



**UNIVERSITY OF CALICUT**

**Abstract**

General and Academic - Faculty of Fine Arts - Syllabus of BA Veena Programme under CBCSS UG Regulations 2019 with effect from 2019 Admission onwards, - Implemented- Orders Issued.

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**G & A - IV - B**

U.O.No. 11067/2019/Admn

Dated, Calicut University.P.O, 21.08.2019

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*Read:-*1. U.O.No. 4368/2019/Admn Dated, 23.03.2019.

2..Minutes of the meeting of the Board of Studies in Music (SB)held on 29/04/2019 and 30/04/2019 (Item No.1).

3. Remarks of the Dean,Faculty of Fine Arts dtd 06/08/019

**ORDER**

The Regulations for Choice Based Credit and Semester System for Under Graduate (UG)Curriculum-2019 (CBCSS UG Regulations 2019) for all UG Programmes under CBCSS-Regular and SDE/Private Registration w.e.f. 2019 admission has been implemented vide paper read first above .

The meeting of the Board of Studies in Music(SB) has approved the Syllabus of B.A. Veena Programme in tune with new CBCSS UG Regulation implemented with effect from 2019 Admission onwards, vide paper read second above.

The Dean,Faculty of Fine Arts has approved the minutes of the meeting of the Board of Studies in Music (SB) held on 29/04/2019 and 30/04/2019 , vide paper read third above .

Under these circumstances , considering the urgency, the Vice Chancellor has accorded sanction to implement the Scheme and Syllabus of BA Veena Programme in accordance with the new CBCSS UG Regulations 2019, in the University with effect from 2019 Admission onwards, subject to ratification by the Academic Council.

The Scheme and Syllabus of BA Veena Programme under CBCSS UG Regulations 2019, is therefore implemented in the University with effect from 2019 Admission onwards .

Orders are issued accordingly. (Syllabus appended)

Biju George K

Assistant Registrar

To

The Principals of all Affiliated Colleges

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Section Officer

**REVISED SYLLABUS**  
**(With effect from 2019 admission onwards)**  
**OF**  
**B.A. VEENA PROGRAMME (CBCSS -UG)**  
**CHOICE BASED CREDIT SEMESTER**  
**SYSTEM(CBCSS)**  
**(Core, Complementary & Open Courses)**

**UNIVERSITY OF CALICUT**

**Contents**

Topics	Pages
<b>Courses at a Glance</b>	
Names of Courses and Codes	1
B.A. Veena Programme Course Details	2
Scheme of Examination & Mark Distribution	3-4
Core Courses	5
Complementary Courses	6
Open Courses	7
Audit Courses	7
<b>Evaluation &amp; Grading - Assessment Framework</b>	
Internal Assessment	8-13
External Evaluation & Project	
Course Objectives	14
<b>Detailed Course Outlines</b>	
Core Courses, Complementary Courses, Open Courses, & Audit Courses (Semesterwise)	15-38

### NAMES OF COURSES & CODES

SL NO	COURSE	COURSE CODE
1.	ENGLISH & SECOND LANGUAGES (COMMON COURSES)	A
2.	CORE COURSES	B
3.	COMPLEMENTARY COURSES	C
4.	OPEN COURSES	D
5.	AUDIT COURSES	E

### UNIVERSITY OF CALICUT B. A. VEENA PROGRAMME COURSE DETAILS

Sem	Course Title	Hrs/ Week	Credit	Exam Hrs	Total Credit	Exter nal	Inter nal	Total Marks
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<b>I</b>	Common English Course – 1				<b>20</b>			
	Common English Course – 2							
	Additional Language Course 1							
	Core Course – 1 (Practical)	6	5	2.5		<b>80</b>	<b>20</b>	<b>100</b>
	1 <sup>st</sup> Complementary – 1 (Theory)	6	4	2.5		<b>80</b>	<b>20</b>	<b>100</b>
	Audit Course – 1 (Theory)	-	4	-		-	-	-
<b>II</b>	Common English Course – 3				<b>19</b>			
	Common English Course – 4							
	Additional Language Course 2							
	Core Course – 2 (Practical)	6	4	2.5		<b>80</b>	<b>20</b>	<b>100</b>
	2 <sup>nd</sup> Complementary – 1 (Instrumental)	6	4	2.5		<b>80</b>	<b>20</b>	<b>100</b>
	Audit Course – 2 (Theory)	-	4	-		-	-	-
<b>III</b>	Common English Course – 5				<b>21</b>			
	Additional Language Course 3							
	Core Course – 3 (Theory)	4	4	2.5		<b>80</b>	<b>20</b>	<b>100</b>
	Core Course – 4 (Practical)	5	4	2.5		<b>80</b>	<b>20</b>	<b>100</b>
	2 <sup>nd</sup> Complementary – 2 (Instrumental)	6	4	2.5		<b>80</b>	<b>20</b>	<b>100</b>
	Audit Course – 3 (Theory)	-	4	-		-	-	-
<b>IV</b>	Common English Course – 6				<b>19</b>			
	Additional Language Course 4							
	Core Course – 5 (Theory)	4	4	2.5		<b>80</b>	<b>20</b>	<b>100</b>
	Core Course – 6 (Practical)	5	4	2.5		<b>80</b>	<b>20</b>	<b>100</b>
	1 <sup>st</sup> Complementary – 2 (Theory)	6	4	2.5		<b>80</b>	<b>20</b>	<b>100</b>
	Audit Course – 4 (Theory)	-	4	-		-	-	-
<b>V</b>	Core Course – 7 (Theory)	3	3	2.0	<b>21</b>	<b>60</b>	<b>15</b>	<b>75</b>
	Core Course – 8 (Theory)	3	3	2.0		<b>60</b>	<b>15</b>	<b>75</b>
	Core Course – 9 (Practical)	5	4	2.5		<b>80</b>	<b>20</b>	<b>100</b>
	Core Course – 10 (Practical)	6	4	2.5		<b>80</b>	<b>20</b>	<b>100</b>
	Core Course – 11 (Practical)	5	4	2.5		<b>80</b>	<b>20</b>	<b>100</b>
	Open Course	3	3	2.0		<b>60</b>	<b>15</b>	<b>75</b>
<b>VI</b>	Core Course – 12 (Theory)	4	3	2.0	<b>20</b>	<b>60</b>	<b>15</b>	<b>75</b>
	Core Course – 13 (Practical)	6	5	2.5		<b>80</b>	<b>20</b>	<b>100</b>
	Core Course – 14 (Practical)	6	5	2.5		<b>80</b>	<b>20</b>	<b>100</b>
	Core Course – 15 (Practical)	6	5	2.5		<b>80</b>	<b>20</b>	<b>100</b>
	Course Work/ Project Work – 2	3	2	-		<b>80</b>	<b>20</b>	<b>100</b>
	<b>Total</b>	<b>150</b>	<b>120</b>		<b>120</b>			
				<b>Course</b>	<b>Credits</b>			
<b>TOTAL COMMON COURSES (22+16)</b>				<b>10</b>	<b>38</b>			
<b>TOTAL CORE COURSE (10Pr. + 5Th.)</b>				<b>15</b>	<b>44+17=61</b>			
<b>TOTAL COMPLIMENTARY COURSES(2Pr. +2<sup>TH</sup>)</b>				<b>4</b>	<b>16</b>			
<b>TOTAL OPEN COURSES</b>				<b>1</b>	<b>3</b>			
<b>TOTAL COURSE WORK/ PROJECT WORK</b>				<b>1</b>	<b>2</b>			
<b>TOTAL</b>				<b>31</b>	<b>120</b>			

