

**UNIVERSITY OF KERALA**

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

**(VIOLIN)**

**BPA MUSIC (VIOLIN)**

**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 on Violin
- Differentiate ragas and apply improvisation
- Accompany music concerts on Violin

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

Sem. No	Course Title	Instructional Hours/week		Credit	Uty.Exam duration	Evaluation		Total credit
		P	L			Internal Marks	Uty Exam	
<b>I</b>	EN:1111.3 Eng Lang-I		5	3	3 hours	20	80	
	SK:1111.3 Addl Lang-I (Sanskrit)		5	3	3 hours	20	80	
	VI:1121 Found: Course-I (Core)		5	3	3 hours	20	80	16
	VI:1171 Voc: Course-I (Practical)	5		3	1hr/Cand	20	80	
	MU:1131.6 Compl: Course-I (Practical) Music	5		4	1hr/Cand	20	80	

<b>II</b>	EN:1211.3 Eng Lang-II		5	3	3 hours	20	80	
	SK:1211.3 Addl Lang-II (Sanskrit)		5	3	3 hours	20	80	
	VI:1221 Found Course-II (Informatics) (Theory)		3	2	3 hours	20	80	
	VI:1241 Core Course-I (Practical)	3		3	1hr/Cand	20	80	21
	VI:1271 Vocational Course-II (Practical)	2		3	1hr/Cand	20	80	
	MU:1231.6 Compl: Course-II (Practical) Music	5		4	1hr/Cand	20	80	
	VI:1242 Core Course-II (Theory)			3	3 hours	20	80	

<b>III</b>	EN.1311.3 Eng Lang-III		5	3	3 hours	20	80	
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	VI:1341 Core Course-III (Practical)	5		3	1 hr/Cand	20	80	
	VI:1371 Voc: Course-III (Practical)	5		3	1 hr/Cand	20	80	
	VI:1372 Voc:Course-IV (Theory)		5	3	3 hours	20	80	16
	MU:1331.6 Compl Course-III (Practical) Music	5		4	1 hr/Cand	20	80	

<b>IV</b>	EN.1411.3 Eng Lang-IV		5	3	3 hours	20	80	
	VI:1441 Core Course-IV (Practical)	3		3	1 hr/Cand	20	80	
	VI:1442 Core Course-V (Practical)	3		3	1 hr/Cand	20	80	
	VI:1443 Core Course-VI(Theory)		2	4	3 hours	20	80	26
	VI:1471 Voc: Course-V (Practical)	3		3	1 hr/Cand	20	80	
	VI:1472 Voc: Course-VI (Practical)	2		2	1 hr/Cand	20	80	
	VI:1473 Voc: Course-VII (Theory)		2	4	3 hours	20	80	
	MU:1431.6 Compl Course-IV (Practical) Music	5		4	1 hr/Cand	20	80	

<b>V</b>	VI:1541 Core Course-VII (Practical)	5		3	1 hr/Cand	20	80	
	VI:1542 Core Course-VIII (Practical)	4		4	1 hr/Cand	20	80	
	VI:1543 Core Course-IX (Practical)	4		4	1 hr/Cand	20	80	

	VI:1571 Voc: Course-VIII (Theory)		5	3	3 hours	20	80	20
	VI:1572 Voc: Course-IX (Practical)	4		4	1 hr/Cand	20	80	
	VI:1551 Open Course-I (Practical)	3		2	1 hr/Cand	20	80	

VI	VI:1641 Core Course-X (Practical)	3		3	1 hr/Cand	20	80	
	VI:1642 Core Course-XI (Practical)	3		3	1 hr/Cand	20	80	
	VI:1643 Core Course-XII (Theory)		2	3	3 hours	20	80	25
	VI:1644 Core Course-XIII (Concert)	2		3	1 hr/Cand	20	80	
	VI:1661 Elective (Practical)	3		2	1 hr/Cand	20	80	
	VI:1671 Voc: Course-X (Theory)		4	4	3 hours	20	80	
	VI:1672 Voc: Course-XI (Practical)	4		3	1 hr/Cand	20	80	
	VI:1673 Record		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

#### VI: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
- 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

**Voc: Course – I**  
**Fundamental Lessons I**

Credits: 3

No of contact hours per week: 5

Mode of ESE: **Practical**

**Course outcome**

- Acquire the basic concepts of music
- Identify the preliminary raga and Tala used in Carnatic music

**Learning outcome**

After transacting the modules the learner will be able to-

- Bow Violin freely
- Play basic lessons.
- Identify the preliminary raga and Tala used in Carnatic music
- Identify the Seven principle talas
- Present simple Musical forms like Geetham
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Module -1 Bowing Exercises

Module -2 Basic Varisas

- a) Saralivarisa
- b) Jantavarisas(3 speeds)
- c) Dhattu varisas
- d) Madhyasthayi varisas
- e) Tharasthayi varisas

Module - 3 Saptha tala alankaras

Module- 4 Geethas Malahari, Mohanam, Kalyani (Any two)

