

**UNIVERSITY OF KERALA**

**COURSE STRUCTURE AND SYLLABI FOR  
BACHELOR OF PERFORMING ARTS DEGREE IN MUSIC  
BPA MUSIC**

**Career related First Degree Programme**

**UNDER  
FACULTY OF FINE ARTS  
CHOICE BASED-CREDIT-SEMESTER-SYSTEM  
(CBCS)**

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

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

## **Introduction**

Bachelor of Performing Arts in Music is a graduate programme designed to create professionals in music. 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.

It comprehends fundamental concepts of Carnatic music, and demonstrates various aspects of ragas and talas through writing, rendition of compositions and playing the musical instruments, Veena, Violin and Mridangam.

The programme is introduced in conformity with the Choice Based Credit & Semester system. It is designed integrating Common Courses, Core courses, Vocational courses, Complementary courses and Elective Courses. The Core courses and Vocational courses give equal importance for the performance as well as the theoretical side of the subject. The complimentary courses offered will function as catalyst in making the core courses. Elective Courses are designed to infuse interest in the subject among students belonging to other areas of learning.

## **Programme Outcome**

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
- Exhibit expertise as professional performers, composers and instrumentalists
- Analyse the features of different music cultures

### **Admission:**

Minimum qualification for admission to Bachelor of Performing Arts in Music shall be as per the rules & regulations of Kerala University. Admission shall be regulated based on an Aptitude Test in music conducted by the Department of concerned College.

### **Evaluation**

The Evaluation of each course shall consist of two parts:

1. Continuous Evaluation (CE)
2. End Semester Evaluation (ESE)

The maximum marks for ESE will be 80 Marks and 20 Marks for CE. The End Semester Evaluation (ESE) of all courses in all semesters shall be conducted by the University.

### **Consolidation of Marks**

#### **ESE Theory**

Total Marks for ESE Theory shall be 80. The duration of ESE Theory shall be 3 hours

<b>Pattern for Theory Question paper for all Semesters</b>				
<b>Question Type</b>	<b>Total No of Questions</b>	<b>No of Questions to be answered</b>	<b>Marks for each questions</b>	<b>Total Marks</b>
Very Short answer type (answers in one or two sentences)	10	10	1	10
Short answer (not to exceed one paragraph)	12	8	2	16
Short Essay (not to exceed 120 words)	9	6	4	24
Long Essay	4	2	15	30
<b>TOTAL</b>	<b>35</b>	<b>26</b>		<b>80</b>

### **CE Theory**

The Marks for CE Theory shall be consolidated by adding the marks of Attendance, Assignments and Test Paper respectively for a particular course.

A	Attendance	5 Marks
B	Assignments	5 Marks
C	Test Paper	10 Marks
	<b>Total</b>	<b>20 Marks</b>

### **ESE Practical**

Total Marks for ESE Practical shall be 80. The maximum duration of ESE Practical shall be one hour for each candidate. The components of ESE Practical may be decided by the Chairman and members of the Board of examiners time to time.

### **CE Practical**

The Marks for CE Practical shall be consolidated by adding the marks of Attendance, Assignments and Test Paper respectively for a particular course.

A	Attendance	5 Marks
B	Assignments	5 Marks
C	Test Paper	10 Marks
	<b>Total</b>	<b>20 Marks</b>

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

**BPA Music-Work and Credit Distribution**

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	
	MU:1121 Foundation Course- I (Core) (Theory)		5	3	3 hours	20	80	16
	MU:1171 Vocational Course-I (Practical)	5		3	1hr/Cand	20	80	
	VE/VI/MR:1131.6 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	
	MU:1241 Core Course – I (Practical)	3		3	1hr/Cand	20	80	21
	MU:1271 Vocational Course - II (Practical)	2		3	1hr/Cand	20	80	
	VE/VI/MR.1231.6 Complementary Course-II (Practical) Any one of the following: Veena, Violin, Mridangam	5		4	1hr/Cand	20	80	
	MU:1242 Core Course-II (Theory)		2	3	3 hours	20	80	