**UNIVERSITY OF CALICUT**  
**SCHEME OF EXAMINATION AND MARK DISTRIBUTION**

**B.A.VEENA PROGRAMME**  
**CBCSS UG - 2019 ONWARDS**

**SEMESTER - I**

Sl No	Course Code	Course Title	Course Type	Credits	Marks	
					Internal	External
1.	MVE1B01	Fundamental lessons -I	Core Course – I (Practical-I)	5	20%	80%
2.	<b>Complementary</b>	Fundamentals of music	<b>Ist Complementary – I - (Theory)</b>	4	20%	80%
3.	AUD1E01	Environmental Studies	Audit Course -1	4	-	-

**SEMESTER – II**

Sl No	Course Code	Course Title	Course Type	Credits	Marks	
					Internal	External
1.	MVE2B02	Fundamental Lessons - II	Core Course – II (Practical-II)	4	20%	80%
2.	<b>Complementary</b>	Preliminary Exercises	<b>IInd Complementary I - (Practical)</b>	4	20%	80%
3.	AUD2E02	Disaster Management	Audit Course -2	4	-	-

**SEMESTER – III**

Sl No	Course Code	Course Title	Course Type	Credits	Marks	
					Internal	External
1.	MVE3B03	Musicology - I	Core Course – III (Theory)	4	20%	80%
2.	MVE3B04	Varnams	Core Course – IV (Practical-III)	4	20%	80%
3.	<b>Complementary</b>	Varnas and Kritis	<b>IInd Complementary II - (Practical)</b>	4	20%	80%
4.	AUD3E03	Human Rights/Intellectual Property Rights/Consumer Protection	Audit Course -3	4	-	-

**UNIVERSITY OF CALICUT**  
**SCHEME OF EXAMINATION & MARK DISTRIBUTION**  
**B.A.VEENA PROGRAMME - CBCSS UG 2019 ONWARDS**  
**SEMESTER - IV**

Sl No	Course Code	Course Title	Course Type	Credits	Marks	
					Internal	External
1.	MVE4B05	Musicology - II	Core Course – V (Theory)	4	20%	80%
2.	MVE4B06	Varnams and Simple Kritis	Core Course – VI (Practical-IV)	4	20%	80%
3.	<b>Complementary</b>	History of Music	<b>I Complementary – II - (Theory)</b>	4	20%	80%
4.	AUD4E04	Gender Studies/ Gerontology	Audit Course - 4	4	-	-

**SEMESTER – V**

Sl No	Course Code	Course Title	Course Type	Credits	Marks	
					Internal	External
1.	MVE5B07	Musicology – III Historical Perspective in Veena Playing	Core Course – VII (Theory)	3	20%	80%
2.	MVE5B08	Musicology -IV	Core Course – VIII (Theory)	3	20%	80%
3.	MVE5B09	Musical Forms- 1	Core Course – IX (Practical - V)	4	20%	80%
4.	MVE5B10	Varnams And Ghana Raga Pancharatnam	Core Course - X (Practical - VI)	4	20%	80%
5.	MVE5B11	Manodharma Sangeetam - I	Core Course - XI (Practical VII)	4	20%	80%
6.		<b>Open Course to be selected from any other Programmes</b>		3		

**SEMESTER - VI**

Sl No	Course Code	Course Title	Course Type	Credits	Marks	
					Internal	External

1.	MVE6B12	Musicology - V	Core Course - XII (Theory)	3	20%	80%
2.	MVE6B13	Musical Forms - 2	Core Course - XIII (Practical VIII)	5	20%	80%
3.	MVE6B14	Manodharma Sangeetam - li	Core Course - XIV (Practical - IX)	5	20%	80%
4.	MVE6B15	Veena Concert	Core Course - XV (Practical X)	5	20%	80%
5.	MVE6B16	Course work Project-I	Record	2	20%	80%

### **DETAILS OF CORE COURSES**

Sl No	Code	Title	Hrs/ Week	Credit	Sem
1.	MVE1B01	Fundamental Lessons - I	6	5	1
2.	MVE2B02	Fundamental Lessons - II	6	4	2
3.	MVE3B03	Musicology – I	4	4	3
4.	MVE3B04	Varnams	5	4	3
5.	MVE4B05	Musicology – II	4	4	4
6.	MVE4B06	Varnams and Simple Kritis	5	4	4
7.	MVE5B07	Musicology – III Historical Perspectives in Veena Playing	3	3	5
8.	MVE5B08	Musicology -IV	3	3	5
9.	MVE5B09	Musical Forms – 1	5	4	5

10.	MVE5B10	Varnams and Ghanaraga Pancharatnam	6	4	5
11.	MVE5B11	Manodharma Sangeetam -1	5	4	5
12.	MVE6B12	Musicology – V	4	3	6
13.	MVE6B13	Musical Forms -2	6	5	6
14.	MVE6B14	Manodharma Sangeetam -II	6	5	6
15.	MVE6B15	Veena Concert	6	5	6
16.	MVE6B16	Project	3	2	6
<b>Total</b>			<b>77</b>	<b>63</b>	

### **DETAILS OF COMPLEMENTARY COURSES**

Complementary Courses enable the student to enrich their skills by learning ancillary subjects within the subject and helps the student to broaden their vision. The Complementary Courses are of two types Type I & Type - II respectively and Colleges have the freedom to choose either Type - I or Type - II.

**The BOS of Music have decided to take up Type - I ie Complimentary I (Theory) in the I & IV Semester & Complementary II (Veena Instrumental) in the II& III Semesters**

As Music is a practical oriented subject and the II<sup>nd</sup> Complimentary being Instrumental Veena, it requires more time on the part of the student to practice and develop the skill of performance in Veena.

**Complementary - I – Theory**

**Complementary – II – Veena Instrumental**



Sl No	Code	Title	Hrs/ Week	Credit	Sem
<b>Type - I</b>					
<b>Complementary - I - Theory</b>					
1.	MVE1C01	<b>Fundamentals of Music</b>	6	4	1
2.	MVE4C04	<b>History of Music</b>	6	3	4
<b>Type - II</b>					
<b>Complementary – II - Practical</b>					
3.	MVE2C02	<b>Preliminary Exercises</b>	6	4	2
4.	MVE3C03	<b>Varnas and Kritis</b>	6	5	3

### **DETAILS OF OPEN COURSES**

Open Courses enables any Undergraduate student to take any Course of his/her choice from other disciplines in the same institution. The content in the Open Course is designed in such a way so that a student from another programme learns the rudiments of Music and it helps the student to bring out the aesthetic and creative skills. The Open Course has 3 Credits and occurs in the V Semester. The Open Courses offered in Music for other Programme students are as follows:

Sl No	Code	Title	Course type	Hrs/ Week	Credit	Sem
1.	MVE5D01	Veena Saadhakam -1	Practical	3	3	5
2.	MVE5D02	Veena Sadhakam -2	Practical	3	3	5
3.	MVE5D03	Veena Saadhakam -3	Theory	3	3	5

