scheme and syllabus covered will lead the learner to the essence of the subject in graduate level and also help them to acquire knowledge with the up-to-date demands of the field of music.

This curriculum ensures the continuous training in the practical as well as the theoretical aspects of music. It also aims a strong foundation of music to the learners which enable them to apply it in the advanced mode of learning.

After transacting various modules of the programme, the learner will be able to-

- Identify the outcome-oriented approach in the curriculum
- Observe the theoretical as well as practical areas of music which were included in the curriculum
- Adapt multi-cultural competence
- Acquire disciplinary knowledge in music
- Interpret music and musicology
- Apply the theoretical aspect in practical music
- Identify the structure of the musical forms
- Demonstrate ragas, talas and musical forms
- Differentiate ragas and apply improvisation
- Perform music with accompaniments

**General Structure for the Career related Degree Programme of Bachelor of Performing Arts in Music – BPA Music (VEENA)**

**BPA Music-Work and Credit Distribution**

Sem . No	Course title	Instructional hours/week		Credit	Ety. 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	
	VE:1121 Foundation Course-I (Core) (Theory)		5	3	3 hours	20	80	16
	VE:1171 Vocational Course-I (Practical)	5		3	1hr/Cand	20	80	
	MU:1131. 6 Complementary Course – I (Practical) Music.	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	
	VE:1221 Foundation Course-II (Informatics)		3	2	3 hours	20	80	
	VE:1241 Core Course – I (Practical)	3		3	1hr/Cand	20	80	21
	VE:1271 Vocational Course - II (Practical)	2		3	1hr/Cand	20	80	
	MU.1231.6 Complementary Course-II (Practical) Music	5		4	1hr/Cand	20	80	
	VE:1242 Core Course-II (Theory)		2	3	3 hours	20	80	

III	EN:1311.3 Eng Lang– III		5	3	3 hours	20	80	
	VE:1341 Core Course –III (Practical)	5		3	1hr/Can d	20	80	
	VE:1371 Vocational Course-III (Practical)	5		3	1hr/Can d	20	80	
	VE:1372 Vocational Course-IV (Theory)		5	3	3 hours	20	80	16
	MU:1331.6 Complementary Course-III (Practical) Music	5		4	1hr/Can d	20	80	
IV	EN:1411.3 Eng Lang – IV		5	3	3 hours	20	80	
	VE:1441 Core Course – IV (Practical)	3		3	1hr/Can d	20	80	
	VE:1442 Core Course – V (Practical)	3		3	1hr/Can d	20	80	
	VE:1443 Core Course – VI (Theory)		2	4	3 hours	20	80	26
	VE:1471 Vocational Course-V (Practical)	3		3	1hr/Can d	20	80	
	VE:1472 Vocational Course-VI (Practical)	2		2	1hr/Can d	20	80	
	VE:1473 Vocational Course-VII (Theory)		2	4	3 hours	20	80	
	MU:1431.6 Complementary Course- IV (Practical) Music	5		4	1hr/Can d	20	80	
	VE:1541 Core Course – VII (Practical)	5		3	1hr/Can d	20	80	
	VE:1542 Core Course – VIII (Practical)	4		4	1hr/Can d	20	80	
	VE:1543Core Course-IX (Practical)	4		4	3 hours	20	80	
	VE:1571Vocational Course-				3 hours	20	80	20

V	VIII (Theory)		5	3				
	VE:1572 Vocational Course-IX (Practical)	4		4	1hr/Cand	20	80	
	VE:1551 Open Course – I (Practical)	3		2	1hr/Cand	20	80	
VI	VE:1641 Core Course – IX (Practical)	3		3	1hr/Cand	20	80	
	VE:1642 Core Course – X (Practical)	3		3	1hr/Cand	20	80	
	VE:1643 Core Course – XI (THEORY)		2	3	3Hours	20	80	25
	VE:1644 Core Course – XII (Concert)		2	3	1hr/Cand	20	80	
	VE:1661 Elective (Practical)	3		2	1Hour	20	80	
	VE:1671 Vocational Course – X (Theory)	4		4	3Hours	20	80	
	VE:1672 Vocational Course – XI (Practical)	4		3	1hr/Cand	20	80	
	VE:1673 Record Book	4		4			100	