III	EN:1311.3 Eng Lang– III		5	3	3 hours	20	80	
	MU:1341 Core Course –III (Practical)	5		3	1hr/Cand	20	80	
	MU:1371 Vocational Course-III (Practical)	5		3	1hr/Cand	20	80	
	MU:1372 Vocational Course-IV (Theory)		5	3	3 hours	20	80	16
	VE/VI/MR:1331.6 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	
	MU:1441 Core Course – IV (Practical)	3		3	1hr/Cand	20	80	
	MU:1442 Core Course – V (Practical)	3		3	1hr/Cand	20	80	
	MU:1443 Core Course – VI (Theory)		2	4	3 hours	20	80	26
	MU:1471 Vocational Course-V (Practical)	3		3	1hr/Cand	20	80	
	MU:1472 Vocational Course-VI (Practical)	2		2	1hr/Cand	20	80	
	MU:1473 Vocational Course-VII (Theory)		2	4	3 hours	20	80	
	VE/VI/MR:1431.6 Complementary Course- IV (Practical) Any one of the following: Veena, Violin, Mridangam	5		4	1hr/Cand	20	80	

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

**MU: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 belong 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
- Record 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, Jiva, 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 and Shadangas Shadangas

**MU: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 svaras and svarasthanas

**Learning outcome**

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

- Identify the preliminary scale and tala
- Render svara exercises major and minor ragas
- Identify the musical form which has no Sahitya part
- Demonstrate gitas in three degrees of speed

**Module 1** Basic Varisas in four major ragas and two minor ragas

**Module 2** Sapta tala Alankaras in four major ragas and two minor ragas:

1. Kalyani
2. Sankarabharanam
3. Kharahara priya
4. Harikamboji
5. Mohanam
6. Hamsadvani

### **Module 3** Two ordinary Gitas

1. Malahari 2. Mohanam

**VE/VI/MR:1131.6**

#### **Complementary Course – I**

Any one of the following:

**Veena, Violin, Mridangam**

Credits: 4

No of contact hours per week: 5

Mode of ESE: **Practical**

#### **Course outcome**

- Play fundamental lessons on Veena/Violin/Mridangam

**Veena: VE:1131.6**

#### **Learning outcome**

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

- Identify the basic meettu, structure of veena and Saptasvaras of Indian music
- Play preliminary lessons of music in veena
- Identify various octaves in veena
- Acquire knowledge on the left and right-hand techniques in veena
- Identify the principal Sapta talas used in Carnatic music
- Play Alankaras in two degrees of speed

**Module 1** Sapta svara, Sarali varisas, Janta varisas, Madhyasthayi varisas, Tarasthayi varisas (Three degrees of speed)

**Module 2** Sapta tala Alankaras (Three degrees of speed)

**Violin: VI:1131.6**

#### **Learning outcome**

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

- Bow the strings freely

- Play fundamental exercises on Violin

**Module 1** Sapta svara sarali varisas, Madhya sthayi varisas and Tara sthayi varisas (Three degrees of speed)

**Mridangam: MR:1131.6**

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

- Play fundamental lessons
- Realize 35 Tala's Thathakkaram

**Module 1** Study of fundamental lessons (17 numbers) in three degree speed

**Module 2** Thathakkaram in 35 Talas

**SEMESTER-2**

**MU: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 devices.

**MU:1241**

**Core Course – I**

**Musical Forms - 1**

Credits: 3

No of contact hours per week: 3

Mode of ESE: **Practical**

**Course outcome**

- identify the structure of musical forms belongs to Abhyasagana
- Demonstrate 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
- Render Jatisvaram and Svarajati
- Identify a scale having foreign note
- Identify the structure of Lakshana gita

**Module 1** Two ordinary Gitas – Kalyani, Arabhi,

**Module 2** Two Jatisvaram - 1.Bilahari 2.Sankarabharanam,

**Module 3** One Lakshana Gita in Sankarabharanam

**Module 4** One Svarajati - Khamas

**MU: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 belongs to Abhyasagana
- Render Varnam and Kritis
- Identify the structure of Varna and Kriti
- Express the lakshana of the ragas used

**Module 1** Svarajati - Aanantabhairavi

**Module 2** Adii tala varnam

1. Mohanam      2. Abhogi      3. Hamsadhvani      4. Kalyani

**Module 3** Simple kritis      1.Chakravakam      2.Aarabhi

### **VE/VI/MR:1231.6**

### **Complementary Course II**

Any one of the following:

**Veena, Violin, Mridangam**

Credits: 4

No of contact hours per week: 5

Mode of ESE: **Practical**

### **Course outcome**

- Play simple musical forms on the instrument
- Play fundamental lessons

### **Veena: VE:1231.6**

### **Learning outcome**

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

- Present simple musical forms like Gita and Swarajati in Veena
- Summarise the lakshanas of the musical forms
- Implement various fingering techniques and sahitya meettu
- Explain the lakshanas of the ragas in which the compositions are set to