## **DETAILS OF AUDIT COURSES**

SI No	CODE	TITLE	CREDIT	SEMESTER
1.	AUD1E01	Environment Studies	4	1 <sup>st</sup> Semester
2.	AUD2E02	Disaster Management	4	2 <sup>nd</sup> Semester
3.	AUD3E03	Human Rights/Intellectual Property Rights/Consumer Protection	4	3 <sup>rd</sup> Semester
4.	AUD4E04	Gender Studies/ Gerontology	4	4 <sup>th</sup> Semester

**(The Audit courses are to be done Self Study by students)**

## **EVALUATION & GRADING**

Evaluation (both Internal and External) is carried out using Mark system. The Grade on the basis of total internal and external marks will be indicated for each course, each semester and for the entire programme. Indirect Grading System in 10 -point scale is as below:

Percentage of Marks (Both Internal & External Together)	Grade	Interpretation	Grade point Average	Range of Grade points	Class
95 and above	O	Outstanding	10	9.5 - 10	First class with Distinction
85 to below 95	A+	Excellent	9	8.5-9.49	
75 to below 85	A	Very good	8	7.5 – 8.49	
65 to below 75	B+	Good	7	6.5 – 7.49	First class
55 to below 65	B	Satisfactory	6	5.5 – 6.49	
45 to below 55	C	Average	5	4.5 – 5.49	Second class
35 to below 45	P	Pass	4	3.5 – 4.49	Third class
Below 35	F	Failure	0	0	Fail

The evaluation scheme for each course shall contain two parts :

1. Internal Assessment
2. External Evaluation.

20% weight shall be given to the internal assessment. The remaining 80% weight shall be for the external evaluation.

### **Internal Assessment Framework**

**Continuous Internal assessment is done based on the following components.**

<b>Item</b>	<b>Marks/20</b>	<b>Marks/15</b>
Test Paper(s)	8	6
Assignments	4	3
Seminar/Presentation	4	3
Classroom participation based on attendance	4	3
Total	20	15

#### **Continuous Internal assessment for Theory papers:**

Students are expected to do a Seminar presentation on a given topic from the subjects covered for each Semester. They are also required to submit assignments on given topics from the subjects covered for in each Semester. Written Exams maybe conducted to evaluate the students and their classroom participation is also vitally essential.

#### **Continuous Evaluation for Practical Papers:**

Music being a Practical oriented subject, students are expected to perform the lessons learnt in each Semester. Oral tests may be conducted for Practicals by the faculty based on the modules learnt in order to evaluate the capability and skill of students. The classroom participation of students is vitally essential and may be given due importance.

#### **Split up of Marks for Test Paper**

<b>Range of Marks in Test Paper</b>	<b>Out of 8 (Maximum Internal marks is 20)</b>	<b>Out of 6 (Maximum Internal marks is 15)</b>
Less than 35%	1	1
35% -45%	2	2
45% - 55%	3	3
55% – 65%	4	4
65% - 85%	6	5
85%-100%	8	6

#### **Split up of Marks for Classroom Participation**

<b>Range of Marks in Test paper</b>	<b>Out of 4 (Maximum Internal marks is 20)</b>	<b>Out of 3 (Maximum Internal Marks is 15)</b>
50%<CRP<75%	1	1
75%<CRP<85%	2	2
85% and above	4	3

### **External Assessment Framework**

External Evaluation carries 80% marks. All question papers shall be set by the University. The external question papers may be of uniform pattern with 80/60 marks. The courses with **4/5 credits** will have an external examination of **2.5 hours duration with 80 marks**. The courses with **2/3 credits** will have an external **examination of 2 hours duration**. The external examination of theory course will be conducted by the University. The External examination in Practical courses shall be conducted by two examiners – one **Internal** and one **External**, the latter appointed by the University.

An aggregate of **P** grade (after External and Internal put together) is required in each course for a pass and also for awarding a degree. A student who failed to secure a minimum grade for a pass in a course is permitted to write the examination along with the next batch.

### **PATTERN OF QUESTION PAPER - SCHEME OF EXAMINATION**

**The courses with 2/3 credits will have an external examination of 2 hours duration with 60 marks and courses with 4/5 credits will have an external examination of 2.5 hours duration with 80 marks**

The External QP with **80 Marks** and Internal examination is of 20 Marks. Duration of each External examination is 2.5Hrs. The pattern of External Examination is as given below. The students can answer all the Questions in Sections A&B. But there shall be Ceiling in each section.

#### **Section A**

Short Answer type carries 2 Marks each -15 questions                      Ceiling – 25

#### **Section B**

Paragraph/ Problem type carries 5 Marks each – 8 questions                      Ceiling – 35

#### **Section C**

Essay type carries 10 Marks (2 out of 4)    2x10= 20

The External QP with **60 Marks** and Internal examination is of 15 Marks. Duration of each External examination is 2 Hrs. The pattern of External Examination is as given below. The students can answer all the Questions in Sections A&B. But there shall be Ceiling in each section.

#### **Section A**

Short Answer type carries 2 Marks each -12 questions                      Ceiling – 20

#### **Section B**

Paragraph/ Problem type carries 5 Marks each – 7 questions                      Ceiling – 30

#### **Section C**

Essay type carries 10 Marks (1 out of 2)    1x10= 10

#### **To Question setters:**

- Questions should be assessing both lower order and higher order skills of students.
- Enough weightage should be given to questions to assess application and analytical skills of learners in various aspects.
- Questions pertaining to the subject can be direct/indirect.
- Notation of a Geetham, is compulsory in the three Theory papers - Musicology- I, Adi tala Varnam in Musicology II, & Kriti in Musicology III.

### **PROJECT**

Every student of a UG degree programme shall have to work on a project of 2 credits under the supervision of a faculty member. Each student shall submit a Notation record in which the student must write the prescribed items as designed by the BOS. The preparation for this record shall begin by the end of the V Semester and the Notation Record shall be submitted by each student at the end of the VI Semester. There shall be Internal and External valuation for the Record.

### **GUIDELINES FOR EVALUATION OF PROJECT/RECORD**

- ❖ Evaluation of the Project/Record shall be done under the Mark system. The evaluation of the Record shall be done along with the Practical Examinations.
- ❖ The Evaluation of the Project/Record is to be done in two stages:
  - a) **Internal Assessment-** A Supervising Teacher shall assess the Project and award Internal Marks.

- Internal Assessment should be completed 2 weeks before the last working day of the VI Semester.
  - Internal Assessment Marks should be published in the Department
- b) **External Evaluation** (External Examiner appointed by the University)
- In the case of Courses with Practical examination, project evaluation shall be done along with the practical examinations.
- c) Grade for the Project will be awarded to students combining the Internal and External Marks.
- d) External Examiners will be appointed by the University from the List of VI Sem Board of Examiners in consultation with the Chairperson of the Board.
- e) In particular cases of blind & infirm candidates the BOS may specially design the mode of Submission as per the student's ability.