# **BACHELOR OF PERFORMING ARTS DEGREE IN MUSIC**

## **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; Record/Project – 4; Extension Activity -1

## **SYLLABUS**

### **SEMESTER 1**

#### **VE:1121**

#### **Found: Course – I (Core) Fundamental Aspects in Music**

Credits: 3

No of contact hours per week: 5

Mode of ESE: **Theory**

#### **Course outcome**

- Acquire the basic concepts of music
- Identify musical forms belonging to Abhyasagana

#### **Learning outcome**

After transacting the modules, the learner will be able to-

- Identify the musical terminology and definitions
- Observe the lakshana of the musical forms belongs to Abhyasa Gana
- Records the structure of musical forms like Gitam, Jatisvaram, Svarajati, Varnam, etc.
- Familiarise various ragas and their lakshanas
- Identify basic talas used in Carnatic music

**Module 1** Musical Terminology and their meaning. Nada, Svara, Sruti, Vadi, Samvadi, Vivadi, Anuvadi, Sthayi, Graha, Jeeva, Nyasa, Amsa, Sapta tala, Shadanga, Shodasanga.

**Module 2** Lakshanas of Musical forms – a) Gita – Stuti Gita & Lakshana Gita, b) Jatisvaram, c) Svarajati, d) Tana varnam, e) Pada varnam, f) Daru varnam

**Module 3** Life sketches & Musical Contributions of Purandaradasa, Swati Tirunal, Tyagaraja, Muthuswami Dikshitar & Syama Sastri

**Module 4** Raga lakshana in the ragas – Mayamalavagoula, Hamsadhvani, Mohanam, Sankarabharanam, Malahari, Abhogi, Kalyani.

**Module 5** Tala System of Carnatic Music – Sapta talas, Shadangas

### **VE:1171**

#### **Voc: Course – I Basic Varisas and Alankaras**

Credits: 3

No of contact hours per week: 5

Mode of ESE: **Practical**

#### **Course outcome**

- Identify the basic scale and tala used in Carnatic music
- Acquire knowledge of swaras and swarasthanas

#### **Learning outcome**

After transacting the modules, the learner will be able to-

- Identify the preliminary scale and tala
- Acquire knowledge on basic meettu and fingering
- Svaram exercises for enhancing the left- and right-hand techniques.
- Demonstrate various alankaras in two-degree speed.
- Identify the musical form Geetham.

#### **Module 1** Basic varisas

1. Saptasvara
2. Sarali varisas

3. Svarapallavi
4. Tara Sthayi Varisas
5. Janta Varisas

**Module 2** Sapta Tala Alankaras

**Module 3** Geetam

1. Malahari
2. Mohanam

**MU:1131.6**

**Complementary Course – I**

**MUSIC**

Credits: 4

No of contact hours per week: 5

Mode of ESE: **Practical**

**Course outcome**

- Present fundamental lessons in music

**Learning outcome**

After transacting the modules, the learner will be able to-

- Identify the Sapta svaras of Indian music
- Render preliminary lessons in music
- Identify the principal Sapta talas used in Carnatic music
- Sing Alankaras in three degrees of speed

**Module 1** Varisas

Saptasvaras, Sarali varisas, Svarapallavi, Tara Sthayi Varisas and  
Janta Varisas

**Module 2** Sapta Tala Alankaras

## **SEMESTER-2**

### **VE:1221**

#### **Found: Course – II (Informatics)**

Credits: 2

No of contact hours per week: 3

Mode of ESE: **Theory**

#### **Course outcome**

- Identify the basics of computer
- execute the applications of the computer

#### **Learning outcome**

After transacting the modules, the learner will be able to-

- Identify the terminology and concept of computer
- Identify the applications of computer
- Execute social networking and blogging
- Apply healthy use of IT devises