**Module 1** Gita - Kalyani & Mohanam.

**Module 2** Swarajati – Bilahari or Kamas

**Violin: VI:1231.6**

**Learning outcome**

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

- Play Alankaras on Violin in three degrees of speed
- Present Svarajati on Violin

**Module 1** Alankaras

**Module 2** Gita- Malahari and Mohanam

**Module 3** Svarajati -Bilahari.

**Mridangam: MR:1231.6**

**Learning outcome**

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

- Play Fundamental Lessons
- Vocalise Panchajaathi Tha thi ki ta thom

**Module 1** Study of fundamental lessons (18 to 23) in three degree speed

**Module 2** Vocalization of Panchajati Tha thi ki ta thom in Adi tala

**MU: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
- Analyse 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**

**MU: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
- Render varnas both in the Adi and Ata tala

**Learning outcome**

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

- Identify musical forms belongs to Abhyasagana
- Render Varnam in both Adi and Ata talas
- Express the ragas in which the ragas and kritis are composed
- Identify a composition in which more than one raga is used

**Module 1** Adi tala varnam. (any four)

Mayamalavagaula, Sreeraga, Vasanta, Pantuvarali and Navaragamalika

**Module 2** Ata tala varnam (3 nos) - Kamboji, Kanada, Bhairavi



**MU: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 Padavarna
- Present minor kritis both in Mela and Janya ragas

**Learning outcome**

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

- Identify musical form Padavarna
- Explain the structure of Padavarnam
- Express the ragas in which the Varnas and kritis are composed
- Render minor compositions both in Mela and Janya ragas
- Identify the musical forms to be sung in the post Pallavi session

**Module 1** Pada varnam – Arabhi

**Module 2** Minor composition (8 nos) - Mayamalavagoula, Suddha saveri, Pantuvarali, Vasanta, Bilahari, Reetigoula, Mohanam, Kalyani.

**Module 3** Musical forms- Padam, Javali, Tillana - Each one from the musical forms

**MU: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

**VE/VI/MR:1331.6**

### **Complementary Course III**

Any one of the following:

**Veena, Violin, Mridangam**

Credits: 4

No of contact hours per week: 5

Mode of ESE: **Practical**

**Course outcome**

- Play fundamental lessons
- Present musical forms on the instrument

**Veena: VE:1331.6**

**Learning outcome**

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

- Present Adi tala varnas in two degrees of speed
- Explain the structure of varnam
- Acquire ability to play Adi tala varnas and a simple kriti

**Module 1** Varnam – Mohanam, Hamsadvani, Kalyani and Abhogi (any two)

**Module 2** Simple Kriti (any one) - Sudhabangala, Natta, Chakravakam and Hamsanadam

**Violin: VI:1331.6**

**Learning outcome**

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

- Play Jatisvaram and Svarajati on Violin
- Present Svarajati and Adi tala varna
- Identify the structure of Varna

**Module 1** One Jatisvaram in Sankarabharanam,

**Module 2** One Svarajati – Kamas,

**Module 3** Adi tala varnam – Mohanam, Hamsadhvani.

**Mridangam: MR:1331.6**

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

- Play fundamental lessons in Rupaka tala
- Play fundamental lessons in Misra chapu tala
- Vocalise Panchajathi Thati ki ta thom in Rupaka and Misra chapu talas

- Construct short Muthayippus

**Module 1** Study on fundamental lessons in RupakaTala (4 Nos)

**Module 2** Study on fundamental lessons in Misra chapu tala (4 Nos)

**Module 3** Vocalization of Panchajaathi Tha thi ki ta thom in Rupaka Tala and Misra chapu Tala

**Module 4** Vocalization of short Muthayipu in various Talas (5 Nos)

## SEMESTER – 4

**MU: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 Reetigaula and Sankarabharanam
- Render minor compositions in Janya ragas
- Explain the ragas in which the kritis are composed

**Module 1** Advanced Ada tala varnam - Reetigoula & Sankarabharanam

**Module 2** Minor Compositions - Hamsadhvani, Harikamboji, Kanada

**MU:1442**  
**Core Course – V**  
**Musical Forms VI**

Credits: 3

No of contact hours per week: 3

Mode of ESE: **Practical**

**Course outcome**

- Present compositions in Mela and Janya ragas
- Render major and minor compositions

**Learning outcome**

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

- Present kritis in Mela and Janya ragas
- Render minor compositions as well as major compositions
- Explain the ragas in which the kritis are composed
- Identify some of the Bhashanga ragas