#### **Internal and External Assessment Framework for Project/ Record**

The Project should be assessed with the following components and Criteria:

SI No	Internal (20% of Total)	Total Marks	External (80% of Total)	Total Marks
1.	Presentation Skills & Neatness	5	Presentation Skills & Neatness	10
2.	Clarity in representing symbols in Notation	10	Clarity in representing symbols Notation	70
3.	Punctuality in submission	5	Notation of all 15 Compositions	
<b>Total</b>		<b>20</b>	<b>Total</b>	<b>80</b>

#### **Split up of Marks for Project/Record for External Evaluation - B.A.VEENA**

SI No	Name of Item	Number	Mark allotted	Total
1.	Geetham	2	4x2	8
2.	Jathiswaram	1	1x4	4
3.	Swarajathi	1	1x4	4
4.	Adi Tala varnam	4	4x4	16
5.	Ata Tala Varnam	2	2x8	16

6.	Kriti -Adi tala (1 Kala)	1	1x4	4
7.	Kriti – Rupaka Tala	1	1x4	4
8.	Kriti – Misra Chappu	1	1x4	4
9.	Kriti – Adi Tala (2 Kala)	1	1x4	4
10.	Notation of a Pallavi in Anulomam, Pratilomam & Tisram	1	1x6	6
	<b>Total of 15 compositions</b>	<b>15</b>		<b>70</b>
	<b>Neatness &amp; Presentation Skills in the Record</b>			<b>10</b>
	<b>Total Marks</b>			<b>80</b>

### **PASS CONDITIONS**

- Students may start the Record work by the end of the V Semester and the Record may be submitted at the end of the VI Semester.
- No marks shall be awarded to a candidate if he/she fails to submit the Record for External evaluation.
- The student should get a minimum Pass Grade in aggregate of External and Internal.
- There shall be no improvement chance for the Marks obtained in the Record.
- In the extent of the student failing to obtain a minimum of Pass Grade the Record may be redone and a new Internal mark may be submitted by the parent Department & the student may be asked to submit the record along with the subsequent batch.

### **CUSSP**

A student has to complete 12 days of Social Service in Calicut University Social Service Programme. This has to be completed in the first four semesters, 3 days in each semester. For the regular programme, the student has to work in a Panchayath/ local body/ hospital /poor home/old age home/ Paliative centre, or any social work assigned by the college authorities. Students who engage themselves in College Union activities, and participate in sports and cultural activities in Zonal level have to undergo only 6 days of CUSSP

### **Note to Students:**

A student is required to acquire a minimum of **140 credits** for the completion of the programme, of which **120 credits** are to be acquired from class room study and shall only be counted for SGPA, and CGPA. Extra credits are mandatory for the programme. Extra credits will be awarded to students who participate in activities like NSS, NCC, and Swatch Bharath. Those students who could not join any of the above activities, must undergo CUSSP. Grace marks may be awarded to students, for meritorious achievements in Sports/ NCC/NSS carried out besides regular hours. This is limited to a maximum of 8 courses in an academic year spreading over two semesters. The successful completion of all the courses (Common, Core, Complementary, and Open Courses) prescribed for the Degree programme with ‘P’ Grade shall be the minimum requirement for the award of Degree.

### **COURSE OBJECTIVES:**

- The B.A. Veena Programme is designed in such a way as is suitable for a student of Music to learn the rudiments of Instrumental Music in both the Practical and Theoretical aspects.
- The basic lessons of Music helps the student to attain mastery in the vital factors such as Sruthi, Raga, Tala.
- With each advancing Semester, the student is introduced to subtle nuances of Instrumental music which helps the student to develop themselves into accomplished artists.
- The II Complementary Veena Practicals helps the student to develop Swarajnanam which is a key factor in music.
- The various branches of Manodharma Sangitha or creative music which is essential is being given prominence in the VI Semester and this enables the student to bring out the creative and aesthetic skills.
- The Practical papers and the oral tests at the end of each semester enables the students to emerge themselves as persons with great musical skills which will help them to become skilled artists in Instrumental music.



## **B. A. VEENA PROGRAMME SYLLABUS**

### **SEMESTER - I**

#### **PRACTICAL – I, CORE COURSE – I**

#### **COURSE CODE : MVE1B01**

#### **FUNDAMENTAL LESSONS– I**

<b>Code</b>	<b>Hours/week</b>	<b>Credit</b>	<b>Semester</b>
MVE1B01	6	5	1

#### **Course Outcome:**

- To learn to play the basic Swara exercises of music
- To develop the ability to play Alankaras in Thrikaala
- To develop the skill to understand the different swaras & its combinations

#### **Module 1**

- 1) Sadhaka Varishakal, Sarali, Janta, and Dhattu varishas, Swara Pallavi, & Tara sthayi varisas
- 2) Alankaras in Thristhayi Saadhaka (first speed, second speed, and third speed) must be rendered in the following Melakartha ragas – Mayamalavagaula, Keeravani, Kharaharapriya, Shankarabharanam, Kalyani, and janya ragas like Mohanam, Hamsadhwani and Suddhasaveri.

#### **Books for Study & reference:**

1. Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum
2. Sangeetha Saasthra Pravesika (Malayalam) – Dr.Venkita Subramanya Iyer – State Institute of Languages -Thiruvananthapuram

**I st COMPLEMENTARY – I (Theory)****COURSE CODE: MVE1C01****FUNDAMENTALS OF MUSIC**

Code	Hours/week	Credit	Semester
MVE1C01	6	4	1

**Course Outcome:**

- To learn the basic theoretical aspects of music
- To understand the various technical terms in music & musical instruments.
- To understand the Ragalakshana, basic Talas, importance of Sruthi,& Laya.
- To develop the skill to understand the different swaras & ragas

**Module – I - Music & its importance**

- Place of music in life
- Distinctive features of Indian Music

**Module – II - Major & Minor seats of music**

- Tanjore
- Madras
- Mysore
- Thiruvananthapuram
- Thirupathi

**Module – III - Technical terms and their explanations.**

- Nadam
- Sruti
- Svaram
- Svara nomenclature
- Sthayi
- Tala –Sapta talas and their angas, Shadangas & Shodashangas

**Module - IV- Musical forms**

- Geetham
- Jathisvaram
- Swarajathi

**Module -V- Musical Instruments & Classification**

- Construction, method of tuning and playing technique of Tambura.
- Classification of musical instruments – Stringed, Wind, and Percussion.

**Module -VI - Ragalakshana:**

- Mayamalavagaula
- Mohanam
- Hamsadhwani.
- Chakravakam
- Hindolam
- Vasanta
- Kedaram

**Module -VII -Life sketch and contributions of the following Vaggeyakaras**

- |                    |                            |                  |
|--------------------|----------------------------|------------------|
| a. Jayadeva        | b. Annamacharya            | c. Purandaradasa |
| d. Saint Tyagaraja | e. Muthuswami<br>Dikshitar | f. Shyamasasthri |

**Books for Study & reference:**

1. Dakshinendian Sangeetham (Malayalam)- Vol - I by A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum
2. Sangeetha Saasthra Praveshika (Malayalam) - Dr.Venkita Subramanya Iyer – State Institute of Languages -Thiruvananthapuram
3. South Indian Music -Vol -I by Prof. P.Sambamurthy - Indian Music Publishing House, Chennai
4. Great Composers -Vol - I - by Prof.Sambamurthy - Indian Music Publishing House, Chennai