**Module 1** Introduction to Informatics: Functional knowledge of modern personal computers

**Module 2** Basic terminologies and concepts

**Module 3** Application of Computers, Internet, E- mail & World Wide Web

**Module 4** Blogging, Social Networking,

**Module 5** Healthy use of IT devises.

### **VE 1241**

#### **Core Course – I (Practical)**

#### **Musical forms I**

Credits: 3

No of contact hours per week: 3

Mode of ESE: **Practical**

#### **Course outcome**

- Identify the structure of musical forms belonging to Abhyasagana on veena
- Demonstrate Vakra vrishas, Gita, Jatisvara and Svarajati

### **Learning outcome**

After transacting the modules, the learner will be able to-

- Identify the structure of musical forms belongs to Abhyasagana
- Play Jatisvaram and Svarajati on Veena
- Identify scales having foreign note on Veena
- Identify the structure of Lakshana gita, Jatiswara ans Swarajati

**Module 1** Vakra Varisas, Dhatu Varisas

**Module 2** Geetams and Lakshana Geethas

1.Saveri 2. Suddha Saveri 3.Arabhi 4. Kalyani

**Module 3** Jatisvaram – Mohanam

**Module 4** Swarajati – Bilahari

**VE:1271**

**Vocational Course – II**

**Musical Forms II**

Credits: 3

No of contact hours per week: 2

Mode of ESE: **Practical**

### **Course outcome**

- Analyse the features of musical forms belongs to Sabhagana
- Demonstrate Varnas and Kriti

### **Learning outcome**

After transacting the modules, the learner will be able to-

- Identify musical forms belonging to Abhyasagana
- Play alankaras in various ragas
- Acquire knowledge of playing various ragas in veena

- Play Swarajati, Jatiswaram and Varnam on Veena
- Identify the structure of Varna and Kriti
- Express the lakshana of the ragas used

**Module 1** Sapta Tala Alankara in Major & Minor Ragas

**Module 2** Svarajati – Kamas

**Module 3** Jatisvaram – Sankarabharanam

**Module 4** Varnams in Adi Talam (Any two)

1. Mohanam
2. Hamsadvani
3. Abhogi
4. Devamanohari

### **MU:1231.6**

### **Complementary Course – II**

#### **MUSIC**

Credits: 4

No of contact hours per week: 5

Mode of ESE: **Practical**

#### **Course outcome**

- Present simple musical forms

#### **Learning outcome**

After transacting the modules, the learner will be able to-

- Present simple musical forms
- Differentiate Jatisvaram and Svarajati
- Summarise the lakshanas of the musical forms
- Explain the lakshanas of the ragas in which the compositions are set to

**Module 1** Geetham - Malahari, Mohanam.

**Module 2** Jatisvaram - Bilahari

**Module 3** Swarajathi - Kamas

**VE:1242**

**Core Course – II**

**Environmental Studies**

Credits: 3

No of contact hours per week: 2

Mode of ESE: **Theory**

**Course outcome**

- Identify the Natural Resources & Associated Problems
- Recognise Eco system and Pollution
- Analyse Music Practise and Environment

**Learning outcome**

After transacting the modules, the learner will be able to-

- Identify the Natural resources
- Recognise the concept and structure of Eco system
- Explain Ecological succession and Food chains
- Identify Biodiversity and its conservation
- Explain Environmental pollution
- Analyse Social issues & Environment
- Experience Music Practise and Environment

**Module 1** Multidisciplinary nature and Natural Resources & Associated Problems (Forest, Water, Mineral, Food, Energy & Land resources)

**Module 2** Eco systems (Concept, Structure, Producers, Energy flow, Ecological succession, Food Chains, Forest eco system, Grass land eco system, Desert eco system)

**Module 3** Biodiversity and its conservation – Genetic, species & eco system diversity – Bio diversity at global, National & local level

**Module 4** Environmental pollution (Air pollution, Water pollution, Soil Pollution, Noise pollution, Thermal pollution, Nuclear Hazards) – Disaster and Solid waste management

**Module 5** Social issues & Environment (Water conservation, Climatic change, Global warming, Wasteland reclamation)  
Human Population and Environment (human rights, Value education, HIV/AIDS, Women & Child welfare)

