

# **UNIVERSITY OF KERALA**

## **COURSE STRUCTURE AND SYLLABI FOR MASTER OF ARTS IN MUSIC (VEENA) MA MUSIC (VEENA) 576**

**Career related PG Programme**

**UNDER FACULTY OF FINE ARTS**



**Outcome Based Teaching, Learning and Evaluation  
(2022 Admission onwards)**

**KERALA UNIVERSITY**  
**MA MUSIC (VEENA) (576) DEGREE COURSE**  
**STRUCTURE AND MARK DISTRIBUTION**

Se mes ter	Paper Code	Title of the Paper	Distribution on hours per semester	Instructional hours / week		ESA Durati on hours	Maximum Marks		
				L	P		CA	ESA	TOTAL
1	VE 211	Theory Paper I Evolution of Indian Music	108	6		3 hrs	25	75	100
	VE 212	Theory Paper II-Regional music -Kerala & Tamil Nadu	126	7		3 hrs	25	75	100
	VE 213	Practical Paper I Ghana raga Pancharatnas & Svarajatis of Syama Sastri	108		6	3 hrs	25	75	100
	VE 214	Practical Paper II Group Kritis	108		6	3 hrs	25	75	100
2	VE 221	Theory Paper III Music &Allied disciplines	108	6		3 hrs	25	75	100
	VE 222	Theory Paper IV Swati Tirunal	126	7		3 hrs	25	75	100
	VE 223	Practical Paper III- Compositions of Trinity	108		6	3 hrs	25	75	100
	VE 224	Practical Paper IV Compositions of Swati Tirunal	126		6	3 hrs	25	75	100
3	VE 231	Theory Paper V –Musical Trinity	108	6		3 hrs	25	75	100
	VE 232	Theory Paper VI-Composers	126	7		3 hrs	25	75	100
	VE 233	Practical Paper V Compositions of Other Composers	108		6	3 hrs	25	75	100
	VE 234	Practical Paper VI Manodharma Sangitam	108		6	3 hrs	25	75	100
4	VE 241	Theory Paper VII – Musical forms& Instruments	108	6		3 hrs	25	75	100
	VE 242	Theory Paper VIII – Western & Hindustani music	126	7		3 hrs	25	75	100
	VE 243	Practical Paper VII –Ragam, Tanam &Pallavi	108		6	3 hrs	25	75	100
	VE244	Practical Paper VIII- Concert	108		6	1 hrs	25	75	100
	VE 245	Dissertation	20% Based on Viva& 80% on Evaluation						100
	VE 246	Comprehensive Viva	Based on 16 Papers						100
	Grand Total								1800
L : Lecture		P : Practical	CA : Continuous Assessment		ESA : End Semester Assessment				

**Note : Practical Exams for the I & II semesters will be held at the end of the II semester and  
Practical Exams for the III & IV semesters will be conducted at the end of the IV semester**

## **Programme Objectives**

The scheme and syllabus covered will lead the learner to the essence of the subject in Post 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 give 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 are included in the curriculum
- Adapt multi-cultural competence
- Acquire disciplinary knowledge in music
- Interpret music and musicology
- Apply the theoretical aspect in practical music
- Acquire knowledge about composers, group kritis and other rare compositions
- Demonstrate ragas, talas and musical forms
- Differentiate ragas and apply improvisation
- Perform different musical forms on Veena with accompaniments

**KERALA UNIVERSITY**  
**MA MUSIC (VEENA) (576) DEGREE COURSE – SYLLABUS**

**FIRST SEMESTER**

**VE 211 - THEORY PAPER I**

**EVOLUTION OF INDIAN MUSIC**

**COURSE OUTCOME**

- To recognize the evolution of music through the different periods in musical history.
- To identify the content of music in the ancient manuscripts and lakshanagrandhas and finding a path onwards.
- To analyze the significance and impact of musical iconography.
- To imbibe the intricacies of rhythm and mathematical progressions and to understand the concept of modal shift of tonic.
- To inculcate the significance of understanding the concepts like Vedic music – Samagana.
- To acquire the technical embellishments of Carnatic Music.
- To identify and analyze the different tala systems used in Indian music.