**AUDIT COURSE-I**

**COURSE CODE : AUD1E01**

**ENVIRONMENTAL STUDIES**

**SEMESTER - II**

**CORE COURSE – II**

**COURSE CODE : MVE2B02**

**PRACTICAL – II – FUNDAMENTAL LESSONS – II**

Code	Hours/Week	Credit	Semester
MVE2B02	6	4	2

**Course Outcome:**

- To learn the intricacies and nuances of music
- To develop the ability to play Veena in different Ragas
- To develop the skill to differentiate the different swaras & ragas

**Module - I – Abhyasa Gana**

- 1) Alankaras in Thristayi Saadhaka (first speed, second speed, and third speed) must be rendered in the following Melakartha ragas Kamavardhini, Lathangi, Vachaspathi and in the Janya ragas Suddhadhanyasi, Madhyamavathi, and Abhogi

**Module -II – Geethams & Jathiswaram**

- 2) Geethams - Suddhasaveri, Mohanam, Malahari and any other three
- 3) Jathiswaram – 2

**Module -III – Varnam**

- 4) Adi thala Varnam –Mohanam

**Books for Study & reference:**

1. Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum
2. Sangeetha Saasthra Pravesika (Malayalam) – Dr.Venkita Subramanya Iyer – State Institute of Languages -Thiruvananthapuram

**II nd – COMPLIMENTARY****COURSE CODE: MVE2C02****PRELIMINARY EXERCISES**

***(For Vocal department students who opted Veena as IInd Complementary)***

Code	Hours/Week	Credit	Semester
MVE2C02	6	4	2

**Course Outcome:**

- To learn the basic skills of Veena performing
- To understand the technicalities of the Veena.
- To develop the skill to perform simple melodies in the Veena.

**Module – I – Preliminary Lessons - 1**

- a. Sapthaswara in Mayamalavagowla
- b. Sarali Varisas
- c. Janta Varisas
- d. Madhya Sthayi Varisas

**Module – II – Preliminary Lessons – 2**

- a. Sapta thala Alankaras in two degrees of speed in the following ragas:
  - a. Maayamalavagowla
  - b. Mohanam
  - c. Hamsadhwani
- b. Geetham – 1

**Books for Study & reference:**

1. Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum
2. Sangeetha Saasthra Pravesika (Malayalam) – Dr.Venkita Subramanya Iyer – State Institute of Languages -Thiruvananthapuram

**AUDIT COURSE – II**  
**COURSE CODE : AUD2E02**  
**DISASTER MANAGEMENT**  
**SELFSTUDY**

**SEMESTER - III**  
**CORE COURSE – III**  
**COURSE CODE : MVE3B03**  
**MUSICOLOGY – I**

Code	Hours/Week	Credit	Semester
MVE3B03	4	4	3

**Course Outcome:**

- To learn the important theoretical aspects of ragas.
- To understand the various technical terms in music.
- To understand the Ragalakshana, of various ragas.
- To develop the skill to understand the different swaras & ragas

**Module - I - 72 Melakarta Scheme**

- a. Application of Kadapayadi formula
- b. Application of Bhutasankhya

**Module -II - Raga classification**

- a. Janaka-Janya
- b. Upanga-Bhashanga
- c. Varjya-Vakra
- d. Nishadantya, Dhaivatantya and Panchamantya

**Module -III - General classification of ragas**

- a. Ghana, Naya, Desya

- b. Karnataka, desya
- c. Sudha, Chayalaga, Sankeerna
- d. Classification based on Kampita svaras
- e. Mitra ragas
- f. Ganakala niyama

#### **Module - IV – Raga Lakshanas & its essentials**

- |              |                    |                 |
|--------------|--------------------|-----------------|
| a. Bilahari  | b. Arabhi          | c. Khamas       |
| d. Bowli     | e. Natta           | f. Madhyamavati |
| g. Ritigowla | h. Suddha dhanyasi | i. Trayodasha   |
- Lakshana of ragas.

#### **Module -V – Musical Instruments &their construction**

- a. Construction of Veena and Violin

#### **Module -VI - Musical Forms**

- a. Varnam
- b. Keerthanam.

#### **Module VII – Notation**

- a. Notation of a Geetham learnt in practical paper.

#### **Books for Study & reference:**

1. Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum
2. Sangeetha Saasthra Praveshika (Malayalam) – Dr.Venkita Subramanya Iyer – State Institute of Languages -Thiruvananthapuram
3. South Indian Music -Vol -I, II, III & IV of. Prof.P.Sambamurthy – Indian Music Publishing House, Chennai
4. Compositions of Muthuswami Dikshithar – By Dr.T.K.Govinda Rao, Gaana mandir Publications, Chennai
5. Ragas in Carnatic Music – by Dr.S.Bhagyalekshmy, CBH Publications, Trivandrum

#### **CORE COURSE – IV**

**COURSE CODE : MVE3B04**

**PRACTICAL – III – VARNAMS**

**PRACTICAL – III – VARNAMS**

Code	Hours/Week	Credit	Semester
MVE3B04	6	4	3

**Course Outcome:**

- To learn to sing Varnas and sing in two degrees of speed.
- To understand and analyse the different Ragas.
- To develop the skill of tala rendition
- To develop the skill of singing Kritis in various ragas

**Module – I – Alankaras in different ragas**

- Alankaras in Thrishthaayi saadhaka (first speed, second speed, and third speed) must be rendered in the following melakarta ragas
  - Todi
  - Shanmukhapriya
  - Gowri
  - Dharmavati
  - Manohari
- Alankaras in Thrishthaayi saadhaka (first speed, second speed, and third speed) must be rendered in the following Janya ragas
  - Sreeranjini
  - Hamsanandi
  - Lalitha

**Module – II – Swarajathi**

- Swarajathi - 2

**Module – III – Varnams**

- Adithala varnam -Vasantham and Abhogi
  - Ata thala varnam – Kambhoji

**Books for Study & reference:**

- Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum
- Sangeetha Saasthra Praveshika (Malayalam) – Dr.Venkata Subramanya Iyer – State Institute of Languages -Thiruvananthapuram

**II nd – COMPLIMENTARY****COURSE CODE : MVE3C03****VARNAS AND KRITIS**

(For vocal department students who opted Veena as IInd Complementary)

Code	Hours/Week		Semester
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MVE3C03	6	4	3
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**Course Outcome:**

- To develop the skill of performing in the Veena.
- To understand the technicalities of Veena performance.
- To develop the skill of tala rendition while performing on the Veena
- To develop the ability to perform Varnas and Kritis in the Veena

**Module – I - Varnas**

1. Adi tala varna -1

**Module -II – Kritis**

2. Simple kriti/ Nottuswaram – 1

**Books for Study & reference:**

1. Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum
2. Sangeetha Saasthra Praveshika (Malayalam) – Dr.Venkita Subramanya Iyer – State Institute of Languages -Thiruvananthapuram

**AUDIT COURSE-III****COURSE CODE : AUD3E03****(SELF STUDY)****SEMESTER - IV****CORE COURSE – V COURSE CODE : MVE4B05****MUSICOLOGY – II**

Code	Hours/Week	Credit	Semester
MUS4B05	4	4	4

**Course Outcome:**



- To learn the intricacies of Notation & various other technical aspects in music.
- To understand the subtle differences in Ragas.
- To develop the skill of differentiating the various types of ragas