**Module 6** Music Practise and Environment-  
Geographical factors in music, Manufacture of musical instruments

### **SEMESTER – 3**

#### **VE:1341**

#### **Core Course – III**

#### **Musical Forms III**

Credits: 3

No of contact hours per week: 5

Mode of ESE: **Practical**

#### **Course outcome**

- Analyse the features of musical form Varna
- Play varnas both in the Adi and Ata tala
- Play simple minor compositions in veena
- Acquire knowledge of both left and right hand techniques in veena

#### **Learning outcome**

After transacting the modules, the learner will be able to-

- Identify musical forms belongs to Abhyasagana
- Play Varnam in both Adi and Ata talas
- Express the ragas in which the ragas and kritis are composed
- Play minor compositions in various ragas in veena

- Module 1** Ata tala Varnam - Kamboji
- Module 2** Adi tala Varnam 1.Natta 2.Kalyani
- Module 3** Minor Compositions (any two)
1. Nata
  2. Amritavarshini
  3. Suddha Bangala
  4. Hamsadvani

**VE:1371**

**Voc: Course – III**

**Musical Forms IV**

Credits: 3

No of contact hours per week: 5

Mode of ESE: **Practical**

**Course outcome**

- Identify the details of Varnams and kritis
- Present minor kritis both in Mela and Janya ragas
- Apply Fingering techniques

**Learning outcome**

After transacting the modules, the learner will be able to-

- Play minor compositions both in Mela and Janya ragas
- Identify the musical forms to be sung in the post Pallavi session
- Acquire knowledge of the lakshana of ragas used for the kriti

**Module 1** Advanced Varnas - Adi tala (any two)

1. Saranga
2. Sri Ragam
3. Mayamalava goula
4. Vasanta

**Module 2** Simple Kritis in Adi, Rupaka & Chapu talas from the following Ragas (any four) 1. Bilahari 2. Poornachandrika 3. Mohanam 4. Saraswati 5. Hamsanadam 6. Nagaswaravali

VE:1372

Voc: Course – IV

**Theoretical Perspectives –I**

Credits: 3

No of contact hours per week: 5

Mode of ESE: **Theory**

**Course outcome**

- Classify ragas
- Explain Melakarata scheme
- Recognise the musical contributions of composers

**Learning outcome**

After transacting the modules, the learner will be able to-

- Classify ragas into Janaka and Janya ragas
- Categorise Janya ragas into Upanga and Bhashanga
- Explain Melakarta scheme
- Summarise the principles behind the formation of Melakaratas
- Identify the principal seats of music in South India
- Recognise the musical contributions of composers belong to ancient period

**Module 1** Raga classification:

Janaka, Janya, Varja, Upanga, Bhashanga, Nishadantya,  
Dhaivatantya & Panchamantya ragas

**Module 2** 72 Melakarta Scheme – Katapayadi formula, Bhootasankhya.

**Module 3** Principal seats of Music - Madras, Mysore, Trivandrum, Tanjore,

**Module 4** Life sketches and Musical Contributions –  
Kshetranjar, Narayana Teerthar, Jayadevar.

**Module 5** Raga lakshana - Chakravakam, Sri, Kanada, Bilahari, Pantuvarali  
& Vasanta

**MU:1331.6**  
**Complementary Course – III**  
**MUSIC**

Credits: 4

No of contact hours per week: 5

Mode of ESE: **Practical**

**Course outcome**

- Render musical form Varna in two degrees of speed

**Learning outcome**

After transacting the modules the learner will be able to-

- Present Adi tala varnas in two degrees of speed
- Render Ata tala varnas in two degrees of speed
- Explain the structure of varnas
- Differentiate Adi & Ata tala varnas

**Module 1** Varnam – Mohanam and Abhogi

**Module 2** Ata tala Varnam - Kamboji

**SEMESTER – 4**

**VE:1441**

**Core Course – IV**

**Musical Forms V**

Credits: 3

No of contact hours per week: 3

Mode of ESE: **Practical**

**Course outcome**

- Acquire salient features of Ata tala varnas

- Render minor compositions

### **Learning outcome**

After transacting the modules, the learner will be able to-

- Present Ata tala varnas in Sankarabharanam or Kanada
- Play minor compositions in veena
- Explain the ragas in which the kritis are composed