**Module 1** Minor Compositions (3 Nos.) - Shanmukhapriya ,Kapi, Nattakurinji,.

**Module 2** Major Composition (3 Nos.) - Kamboji, Bhairavi, Simhendramadhyamam & Kharaharapriya

**MU: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
- Organise the outline knowledge of musical forms used in Hindustani music

### **Learning outcome**

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

- Differentiate musical forms, Kriti and Kirtana
- Classify folk music
- Summarise 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 - Kriti & 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

**MU:1471**

**Voc: Course – V**

### **Pancharatna and Major Compositions**

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** Pancharatna of Tyagaraja - Arabhi

**Module 2** Major Compositions (3 Nos) - Sankarabharanam, Todi & Kalyani

**MU:1472**

**Voc: Course – VI**

**Manodharma Sangita 1**

Credits: 2

No of contact hours per week: 2

Mode of ESE: **Practical**

### **Course outcome**

- Identify the procedure of Raga alapana
- Present raga alapana and kalpana svaras

### **Learning outcome**

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

- Identify the procedure of Raga alapana
- Present raga alapana and Kalpana svaras in Major and minor ragas
- Explain the key phrases of the ragas

**Module 1** Rendering of brief Raga Alapana and Kalpana Svara for the Kritis learnt in Semester 4

**MU: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 Lakashana 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.

**VE/VI/MR:1431.6**

**Complementary Course IV**

Any one of the following:

**Veena, Violin, Mridangam**

Credits: 4

No of contact hours per week: 5

Mode of ESE: **Practical**

**Course outcome**

- Present major musical forms on instrument
- Construct Taniyavartanam in different talas

**Veena: VE:1431.6**

**Learning outcome**

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

- Present kritis of minor type
- Acquire various fingering techniques of veena
- Explain the lakshanas of the ragas in which the kritis are composed
- Identify the structure of the kriti compositions

**Module 1** Ata tala varnam - Kamboji

**Module 2** Minor kriti (any one) Suposhini, Valachi, Amritavarshini

**Violin: VI:1431.6**

**Learning outcome**

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

- Present Ata tala varna on Violin

- Play simple kritis

**Module 1** Ata tala varnam – Kamboji

**Module 2** Simple Kritis – Any two (Hamsadhvani, Suddha saveri, Bilahari, Mohanam)

**Mridangam: MR:1431.6**

**Learning outcome**

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

- Play fundamental lessons in Khanda chapu tala
- Vocalise Panchajaathi Thathi ki ta thom in Khanda chapu tala
- Play Thaniyavarthanam in Adi tala
- Construct simple Korvais

**Module -1** Study on fundamental lessons in Khanda chapuTala (4 Nos)

**Module 2** Vocalization of Panchajathi Thathi ki ta thom in Khanda chapu tala

**Module 3** Study of short model Taniyavarthanam in Adi tala in one kala

**Module 4** Study on simple Korvais in various talas

**SEMESTER 5**

**MU:1541**

**Core Course – VII**

**Group Kritis**

Credits: 3

No of contact hours per week: 5

Mode of ESE: **Practical**

**Course outcome**

- Acquire salient features of Samudaya kritis
- Present group kritis of Tyagaraja, Dikshitar and Swati Tirunal

### **Learning outcome**

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

- Identify the characteristic of group kritis
- Render group kritis of Tyagaraja, Dikshitar and Swati Tirunal
- Distinguish the group kritis of composers
- Explain the theme of these kritis
- Illustrate the ragas in which the kritis are composed

**Module 1** Navarathri Kritis of Maharaja Swati Tirunal – I

**Module 2** Navavarana Kritis –I(Kalyani)

**Module 3** Navaratnamalika Kritis –I (Anandabhairavi)

**Module 4** Panchalingasthalakritis – I

**Module 5** Navagraha Kritis – 1

**MU:1542**

**Core Course – VIII**

**Manodharma Sangita II**

Credits: 4

No of contact hours per week: 4

Mode of ESE: **Practical**

### **Course outcome**

- Explain the procedure for detailed raga alapana
- Render raga alapana and Kalpana svaras in mela ragas

### **Learning outcome**

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

- Acquire the procedure for detailed raga alapana
- Present raga and Kalpana svaras in mela ragas
- Explain the ragas in which the kritis are composed
- Explain the key phrases of these ragas

- Generate improvisation skill in music

**Module 1** Rendering of Raga Alapana and Kalpana Svara for the following:  
Todi, Kharaharapriya, Sankarabharanam, Pantuvarali and Kalyani.