**LEARNING OUTCOME**

After transacting the Modules, the learner will be able to:

- Identify the development of Indian music from the pre- historic period to the modern period.
- Illustrate the antiquity of Indian music and the profound position it enjoyed in the social set up of ancient India.
- Explain why music is said to have been developed from the Sama Veda
- Develop a critical thinking about the progress of music by learning the treatment of music in lakshana grandhas written in different centuries.

- Identify different mela systems propounded by various musicologists
- Recognize the role played by temples in the development of arts and also the importance of preserving the architectural marvels in Temples
- Differentiate the various talas prevalent in Indian Music.

## **MODULES**

1. Study of the different periods of musical history, their distinctive features and landmarks:
  - (a) Ancient Period – Prehistoric to Bharata
  - (b) Medieval Period – Matanga to Purandaradasa
  - (c) Modern Period – Chaturdandi Prakasika onwards
2. References to music in the sacred and secular literature in Sanskrit and Tamil  
(Sanskrit-Sikshas, Brahmanas, Sutras, Aranyakas, Upanishads, Puranas, epics Ramayana and Mahabharata. Tamil- Tolkapyam, Kurumtogai, Kalitogai, Ettutogai, Pattupattu, Purananuru, Akananuru, Paripadal, Periyapuram, Study of the treatment of music in Chilappadikaram)
3. Vedic music – Samagana and its Characteristics
4. Study of the following Lakshana Grandhas (Music chapters only) – Natya Sastra, Brihaddesi, Sangita Ratnakara, Chaturdandi Prakasika, Sangraha Choodamani, and Sangita Chandrika
5. Mela raga system of raga classification. Its evolution and development up to 18<sup>th</sup> century. Different mela systems of post 72 melakarta system -108,144, 5184 etc.
6. Music and Temples – Musical Iconography, Stone Pillars, Musical Inscriptions at Kudumiyamalai and Thirumayam
7. Historical study of Varna-alankaras, Gamakas, Tana and its varieties
8. Modal Shift of Tonic – Murchanakaraka & Amurchanakaraka melas
9. Marga and Desi talas, Desadi talas and Madhyadi talas, 108 talas, 175 talas and Navasandhi tala

**References:**

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|--------------------------------------|---------------------|
| 1. Music through the ages            | Dr.Premalatha Sarma |
| 2. Lakshana Grandhas in Music        | Dr.S. Bhagyalekshmi |
| 3. South Indian Music Book IV, V &VI | Prof.P. Sambamurthy |
| 4. Dictionary of South Indian Music  | Prof.P. Sambamurthy |
| 5. History of Indian Music           | Prof.P. Sambamurthy |

**VE 212 - THEORY PAPER II****REGIONAL MUSIC – KERALA AND TAMIL NADU****COURSE OUTCOME**

- To imbibe and comprehend the origin, evolution and development of Sopana Sangitam.
- To decipher the nuances of Kathakali music with regard to its close alliance with Carnatic Music and to learn about the musical instruments used in it.
- To comprehend the age-old traditions of ritualistic music and the diverse musical forms used, the impact on social traditions and the historical relevance of such musical forms.
- To study the rare musical aspects of the ancient Tamil music which was a precursor to the music we see now.
- To learn about the lineage of Tala ensembles and how it resonates with the temple culture amongst us and the relevance of societal impact and about communities that practice these art forms.

**LEARNING OUTCOME**

After transacting the Modules, the learner will be able to:

- Identify the history and evolution of Sopana Sangita and also recognize the influence of it in Kathakali music.

- Imbibe the tala intricacies typical to the music of Kerala and familiarize with the rhythmical ensembles of the region.
- Comprehend the nuances of traditional ritualistic music of Kerala.
- Analyze the different devotional compositions originated in the Tamil region and also the system of music followed by ancient Tamils, thereby critically analyzing the music of ancient India.