**Module 1** Advanced Ada tala varnam - Kanada Or Sankarabharanam

**Module 2** Simple Kritis(any four)

1. Mayamalavagaula
2. Valachi
3. Nattakurinji
4. Kamavardhini
5. Arabhi
6. Chakravakam

**VE:1442**

**Core Course – V**

**Kritis**

Credits: 3

No of contact hours per week: 3

Mode of ESE: **Practical**

### **Course outcome**

- Present compositions in Mela and Janya ragas
- Present Ata tala varnams in veena
- Play major and minor compositions

### **Learning outcome**

After transacting the modules, the learner will be able to-

- Present kritis in Mela and Janya ragas
- Present ata tala varnam in veena
- Present minor compositions as well as major compositions in veena
- Explain the ragas in which the kritis are composed
- Identify some of the ragas and ability to play ragas in veena

**Module 1** Ata Tala Varnam (any one) Reetigaula or Kalyani

**Module 2** Major Kritis (Adi, Rupaka & Chappu Tala) (any four)

- (a) Kalyani (b) Sankarabharanam (c) Kharaharapriya (d) Purvikalyani  
(e) Kamas (f) Reetigoula (g) Vasanta

**Module 3** Rendering of brief raga alapana for the kritis learned in Sem 3 & 4

**VE:1443**

**Core Course – VI**

**Theoretical Perspectives –II**

Credits: 4

No of contact hours per week: 2

Mode of ESE: **Theory**

**Course outcome**

- Explain the 10 elements of tala
- Identify the features of Kathakali music
- Organising the outline knowledge of musical forms used in Hindustani music

**Learning outcome**

After transacting the modules, the learner will be able to-

- Differentiating musical forms, Kritis and Kirtana
- Classify folk music
- Summarising the characteristics of folk music
- Identify the ten elements of tala
- Explain the Ragas, Talas and Instruments used in Kathakali music
- Illustrate the musical forms used in Hindustani music

**Module 1** Lakshanas of Musical forms - Kritis & Kirtana

**Module 2** Outline knowledge of Kathakali Music, Ragas & Talas and instruments used in it

**Module 3** Taladasa Praanas

**Module 4** Folk Music - Its characteristics and classifications

**Module 5** Musical Forms used in North Indian Music – Dhrupad, Khayal, Thumri, Tappa, Tarana and Hori

**VE:1471**

**Voc: Course – V**

**Adi tala Varnams**

Credits: 3

No of contact hours per week: 3

Mode of ESE: **Practical**

**Course outcome**

- Present varnams in veena
- Knowledge of various ragas
- Acquire knowledge of veena fingering

**Learning outcome**

After transacting the modules, the learner will be able to-

- Play various varnams in veena
- Identify the structure of varnams
- Explain the ragas in which varnams are composed

**Module 1** Adi thala varnams(any three)

1. Darbar
2. Shahana
3. Begada
4. Panduvarali
5. Navaragamalika

**VE:1472**  
**Voc: Course – VI**  
**Major krithis**

Credits: 3

No of contact hours per week: 3

Mode of ESE: **Practical**

**Course outcome**

- Present major composition in Mela ragas
- Render Pancharatna kriti of Tyagaraja

**Learning outcome**

After transacting the modules, the learner will be able to-

- Render Pancharatna composition in Arabhi raga
- Identify the structure of Ghanaraga Pancharatna
- Explain the mela ragas in which the kritis are composed

**Module 1** Major Kritis (Adi 2 Kala, Chapu & Rupaka Talas)(any four)  
1. Kamboji 2. Harikamboji 3. Kalyani 4. Hemavati 5. Kanada (any four) 6. Latangi 7. Gaurimanohari 8. Keeravani

**VE:1473**  
**Voc: Course – VII**  
**Theoretical Perspectives –III**

Credits: 4

No of contact hours per week: 2

Mode of ESE: **Theory**

**Course outcome**

- Recognise the contributions of Kerala composers and musicians
- Classify musical instruments

- Organise the features of Panchavadyam
- Retrieve the historical studies in music through Lakshana grandhas