### **Module – I - Notation**

1. Detailed knowledge of Notation

### **Module -II – Gamakas**

2. Dashavidha and Panchadasha Gamakas

### **Module - III - Musical forms**

4. Musical forms
  - a. Kriti
  - b. Padam
  - c. Javali
  - d. Thillana
  - e. Ragamalika

### **Module - IV - Grahabheda**

5. Model shift of tonic

### **Module -V – Ragalakshana**

- |                   |                   |
|-------------------|-------------------|
| a. Anandabhairavi | b. Panthavarali   |
| c. Kambhoji       | d. Kalyani        |
| e. Nattakurinji   | f. Shanmukhapriya |
| g. Nilambari      | h. Darbar         |

### **Module – VI - Folk Music**

6. Folk Music – outline knowledge of Folk Music in general, its characteristics and varieties.

### **Module – VII -Talas**

7. Tala – 35 and 175 talas and Varieties of Chappu Talas.

### **Module – VIII – Life & Contribution of Vaggeyakaras**

8. Life and Contribution of Pattanam Subramanya Iyer, Poochi Srinivasa Iyengar, & Maha Vaidyanatha Iyer.

### **Module IX – Notation**

9. Notation of a Adi Tala Varnam learnt in practical paper.

**Books for Study & reference:**

1. Dakshinendian Sangeetham – Vol I - Sri.A.K.Ravindranath – Dept of Cultural Publications, Govt of Kerala, Trivandrum
2. Sangeetha Saasthra Pravesika (Malayalam) – Dr.Venkita Subramanya Iyer – State Institute of Languages -Thiruvananthapuram
3. South Indian Music -Vol -I by Prof.P.Sambamurthy- Indian Music Publishing House, Chennai (1982)
4. Compositions of Muthuswami Dikshithar – By Dr.T.K.Govinda Rao Gaana Mandir Publications, Chennai
5. Compositions of Tyagaraja – by Dr.T.K.Govinda Rao, Gaana mandir Publications, Chennai
6. Ragas in Carnatic Music – by Dr.S.Bhagyalekshmy CBH Publications, Trivandrum
7. Great Composers – by Dr.Gowri Kuppuswamy & Hariharan, CBH Publications, Trivandrum

**CORE COURSE – VI**

**COURSE CODE: MVE4B06**

**PRACTICAL – IV – VARNAMS AND SIMPLE KRITIS**

Code	Hours/Week	Credit	Semester
MVE4B06	5	4	4

**Course Outcome:**

- To learn to play Alankaras in Tristhayi in different Ragas.
- To learn to play Varnas in Adi tala & Ada Tala.
- To develop the skill of playing simple Kritis with Alapana & Kalpana swara

**Module – I - Alankaras**

1. a. Alankaras in Thristayi saadhaka (first speed, second speed, and third speed)

must be rendered in the following Melakartha ragas

- |                  |                  |
|------------------|------------------|
| a. Chakravaakam, | b. Suryakaantham |
| c. Ramapriya,    | d. Gamanasrama   |
- a. Alankaras in Thristayi saadhaka (first speed, second speed, and third speed)

must be rendered in the following Janya ragas

- |                    |             |          |
|--------------------|-------------|----------|
| a. Amrithavarshini | b. Hindolam | c. Surya |
|--------------------|-------------|----------|

**Module II - Varnams**

2. Adi tala varnam - Sahana & Pantuvarali

3. Ata tala varnam – Sankarabharanam

**Module – III – Simple Kritis & Manodharmam**

3. Simple Kritis with alapana and kalpana swaras in the following ragas

- |                    |            |
|--------------------|------------|
| a. Chakravakam     | b. Arabhi, |
| c. Mayamalavagaula | d. Natta   |

**Books for Study & reference:**

1. Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum (1970)
2. Sangeetha Saasthra Pravesika (Malayalam) – Dr.Venkita Subramanya Iyer – State Institute of Languages -Thiruvananthapuram – (1974)

**Ist – COMPLEMENTARY – II****COURSE CODE : MVE4C04****HISTORY OF MUSIC**

Code	Hours/Week	Credit	Semester
MVE4C04	6	4	4

**Course Outcome:**

- To learn the historical aspects of music.
- To understand the important Lakshanagrandhas.
- To develop the skill of tala rendition
- To develop the skill of singing Kritis in various ragas

**Module – I – Historical Aspects of Music**

1. Raga classification in Ancient music – Grama murchana Jathi system

**Module -II - Lakshana Grandhas**

- |                          |                        |
|--------------------------|------------------------|
| 2. a. Natyasastra        | b. Sangeetharatnaakara |
| c. Chaturdandiprakaasika | d. Sangrahachudaamani  |

**Module -III- Musical scales**

3. Development of Musical scale.

**Module – IV- Life sketch and Contribution of Vaggeyakaras**

- |                     |                       |
|---------------------|-----------------------|
| a. Swaathi Thirunal | b. Iravivarman Thampi |
|---------------------|-----------------------|

c. M.D.Ramanathan

d. K.C.Kesava Pillai

**Module - V - Kathakali music**

5. a . Outline Knowledge of Kathakali Music
- b. Ragas and talas figuring in kathakali music

**Module - VI - Musical Instruments of Kerala & Construction**

6. Prominent musical instruments of Kerala
  - a. Chenda      b. Maddalam      c. Idakka      d. Ilathalam
  - e. Thimila      f. Chengila      g. Kombu      h. Kuzhal

**Module -VII– Tala Ensemble**

7. Panchavadyam – Kriyanga and Sevanga Panchavadyam

**Books for Study & reference:**

1. Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum (1970)
2. Sangeetha Saasthra Praveshika (Malayalam) – Dr.Venkita Subramanya Iyer – State Institute of Languages -Thiruvananthapuram – (1974)
3. Lakshana Grandhas in Carnatic Music – by Dr.S.Bhagyalekshmy, CBH Publications, Trivandrum(1991)
4. Great Composers – by Dr.Gowri Kuppuswamy & Hariharan, CBH Publications, Trivandrum
5. Vanishing temple Arts -Dr.Deepthi Omcherry Bhalla, Shubhi Publications, Haryana, India

**AUDIT COURSE-IV****COURSE CODE : AUD4E04****(SELF STUDY)****SEMESTER - V****CORE COURSE – VII COURSE CODE: MVE5B07****MUSICOLOGY – III****HISTORICAL PERSPECTIVES IN VEENA PLAYING**

Code	Hours/Week	Credit	Semester
MVE5B07	3	3	5

**Course Outcome:**

- To learn more about the origin and evolution of Veena.
- To understand the various Veena Baanis
- In-depth knowledge about Veena melam.
- Acquire more knowledge about legendary Veena performers
- To understand the role of Veena in the musical platform
- To develop the skill of writing Notation for compositions

**Module – I – Veena origin**

1. Veena through the ages

**Module – II – Different banis in Veena performance**

2. Different schools of Veena vaadana

Regional varieties of Veena Bani of Mysore, Andhra, Tanjore & Thiruvananthapuram

**Module – III – Veena maestros**

3. Biographical studies of eminent performers on Veena
  - a. Veena Seshanna & Veena Subbanna
  - b. Veena Dhanammal c. K.S.Narayanaswamy