**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**

**VI: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 devices

**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.

**VI:1241**

**Core Course – I**

**Fundamental Lessons II**

Credits: 3

No of contact hours per week: 3

Mode of ESE: **Practical**

**Course outcome**

- Identify the fundamental lessons in Carnatic music
- Demonstrate various Varisas on Violin

**Learning outcome**

After transacting the modules the learner will be able to-

- Play preliminary varisas on Violin
- Present vakra prayogas on Violin
- Differentiate Sudhamadhyama and Prathimadhyama ragas
- Explain the lakshana of the ragas in which the lessons are set to

Module -1 Thristhayi varisas

Module-2 Vakravarisas

## Module -3 Practise in Sudhamadhyama and Pratimadhyama Ragas

- a) Sankarabharanam
- b) Kalyani
- c) Kharaharapriya
- d) Hemavathy
- e) Harikamboji
- f) Vachaspathy
  
- g) Panthavarali

**VI:1271**

### **Vocational Course – II Alankara and Varnam**

Credits: 3

No of contact hours per week: 2

Mode of ESE: **Practical**

#### **Course outcome**

- Present Alankaras in 7 principal talas
- Demonstrate Alankara and Varnas

#### **Learning outcome**

After transacting the modules the learner will be able to-

- Identify Seven principles talas
- Present Alankaras set to seven principle talas
- Play varnas three degree of speed
- Express the lakshana of the ragas used

Module -1 Saphatala alankarams (Major and Minor Ragas)

Module-2 Varnas (Adi Tala)

- a) Mohanam
- b) Hamsadwani
- c) Abhogi
- d) Mayamalavagoula
- e) Pantuvarali

**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

**VI: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**

**VI:1341**

**Core Course – III**

**Musical Forms I**

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-

- Play Ata tala Varnam
- Understand the Advanced level of Gamakaprayogas
- Identity the Structure, Raga bhava and prayogas in Minor and Major ragas

Module-1      Ata tala varnam - Kamboji

Module-2      Adi tala varnam

Sankarabharanam, Vasantha and Kalyani

Module-3      Minor Compositions

Hamsadwani, Mayamalavagoula and Sankarabharanam

**VI:1371**

**Voc: Course – III**

**Musical Forms II**

Credits: 3

No of contact hours per week: 5

Mode of ESE: **Practical**

### **Course outcome**

- Identify the structure of varna
- Present minor kritis both in Mela and Janya ragas

### **Learning outcome**

After transacting the modules the learner will be able to-

- Play Adi tala Varnam
- Present simple krithis on Violin

Module-1 Adi tala Varnam (3 Nos)

- a) Navaragamalika
- b) Sri Ragam
- c) Shahana
- d) Pantuvarali

Module-2 Simple Kritis in following Ragas

- a) Bilahari, Arabhi, Kalyani, Valachi and Kanada

**VI: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
- Recognising 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

**VI:1441**

**Core Course – IV**

**Musical Forms III**

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-

- Identity the structure of varnas
- Identity the angas of varnas
- Present simple krithis in different ragas

Module 1 Ata tala varnam

a) Sankarabharanam

Module-2 Simple Krithis (Any 4 kritis)

a) Mohanam

b) Sudhadhanyasi

c) Nattakurinji

d) Simhendramadhyamam

e) Panthumarali



**VI:1442**

**Core Course – V**

**Musical Forms - IV**

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-

- Develop the Gamaka system and the raga bhavom
- Differentiate the sampoorana and the Janyaraga compositions

Module -1 Ata tala varnam

a) Kanada

Module -2 Major Kritis

a) Sankarabharanam

b) Vachaspathi

c) Saveri

d) Kharaharapriya

e) Purvikalyani

**VI: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 Kirtanas
- 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 - Kritis & Kirtanas

**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

**VI:1471**

**Voc: Course – V**

**Krithis**

Credits: 3

No of contact hours per week: 3

Mode of ESE: **Practical**

**Course outcome**

- Present major composition in Mela ragas

### **Learning outcome**

After transacting the modules the learner will be able to-

- Play different compositions
- Explain the lakshana of the ragas in which the krithis are composed

Module -1 Kritis

a) Abhogi	-	Sabhpathi
b) Harikamboji	-	Ramanannu
c) Hamsanadam	-	Bandureethi
d) Hindolam	-	Padmanabha pahi
e) Bahudari	-	Brovabharama

**VI: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 with kritis

### **Learning outcome**

After transacting the modules the learner will be able to-

- Acquire the skill for improvisation
- Present minor Krithis
- Explain the elements of raga in which the krithis are composed

Module-1 Brief Raga Alapana for the kritis learnt in Forth semester

Module-2 Minor Kritis

- a) Kharaharapriya

- b) Gowla
- c) Mohanam
- d) Keeravani

**VI: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.

## 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**

**VI:1541**

**Core Course – VII**

**Musical Forms - V**

Credits: 3

No of contact hours per week: 5

Mode of ESE: **Practical**

### **Course outcome**

- Acquire knowledge of musical forms used for dance
- Present Padam, Javali, Tillana etc

### **Learning outcome**

After transacting the modules the learner will be able to-

- Present Bhairavi varna with appropriate gamakas
- Play compositions of other composers on Violin
- Present light musical forms like Padam, Javali and Tillana
- Explain the theme of these kritis
- Illustrate the ragas in which the kritis are composed

Module-1 Ata tala Varnam – Bhairavi

Module-2 Any 3 compositions from other Composers.