### **Learning outcome**

After transacting the modules, the learner will be able to-

- Exemplify the musical contributions of composers and musicians of Kerala
- Classify musical instruments
- Explain the construction of music instruments
- Recognise the formation of the ensemble, Panchavadya
- Illustrate the aspects of music dealt in lakshana grandhas
- Acquire basic knowledge of notation used in South Indian music

**Module 1** Life sketches and Contributions of Kerala composers and musicians –

(a) Irayimman Tampi, K. C. Kesava Pillai, Kuttikunju Tankachi, Mahakavi Kuttamatt

(b) Prof C S Krishna Iyer, Prof. Puthukode Krishnamurthy, Prof. K R Kumaraswami Iyer, Prof. Mavelikkara Prabhakara Varma

**Module 2** Musical Instruments – Classification in general Construction of musical instruments: Tampura, Veena, Violin, and Mridangam.

**Module 3** Panchavadya – Sevanga and Kriyanga.

**Module 4** Study of the following Lakshana Granthas - Natya Sastra (Music Chapters), Sangita Ratnakara, Chaturdandi Prakasika and Ragavibodha.

**Module 5** Notation – Basic Knowledge of notation used in South Indian Music.

## **MU:1431.6**

### **Complementary Course – IV**

#### **MUSIC**

Credits: 4

No of contact hours per week: 5

Mode of ESE: **Practical**

#### **Course outcome**

- Present minor and major compositions

#### **Learning outcome**

After transacting the modules, the learner will be able to-

- Present kritis of minor type
- Render kriti of major type
- Explain the lakshanas of the ragas in which the kritis are composed
- Identify the structure of the kriti compositions

**Module 1** Minor kirtanas (2) - Chakravakam and Arabhi

**Module 2** Major Kriti (1) - Mayamalavagaula

## **SEMESTER 5**

### **VE:1541**

#### **Core Course – VII**

#### **Ata tala varnam and other musical forms**

Credits: 3

No of contact hours per week: 5

Mode of ESE: **Practical**

#### **Course outcome**

- Acquire salient features of various musical forms in veena
- Play ata thala varnam in veena

- Play musical forms used in concert post main kriti

### **Learning outcome**

After transacting the modules, the learner will be able to-

- Identify the characteristic of ata thala varnam and other musical forms
- Distinguish the various musical forms
- Explain the theme of these kritis
- Illustrate the ragas in which the kritis are composed

**Module 1** Ata Tala Varnam – Bhairavi

**Module 2** Other musical forms (any three)

1. Padam
2. Javali
3. Tillana
4. Tirupugazh
5. Bhajans

**VE:1542**

**Core Course – IX**

**Manodharma sangeetham**

Credits: 4

No of contact hours per week: 4

Mode of ESE: **Practical**

### **Course outcome**

- Present ragalapana and swaram in veena for various krithis
- Various fingering methods and gamakas

### **Learning outcome**

After transacting the modules, the learner will be able to-

- Present various ragas in veena
- Identify the ragas and its lakshanas

**Module 1** Major Compositions- Rendering of brief Raga alapana for the Kritis learnt. Rendering of the Kalpana Swara for the Kritis learnt in Janaka and janya Ragas

**VE:1543**  
**Core Course – IX**  
**Thanam**

Credits: 4

No of contact hours per week: 4

Mode of ESE: **Practical**

**Course outcome**

- Present thanam on veena
- Play various types of thanam meet on veena

**Learning outcome**

After transacting the modules, the learner will be able to-

- Present thanam in veena
- Play thanam in various ghana ragas

**Module 1** Methodology of Tana

**Module 2** Playing Tana in Major Ragas

**Module 3** Tana playing in Ghana ragas

**Module 4** Playing a specific kriti in a particular theme with ragam, tanam and kalpanasvaram

**VE:1571**  
**Voc: Course – VIII**  
**Theoretical Perspectives –IV**

Credits: 3

No of contact hours per week: 5

Mode of ESE: **Theory**

**Course outcome**

- Explain the features of different musical forms

- Execute the process of Modal Shift of Tonic
- Summarise the contributions of composers and musicians

### **Learning outcome**

After transacting the modules, the learner will be able to-

- Distinguish between Ragamalika, Padam, Javali and Tillana
- Demonstrate the application of the process of Modal Shift of Tonic
- Explain the musical contributions of composers and musicians
- Illustrate Dasavidha gamakas in detail
- Analyse the raga lakshana of mela and janya ragas