**Module – IV – Techniques in Veena playing**

4. Different kinds of 'Meetu' in Veena, in various schools of Veena Vadana

**Module – V – Veena melam**

6. Construction, maintenance and fretting of Veena (Veena Melam)

**Module – VI – Importance of Veena**

7. Role of Veena in various music platforms.

**Module – VII – Sahitya**

8. Lyrics of compositions learned in practical paper

**Module – VIII – Varieties of Veena**

9. Short notes on Rudra Veena, Mohana Veena and Gottuvadyam

**Books for Study & reference:**

1. History of Indian Music- by Prof.P.Sambamurthy – Indian Music Publishing House, Chennai
2. Sangeetha Saasthra Pravesika (Malayalam) – Dr.Venkita Subramanya Iyer – State Institute of Languages -Thiruvananthapuram

**CORE COURSE – VIII**

**COURSE CODE – MVE5B08**

**MUSICOLOGY-IV**

Code	Hours/Week	Credit	Semester
MVE5B08	3	3	5

**Course Outcome:**

- To learn the basics of Tamil Music.
- To understand the various differences in different types of Ragas.
- To develop the ability to understand Manodharma Sangitha

**Module – I – Mnemonics**

- 1.Musical mnemonics

**Module – II – Tamil Music**

3. a. An outline knowledge of the sacred musical forms in Tamil music – Tevaram, Thiruppugazh, and Nalayira Divyaprabandham.
4. Raga Classification in Tamil Music- Pan Tiram System

**Module – III – Contribution of Vaggeyakaras**

3. Life and Contribution of the following composers
  - a. Arunachala Kavirayar
  - b. Gopalakrishna Bharathi,
  - c. Papanasam Sivan.

**Module – I – Manodharma Sangeetham**

4. An outline knowledge of the Manodharma Sangeetham – Ragaalapana, Niraval, Kalpana Svaram, and Pallavi Exposition.

**Books for Study & reference:**

1. Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum (1970)

2. Sangeetha Saasthra Pravesika (Malayalam) – Dr.Venkita Subramanya Iyer – State Institute of Languages -Thiruvananthapuram
3. South Indian Music -Book III, IV, V, & VI- Prof.P.Sambamurthy Indian Music Publishing House, Chennai
4. Compositions of Muthuswami Dikshithar – By Dr.T.K.Govinda Rao, Gaana mandir Publications, Chennai
5. Compositions of Tyagaraja – by Dr.T.K.Govinda Rao, Gaana mandir Publications, Chennai
6. Ragas in Carnatic Music – by Dr.S.Bhagyaalakshmy CBH Publications, Trivandrum
7. Great Composers – by Dr.Gowri Kuppaswamy & Hariharan, CBH Publications, Trivandrum
8. Music through the ages – by Dr.V.Premlatha, Sundeep Prakashan Publishers, New Delhi

**CORE COURSE – IX**

**COURSE CODE : MVE5B09**

**PRACTICAL – V – MUSICAL FORMS – 1**

Code	Hours/Week	Credit	Semester
MVE5B09	5	4	5

**Course Outcome:**

- To develop the skill of playing Kritis and Varnams
- To understand the different types of Ragas.
- To develop the playing techniques of Veena

**Module – I**

1. Any one Navarathri krithi of Swathi Tirunal

**Module – II**

2. Adi tala varnam - Navaragamalika, Hamsadhwani and Kalyani

**Books for Study & reference:**

1. Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum
2. Sangeetha Saasthra Pravesika (Malayalam) – Dr.Venkita Subramanya Iyer – State Institute of Languages -Thiruvananthapuram

**CORE COURSE – X**

**COURSE CODE: MVE5B10****PRACTICAL -VI - VARNAMS AND GHANA RAGA PANCHARATNAM**

Code	Hours/Week	Credit	Semester
MVE5B10	6	4	5

**Course Outcome:**

- To develop the skill to perform different Varnas
- To understand the structure of Ghana Pancharatnam.
- To secure knowledge about various musical forms

**Module – I - Varnams**

1. Adi Tala Varnam - Saveri
2. Ata tala varnam – Kaanada

**Module – II - Pancharatnam**

3. Ghanaraga pancharatnam – 1

**Books for Study & reference:**

1. Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum
2. Sangeetha Saasthra Praveshika (Malayalam) – Dr.Venkita Subramanya Iyer – State Institute of Languages -Thiruvananthapuram

**CORE COURSE – XI****COURSE CODE : MVE5B11****PRACTICAL – VII – MANODHARMA SANGEETAM- I**

Code	Hours/Week	Credit	Semester
MUS5B11	4	4	6

**Course Outcome:**

- To learn the basics of Manodharma Sangeetham.
- To develop the skill to perform Tanam in various ragas.
- The ability to perform Kalpana swaras in various ragas in the Veena.

**Module – I – Raga Alapana & Kalpana swaram**

1. Performing of any 10 Kritis with Raga Alapana and Kalpana svaras.

**Module – II – Taanam**



2. Tanam in the ragas - Sankarabharanam, Mechakalyani, Pantuvarali, Bilahari, Hamsadhwani, Malayamarutham, and Ghana Panchaka Ragas – Natta, Gaula, Arabhi, Varali and Sri.

**Books for Study & reference:**

1. Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum
2. Sangeetha Saasthra Pravesika (Malayalam) – Dr.Venkita Subramanya Iyer – State Institute of Languages -Thiruvananthapuram

**OPEN COURSES**

**(Practical) COURSE – 1**

**COURSE CODE: MVE5D01**

**VEENA SAADHAKAM -1**

Code	Hours/Week	Credit	Semester
MVE5D01	3	3	5

**Course Outcome:**

- To learn the basics of Veena and its fingering skill.
- To develop the skill to perform simple melodies in Veena.
- The ability to perform Alankaras and Geethm in the Veena.

**Module – I – Basics of Veena**

1. Awareness of veena mechanism and fingering technique
2. Tuning of veena in Sama Sruti and Madhyama Sruti.
3. Playing popular tunes in Veena

**Books for Study & reference:**

1. Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum
2. Sangeetha Saasthra Pravesika (Malayalam) – Dr.Venkita Subramanya Iyer – State Institute of Languages -Thiruvananthapuram

**COURSE – II**

**COURSE CODE : MVE5D02**

**VEENA SAADHAKAM -2**

Code	Hours/Week	Credit	Semester
MVE5D02	3	3	5

**Course Outcome:**

- To learn the basics of Veena and its fingering skill.
- To develop the skill to perform simple melodies in Veena.
- The ability to perform Alankaras and Geetham in the Veena.

**Module – I – Basic Swara exercises**

1. Fundamental lessons Sarali varisas and Janda varishas.

**Module – II – Sapta tala Alankaras**

2. Rendering of Sapta tala alankaras in various ragas.

**Module – III – Simple melodies**

3. Nottusvara sahityas of Muthusvami Dikshitar

**Books for Study & reference:**

1. Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum
2. Sangeetha Saasthra Praveshika (Malayalam) – Dr.Venkita Subramanya Iyer – State Institute of Languages -Thiruvananthapuram

**COURSE – III****COURSE CODE : MVE5D03****VEENA SAADHAKAM – 3**

Code	Hours/Week	Credit	Semester
MVE5D03	3	3	5

**Course Outcome:**

- To learn the basics of Veena and its fingering skill.
- To develop the skill to perform simple melodies in Veena.
- The ability to perform Alankaras and Geetham in the Veena.