Module-3 Any 3 of the following.

Padam, Javali, Tillana and Bhajan

**VI:1542**

**Core Course – VIII (Practical)**

**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-

- Apply Manodharma Sangita
- Render raga alapana and Kalpana swara

**Module 1** Rendering of Ragaa alapana and Kalpana svaras from major and minor kritis learned.

**VI:1543**

**Core Course – IX**

**Musical Forms VI**

Credits: 4

No of contact hours per week: 4

Mode of ESE: **Practical**

### **Course outcome**

- Present svarajati of Syama Sastri
- Render Bhajans of different composers

### **Learning outcome**

After transacting the modules the learner will be able to-

- Acquire the improvisation skill
- Identify the structure of Svarajati
- Present Ragamalika and Pancharatna krithis
- Identify the sequence of ragas arranged in ragamalika compositions

Module-1	Swarajathi – Bhairavi
Module-2	Pancharatnam – Arabhi
Module-3	Ragamalika – Bhavayami

**VO: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



**VI:1572**

**Voc: Course – IX**

**Group Krithis - I**

Credits: 4

No of contact hours per week: 4

Mode of ESE: **Practical**

**Course outcome**

- Identify the structure of group kritis
- Render Pancharatna kritis of Tyagaraja

**Learning outcome**

After transacting the modules the learner will be able to-

- Play Samudaya kritis
- Identify the structure of Group kritis

Module-1 Group kritis

- a) Navarathri Kri of Swathi Thirunal

Module-2 Pancharatnam of Saint Tyagaraja – Goula & Natta

**VI:1551**

**Open Course**

**Fundamental Lessons**

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-

- Acquire basic knowledge of Violin
- Play basic lessons on Violin
- Identify the techniques of Bowing

Module-1 Basic Lessons - Saralivarisa (10 nos), Jantavarisas (4 nos) and Madhyasthayi varisas

Module-2 Geetham – 1 No

## **SEMESTER 6**

**VI:1641**

**Core Course – X**

**Group Krithis -II**

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 group krithis of different composers
- Identify the settings of krithis belongs to different groups
- Differentiate the group compositions of different composers

Module-1 Group Kritis

- a) Navagra Kritis of Muthuswami Dikshitar (1 no)

- b) Navaratnamalika of Shyamashastra (1 no)
- c) Navavidhabhakti Kriti of Swati Thirunal (1 no)
- d) Navavarana Kriti of Muthuswami Dikshitar (1 no)

## **VI:1642**

### **Core Course – XI**

#### **Major and Minor Krithis**

Credits: 3

No of contact hours per week: 3

Mode of ESE: **Practical**

#### **Course outcome**

- Present Major and compositions indifferent ragas

#### **Learning outcome**

After transacting the modules the learner will be able to-

- Present Major and compositions indifferent ragas
- Explain the raga lakshana in which the compositions are set to

Module-1 Major and minor compositions in the following Ragas (Any 7)

- a) Shanmughapriya
- b) Charukeshi
- c) Purvikalyani
- d) Dhanyasi
- e) Kharaharapriya
- f) Vasantha
- g) Kamboji
- h) Bhairavi
- i) Kalyani
- j) Reethigoula

## **VI: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 & Ear

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

**VI: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 45 mints with accompaniments

**VI:1661**

**Elective**

**Tala Exercises**

Credits: 2

No of contact hours per week: 3

Mode of ESE: **Practical**

### **Course outcome**

- Explain 35 talas
- Vocalise tala exercises and simple Korvais

### **Learning outcome**

After transacting the modules the learner will be able to-

- Acquire the knowledge of 35 talas system
- Vocalise tala exercises in common talas
- Illustrate Panchajati That hi kit a thom and simple Korvais

Module-1 Development of 35 tala system with Thathakkarams

Module-2 Vocalization of Panchajaathi That hi ki ta thom

Module-2 Simple Korvas

**VI: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, 6. Mohanam

## **VI:1672**

**Voc: Course – XI**

### **Ragam Thanam Pallavi**

Credits: 3

No of contact hours per week: 4

Mode of ESE: **Practical**

#### **Course outcome**

- Achieve improvisation skill
- Present Pallavi in different degrees of speed

#### **Learning outcome**

After transacting the modules the learner will be able to-

- Improve the improvisation
- Present Pallavi Exposition
- Identify the three kala singing of Pallavi
- Present Niraval and Kalpana swaras

Module-1 Rendering a simple Ragam Thanam Pallavi(RTP) in 3 degree of speeds with Niraval and Kalpana Swaras

## **VI:1673**

### **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-1 Students are required to notate the compositions, they learnt, in the Record book

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