**Module 1** Lakshana of Musical Forms: Ragamalika, Padam, Javali, Tillana

**Module 2** Modal Shift of Tonic – Its Applications and Murchanakaraka melas

**Module 3** Gamakas: Dasavidha Gamakas

**Module 4** Ragalakshana: Nata, Harikamboji, Kharaharapriya, Hindolam & Shanmukhapriya

**Module 5** Life sketches and Musical Contributions of following composers and musicians - Neelakanta Sivan, T. Lakshmanan Pillai and Dr. Muthayya Bhagavathar, Prof. K S Narayanaswami & Prof Chalakkudi Narayanaswami

**VE:1572**

**Voc: Course – IX**

**Group krithis**

Credits: 4

No of contact hours per week: 4

Mode of ESE: **Practical**

### **Course outcome**

- Play Ragamalika of Swati Tirunal
- Present group krithis of Thyagraja and Muthuswami Dikshitar

### **Learning outcome**

After transacting the modules, the learner will be able to-

- Present Pancharathnam in Natta ragam
- Present panchalinga sthala krithi in veena
- Illustrate the structure of the Ragamalika of Swati Tirunal
- Explain the ragas in which the Ragamalika is composed

**Module 1** Group Kritis - Navaratri Kritis of Maharaja Swati Tirunal – I

**Module 2** Pancharatnam of Saint Tyagaraja (Natta)

**Module 3** Panchalinga Sthala Kritis – I

**Module 4** Ragamalika of Swati thirunal

**VE:1551**

**Open Course**

**Fundamental Lessons**

Credits: 2

No of contact hours per week: 3

Mode of ESE: **Practical**

**Course outcome**

- Basic knowledge on veena and its parts
- Basic meettu and fingering of veena
- Knowledge on the swarasthanas in veena
- Play the basic lessons till Janta varishas on veena
- Both right and left hand techniques in veena

**Learning outcome**

After transacting the modules, the learner will be able to-

- Play basic lessons on veena
- Identify the parts of veena
- Identify the swarasthanas in veena

**Module 1** Basic lessons 1. Sapta Svaras 2. Saralivarisas 3. Madhyasthayi Varisas 4. Janta varishas

**SEMESTER 6**

**VE:1641**

**Core Course – X**

**Group kritis**

Credits: 3

No of contact hours per week: 3

Mode of ESE: **Practical**

**Course outcome**

- Present various group kritis in veena
- Acquire knowledge of group kritis by Trinities and Swati Thirunal

**Learning outcome**

After transacting the modules, the learner will be able to-

- Present Group kritis in veena
- Acquire command on rhythm
- Explain the ragas in which the kriti is composed

**Module 1** Group Kritis

1. Navagraha Kriti of Muthuswami Dikshitar – I
2. Navarntna Malika of Syama Sastri – I
3. Ulsavasampradaya kriti of Maharaja Swati Tirunal – I
4. Pancharatna Kritis of Saint Tyagaraja - Arabhi & Sreeragam

**VE:1642**

**Core Course – XI**

**Major and minor compositions**

Credits: 3

No of contact hours per week: 3

Mode of ESE: **Practical**

**Course outcome**

- Present major and minor compositions in veena
- Identify various ragas and its vishesha prayogas
- Play krithis in veena with tala grip

**Learning outcome**

After transacting the modules, the learner will be able to-

- Present various compositions in veena
- Play with gamakas and ragabhava in veena
- Acquire knowledge of various thalas in which kriti is composed

**Module 1** Major & Minor Compositions In adi Tala (2 Kala), Misra Chapu, Khanda Chapu in the following ragas-

Shanmukhapriya, Malayamarutam, Mukhari ,Begada, Manirang, Madyamavati, Abhogi, Abheri, Simhendramadhyamam, Sahana

**VE:1643**

**Core Course – XII**

**Music, Science and Technology**

Credits: 3

No of contact hours per week: 2

Mode of ESE: **Theory**

**Course outcome**

- Identify the production and transmission of sound

- Explain the concept of digital music

### **Learning outcome**

After transacting the modules, the learner will be able to-

- Identify the production and transmission of sound
- Illustrate the laws of vibration of strings and Harmonic motion
- Explain the concept of Digital music
- Analyse the physiology of music
- Identify the duties of Larynx and Ear
- Acquire basic knowledge of sound recording

**Module 1** Physics of Music – production and transmission of sound – sound as waves, pitch, intensity, timbre, resonance, laws of vibration of strings, harmonic motion.