**MU:1543**

**Core Course – IX**

**Musical Forms VI**

Credits: 4

No of contact hours per week: 4

Mode of ESE: **Practical**

**Course outcome**

- Present svarajati
- Render Bhajans of different composers

**Learning outcome**

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

- Present Svarajati of Syama Sastri
- Identify the structure of Svarajati
- Render Bhajans of different composers
- Identify the composers who have composed Bhajans

**Module 1** Five Simple Bhajans – Different Composers

**Module 2** Svarajati- Bhairavi

**MU: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 Bhagavatar, Prof. K S Narayanaswami & Prof Chalakkudi Narayanaswami

**MU:1572**

**Voc: Course – IX**

**Padavarna & Ragamalika**

Credits: 4

No of contact hours per week: 4

Mode of ESE: **Practical**

### **Course outcome**

- Identify the structure of Padavarna

- Render Padavarna and Ragamalika of Swati Tirunal

### **Learning outcome**

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

- Present Padavarna in Suddha Kapi
- Differentiate between Padavarnas and ordinary varnas
- Illustrate the structure of the Ragamalika of Swati Tirunal
- Explain the ragas in which the Ragamalika is composed

**Module 1** One Pada varnam (Suddha kapi)

**Module 2** Ragamalika of Maharaja Swati Tirunal – I

**MU:1581**

**Open Course**

**Different form of songs**

Credits: 2

No of contact hours per week: 3

Mode of ESE: **Practical**

### **Course outcome**

- Produce national integration by the presentation of songs
- Present folk songs and semi classical songs

### **Learning outcome**

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

- Present national integration songs
- Sing folk songs and semi classical songs
- Render simple melodies like Bhajans

**Module 1** National Integration songs

**Module 2** Folk songs

**Module 3** Semi classical songs

**Module 4** Bhajans

**SEMESTER 6**

**MU:1641**

**Core Course – X**

**Varnas in Trikala**

Credits: 3

No of contact hours per week: 3

Mode of ESE: **Practical**

**Course outcome**

- Present varnas in three degrees of speed

**Learning outcome**

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

- Present varnas in three degrees of speed
- Acquire command on rhythm
- Explain the ragas in which the Varna is composed

**Module 1** Adi tala varna (three degree speed) Any 3 of the following:

Abhogi, Hamsadhvani, Vasanta, Kalyani

**Module 2** One Ata tala varna : Kamboji (three degree speed)

**MU:1642**

**Core Course – XI**

**Pallavi & Other Musical Forms**

Credits: 3

No of contact hours per week: 3

Mode of ESE: **Practical**

**Course outcome**

- Present Ragam-Tanam-Pallavi in three degrees of speed
- Render Ashtapadi and Tarangam

**Learning outcome**

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

- Present Ragam-Tanam-Pallavi in 3 degrees of speed
- Differentiate Anulomam and Pratilomam
- Sing kalpana svaras in garland of ragas
- Improve the improvisation skill
- Present Ashtapadi and Tarangam

**Module 1** Simple Pallavi in three degree speed- Niraval , Kalpana svara, & Ragamalika Svara

**Module 2** Ashtapadi

**Module 3** Tarangam

**MU: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 software such as Audacity, Cool Edit, Audition etc.

**MU: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

**MU:1661**

**Elective**

**Composing and Tala Exercises**

Credits: 2

No of contact hours per week: 3

Mode of ESE: **Practical**

**Course outcome**

- Develop the capacity of composing music
- Vocalise tala exercises and simple Korvais

**Learning outcome**

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

- Compose music
- Identify ragas
- Vocalise tala exercises in common talas
- Illustrate Panchajati TA TI KI TA TOM and simple Korvais
- Present the Gazal and Divyanama kriti

**Module 1** Music composing

**Module 2** Raga identifying

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

**Module 4** Gazal- 1 No

**Module 5** Divyanama kriti- 1 No

**MU: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

**MU:1672**

**Voc: Course – XI**

**Manodharma Sangita III**

Credits: 3

No of contact hours per week: 4

Mode of ESE: **Practical**

### **Course outcome**

- Present raga alapana in Janya ragas

### **Learning outcome**

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

- Present raga alapana in Janya ragas
- Acquire svara knowledge

- Differentiate svara sthanas with ease
- Explain the lakshana of the ragas presented

**Module 1** Alapana in following Janya Ragas:

Ananda Bhairavi, Begada, Sahana, Kamboji, Bhairavi, Purvikalyani

**MU:1673**

**Record**

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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