## MODULES

1. Origin, evolution and development of Sopana Sangitam – Its characteristics, distinction between Sopana Sangitam and Classical music, its relationship with other systems of music
2. Music in Kathakali and the instruments used in it
3. Instruments used in temple music
4. Kerala talas, Tala ensembles – Panchavadya and Tayambaka
5. Ritualistic music of Kerala. Tottam Pattu, Padayani Pattu, Pulluvan Pattu, Tiruvatirakkali Pattu.
6. Study of the rare talas and musical aspects of Tiruppugazh, Tevaram, Tiruvachakam and Divyaprabandham
7. Raga classification in ancient Tamil music
8. Brindagana – Chinna melam and Periyamelam.

### References:

- |   |  |
|---|--|
| 1. Indian Music and allied arts             | Dr.Leela Omcheri &<br>Dr.Deepti Omcheri Bhalla |
| 2. Sangeetha Nikhandu                       | Dr.Sunil.V.T                                   |
| 3. Temples of Kerala                        | S Jayashankar                                  |
| 4. Temple musical Instruments of Kerala     | L.S Rajagopalan                                |
| 5. The language of Kathakali                | G. Venu  |
| 6. Ritual music and Hindu rituals of Kerala | Rolf Killius                                   |

## **SECOND SEMESTER**

### **VE 221 - THEORY PAPER III**

#### **MUSIC AND ALLIED DISCIPLINES**

##### **COURSE OUTCOME**

- To identify the historical significance of musical scales and how it is relevant to practical vocal music.
- To learn the significance of music in a scientific realm and to embrace the various ways it can impact life of the different social strata involved.
- To identify that music is inter-linked with other disciplines like psychology, philosophy, physiology, mathematics and so on.
- To comprehend the basics of music therapy and imbibe the different ways in which it impacts the society.

##### **LEARNING OUTCOME**

After transacting the Modules, the learner will be able to

- Acquire the inter-disciplinary nature of the subject by learning music and allied disciplines.
- identify mathematical concepts of music
- Recognize the impact that music can create in the society through music therapy.
- Have a better and deeper understanding of the history of ragas by learning the history and characteristic features of ragas
- Have a better understanding about frequencies of svaras, Sruti intervals, etc by learning the 22 srutis.
- Recognize the importance of improving voice quality and the methodology adopted to train the voice.



## MODULES

1. Music and Psychology – Raga and Rasa
2. Music and Philosophy – Madhura Bhakti, Navavidha Bhakti etc.
3. Music and Mathematics. Bharata's experiment on Dhruva veena and Chala Veena, Cycle of Fourths and Fifths, Srutis, Svaras and Svarasthanas. A study of the musical phrases of the ragas in which 22 srutis occur. Various views regarding 22 srutis
4. Music and physiology – Larynx and ear, Voice culture
5. Music Therapy
6. Detailed study of the treatment of the following ragas in the compositions with special reference to
  - (a) History
  - (b) Characteristic features - Graha, Amsa, Nyasa, Vadi, Samvadi prayogas, Gamakas
  - (c) Prominent compositions and SancharasNeelambari, Mukhari, Sriranjani, Suddha Saveri, Lalita, Bhavapriya, Sarasangi, Hamsanadam, Kadanakuthuhalam, Kapi, Simhendramadhyamam, Saraswati, Amritavarshini, Bhupalam

## References:

- |                                       |                      |
|---------------------------------------|----------------------|
| 1. South Indian Music Book IV, V & VI | Prof.P. Sambamurthy  |
| 2. Music therapy                      | Dr. Suvarna Nalappat |
| 3. Special Education- Music Therapy   | Manorama Sarma       |
| 4. The psychology of Music            | H.P. Krishna Rao     |
| 5. Ragalakshana Samgrahamu            | Dr. Hema Ramnathan   |
| 6. Voice culture                      | Dr. S.A. K Durga     |
| 7. Philosophy of Music                | Ritwik Sanyal        |