**Module 2** Digital Music: Concept of digital storage of Music – MP3, WAV file formats, effect of compression, MIDI instruments.

**Module 3** Basic principles of Acoustics & Physiology of music-Larynx and Ear

**Module 4** Introduction to sound recording and editing using free softwares such as Audacity, Cool Edit, Audition etc.

**VE:1644**

**Core Course – XIII**

**Concert**

Credits: 3

No of contact hours per week: 2

Mode of ESE: **Practical**

### **Course outcome**

- Present a music concert at a platform
- Perform with accompanying instruments

### **Learning outcome**

After transacting the modules, the learner will be able to-

- Present a music concert at a platform
- Understand the general pattern of music concert
- Choose the items for presenting a music concert
- Perform with accompanying instruments

**Module 1** A mini concert for duration of 30 minutes with accompaniments

**VE:1661**

**Elective**

**Note Swaras and Tala Exercises**

Credits: 2

No of contact hours per week: 3

Mode of ESE: **Practical**

**Course outcome**

- Note swaram in veena
- Vocalise tala exercises and simple Korvais

**Learning outcome**

After transacting the modules, the learner will be able to-

- Play note swara in veena
- Vocalise tala exercises in common talas
- Acquire knowledge on thala
- Illustrate Panchajati TA TI KI TA TOM and simple Korvais

**Module 1** Nottuswaram in veena

**Module 2** thattakkaram of 35 thala and chappu thala

**Module 3** Tala exercises in common talas - Panchajati Ta ti ki ta tom

**VE:1671**

**Voc: Course – X**

**Theoretical Perspectives –V**

Credits: 4

No of contact hours per week: 4

Mode of ESE: **Theory**

**Course outcome**

- Identify the 22 srutis used in Indian music
- Explain Manodharma Sangita and its divisions

**Learning outcome**

After transacting the modules, the learner will be able to-

- Identify the 22 Srutis used in Indian music
- Summarise the different methods for extemporisation
- Identify the divisions of Manodharma Sangita
- Illustrate Sopana Sangita and its distinctive features
- Notate musical compositions in different ragas

**Module 1** 22 Srutis and their applications in various ragas

**Module 2** Manodharma Sangita – Its divisions, Raga Alapana, Niraval, Kalpana Svara, & Ragam- Tanam- Pallavi.

**Module 3** Sopana Sangita – Its distinctive features and characteristics.

**Module 4** Ability to reproduce in notation of musical compositions in the following ragas:

1. Todi, 2. Mayamalavagoula, 3. Kalyani, 4. Madhyamavati, 5. Kharaharapriya,
8. Mohanam

**VE:1672**

**Voc: Course – XI**

**Ragam thanam pallavi**

Credits: 3

No of contact hours per week: 4

Mode of ESE: **Practical**

**Course outcome**

- Present simple Ragam Thanam Pallavi in veena
- Play thanam and swaram for Pallavi in veena

**Learning outcome**

After transacting the modules, the learner will be able to-

- Present raga alapana before Pallavi exposition
- Acquire thana and pallavi knowledge
- Present ragam thanam ,niraval and Kalpana swaram in veena along with pallavi

**Module 1**

Rendering of a simple Ragam- Tanam -Pallavi in three Degree of Speed with Trisam, Niraval & Kalpana Svaram

**VE:1645**

**Record Book**

Credits: 4

No of contact hours per week: 4

Mode of ESE: **Record Book**

**Course outcome**

- Notate compositions

**Learning outcome**

After preparing the Record Book, the learner will be able to-

- Notate compositions in Carnatic music
- Identify the signs and symbols used in musical notation

## Module I

Students are required to notate the compositions, they learnt, in the Record book

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