**Module – I – Basic Swara exercises**

1. Sarali varishas and Janta varishas in Madhyama sruti.

**Module – II – Alankaras**

2. Alankaras in Pantuvarali and Chakravakam.

**Module – III – Geetham**

## 3. Malahari and Mohanam Geethams

**Books for Study & reference:**

1. Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum
2. Sangeetha Saasthra Praveshika (Malayalam) – Dr.Venkita Subramanya Iyer – State Institute of Languages -Thiruvananthapuram

**VI SEMESTER****CORE COURSE – XII****COURSE CODE : MVE6B12****MUSICOLOGY-V**

Code	Hours/Week	Credit	Semester
MVE6B12	4	3	6

**Course Outcome:**

- To learn the basics of relation between sound and music.
- To know more about Samudaaya Kritis
- The ability to understand different musical forms of Hindusthani Music
- To have a basic knowledge about musical instruments used in Hindusthani Music.

**Module – I –Relation between Music & Sound**

## 1. Acoustics

- |                                       |                                 |              |
|---------------------------------------|---------------------------------|--------------|
| a. Production & transmission of sound | b. Laws of vibration of strings | c. Pitch     |
| d. Intensity                          | e. Echo                         | f. Harmonics |
| g. Timber                             | h. Loudness                     |              |

**Module – II - Samudaaya Kritis**

## 2. Group kritis of Trinity and Swathithirunal

Tyagaraja	a. Ghana raga pancharatna b. Kooroor pancharatna c. Thiruvattiyoor pancharatna
Muthuswami Dikshitar	a. Navagraha kritis b. Nava avarana kritis c. Panchalinga sthala kritis
Syamasastri	a. Navaratna malika
Swathithirunal	a. Navaratri

	b. Navavidha bhakti kritis c. Utsavaprabandhas
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### **Module – III – Basic knowledge of Hindusthani Music**

#### **3. Hindustani music**

a. Ten thatas

b. A brief description of the musical forms Dhrupad, Khayal, Thumri, Tharana and Ghazal.

### **Module - IV – Musical Instruments of Hindusthani Music**

4. A brief study of the musical instruments Sitar, Sarangi, Pakhwaj, Tabala and Santur.

#### **Books for Study & reference:**

1. Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum
2. Sangeetha Saasthra Pravesika (Malayalam) – Dr.Venkita Subramanya Iyer – State Institute of Languages -Thiruvananthapuram
3. South Indian Music -Book III, IV, V, & VI- Prof.P.Sambamurthy Indian Music Publishing House, Chennai
4. Compositions of Muthuswami Dikshithar – By Dr.T.K.Govinda Rao, Gaana mandir Publications, Chennai
5. Compositions of Tyagaraja – by Dr.T.K.Govinda Rao, Gaana mandir Publications, Chennai
6. Compositions of Maharaja Swaathi Thirunal – by Dr.T.K.Govinda Rao, Gaana mandir Publications, Chennai
7. Ragas in Carnatic Music – by Dr.S.Bhagyalekshmy, CBH Publications, Trivandrum
8. Splendour of South Indian Music - by Dr.P.T.Chelladurai, Vaigarai Publishers, Dindigul
9. Sangeetha Saasthra Sangraha -by Dr.M.B.Vedavalli, University of Madras, Chennai
10. Tanjore as a Seat of Music – by Dr.S.Seetha, University of Madras, Chennai

#### **CORE COURSE – XIII**

#### **COURSE CODE: MVE6B13**

#### **PRACTICAL – VIII**

#### **MUSICAL FORMS – 2**

Code	Hours/Week	Credit	Semester
MVE6B13	4	5	6

**Course Outcome:**

- To learn to play difficult compositions in Veena.
- To develop the skill of playing intricate sangatis
- The ability to understand different musical forms & perform with perfection

**Module – I – Navagraham**

1. Any one Navagraha Krithi of Muthuswami Dikshitar

**Module – II – Tana Varnam**

3. Adi tala varnam – Begada

**Module – III – Samudaya Kritis**

3. Any one composition from Kovur Pancharathnam, Lalgudi Pancharathnam, or Thiruvottiyur Pancharathnam
4. Any three compositions other than Trinity.

**Module – IV –Musical Forms**

5. Ragamalika - 1
6. Padam/Jawali – 1
7. Thillana-1

**Books for Study & reference:**

1. Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum
2. Sangeetha Saasthra Praveshika (Malayalam)– Dr.Venkita Subramanya Iyer – State Institute of Languages -Thiruvananthapuram

**CORE COURSE – XIV****COURSE CODE: MVE6B14****PRACTICAL – IX****MANODHARMA SANGEETAM-II**

Code	Hours/Week	Credit	Semester
MVE6B14	6	5	6

**Course Outcome:**

- To learn to play Manodharma Sangeetham in Veena.
- To develop the skill of playing Kalpana Swaram

- The ability to perform major and minor ragas with perfection

### **Module – I – Manodharmam**

1. Kalpana svaras along with Kritis in Major and Minor ragas

#### **Books for Study & reference:**

1. Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum
2. Sangeetha Saasthra Praveshika (Malayalam)– Dr.Venkita Subramanya Iyer – State Institute of Languages -Thiruvananthapuram

### **CORE COURSE – XV**

#### **COURSE CODE : MVE6B15**

### **PRACTICAL – X—VEENA CONCERT**

Code	Hours/Week	Credit	Semester
MVE6B15	6	5	6

#### **Course Outcome:**

- To develop the skill in performing Veena.
- To develop the ability to lead a half an hour concert in Veena
- The ability to perform different musical forms with confidence

### **Module – I – Music concert**

1. Performance of a Veena concert of **30 minutes** duration – consisting of a varnam (Madhyama Kala), a Ganesa kriti, a Krithi with raga Alapana, Tanam and Kalpana svaras, followed by Padam/Javali, Thillana and Mangalam.

#### **Books for Study & reference:**

1. Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum
2. Sangeetha Saasthra Praveshika (Malayalam)– Dr.Venkita Subramanya Iyer – State Institute of Languages -Thiruvananthapuram

### **COURSE WORK**

#### **COURSE CODE: MVE6B16**

### **PROJECT (RECORD)**

Code	Hours/Week	Credit	Semester
MVE6B16	3	2	6

#### **Course Outcome:**

- To learn the basics of writing in Notation the compositions learnt.
- To know more about Aksharakala and Tala
- The ability to understand different signs and symbols used in Notation
- To develop Swarajnanam while writing Notation

### **Module – I –Writing Notation**

Submission of a record with the notation of the following:

1. Gita -2
2. Jathiswara-1
3. Swarajathi-1
4. Adi Tala Varna -3
5. Ata Tala Varna -1
6. Kritis -5 (in different Talas)
7. Padam-1
8. Thillana -1.

**(Total 15 Compositions)**

### **Books for Study & reference:**

1. Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum
2. Sangeetha Saasthra Praveshika (Malayalam)– Dr.Venkita Subramanya Iyer – State Institute of Languages -Thiruvananthapuram
3. South Indian Music -Vol - II, III, & IV by Prof.P.Sambamurthy- Indian Music Publishing House, Chennai
4. Ragas in Carnatic Music – by Dr.S.Bhagyalekshmy, CBH Publications, Trivandrum

**(TOTAL -15 ITEMS)**

**Sd/-**

**Dr.Susha Chandran.P**

**Chairperson,**

**UG& PG Board of Studies in Music**

**University of Calicut**