## **VE 222 - THEORY PAPER IV**

### **SWATI TIRUNAL**

#### **COURSE OUTCOME**

- To recognize and understand the contributions of Swati Tirunal Maharaja in terms of the various musical forms he has composed.
- To identify in depth about the prosodic beauties figuring in the compositions of Swati Tirunal.
- To expound the significance of the literary works of Maharaja Swati Tirunal and to further comprehend the cultural ethos of the era.
- To learn more about the musical culture prevalent in the Maharaja's court and about the court musicians and artists present then

#### **LEARNING OUTCOME**

After transacting the Modules, the learner will be able to

- Identify the rich musical heritage of the great Kerala composer Maharaja Swati Tirunal and his contributions in various musical forms.
- Familiarize the literary works of Swati Tirunal like Bhakti manjari, Syanandoora pura varnana prabandham, Upakhyanas etc.
- Develop a critical thinking about the history, characteristic features and prominent sancharas of ragas.
- Recognize the prosodic excellence figuring in the compositions of Swati Tirunal by analyzing the selected compositions

#### **MODULES**

1. Musical contribution of Swati Tirunal in terms of  
(a) Svarajati, (b) Varna (c) Individual Kritis (d) Samudaya kritis (e) Navaratri kritis (f) Navavidha Bhakti kritis (g) Utsava Prabandhas (h) Padam (i) Javali (j) Tillana (k) Ragamalika

2. Literary works of Swati Tirunal – Bhakti manjari, Syanandurapura varnana Prabandham, Padmanabha Satakam, Upakhyanas
3. Prosodic beauties figuring in the compositions of Swati Tirunal – Paada, varieties of Prasa, varieties of Yati, size of the angas, Padaccheda, Grahaniyama, Yamakam, svarakshara; Muhanaprasantya Vyavastha etc.
4. Musicians in the court of Swati Tirunal
5. Detailed study of the treatment of the following ragas in the compositions with special reference to
  - (d) History
  - (e) Characteristic features - Graha, Amsa, Nyasa, Vadi, Samvadi prayogas, Gamakas
  - (f) Prominent compositions and Sancharas  
Manirangu, Poorna Chandrika, Huseni, Charukesi, Hamsanandi, Pushpalatika, Nayaki, Dvijavanti, Hamir Kalyani, Varali, Mohana Kalyani, Sindhu Bhairavi, Behag, Sama and Saramati

#### References:

- |  |                      |
|--|----------------------|
| 1. Swati Tirunal and his music<br>Venkatasubramonia Iyer | S.                   |
| 2. Sree Swati Tirunal; Jeevithavum krithikalum           | Dr. V S Sarma        |
| 3. Compositions of Maharaja Swati Tirunal                | T K Govinda Rao      |
| 4. A Dictionary of South Indian Music & Musicians        | Prof. P Sambamoorthy |
| 5. Dakshinendian Sangitam (Malayalam)                    | A K Raveendranath    |
| 6. Sangita Nighantu (Malayalam)                          | Dr. V T Sunil        |

**THIRD SEMESTER**  
**VE 231 - THEORY PAPER V**  
**MUSICAL TRINITY**

**COURSE OUTCOME**

- To cultivate the ability to analyze a musical composition and understand the finer aspects of the composition.
- To identify the devotional and philosophical contents in the compositions of the Trinity highlighting Tyagaraja.
- To comprehend the characteristic features of ragas and how those are applied in the compositions with special reference to the history and the prominent compositions and sancharas.
- To exemplifying the treatment of Tala in the compositions of Syama Sastri.
- To identify the methodology of the Asampurna Mela Padhati that paved the way for systematic representation of ragas.

**LEARNING OUTCOME**

After transacting the Modules, the learner will be able to:

- Analyze the musical, literary and rhythmical aspects of a composition
- Comprehend the diverse compositional styles of the musical Trinity in terms of their musical and literary content.
- Explain some of the major and minor ragas used in Carnatic music

**MODULES**

1. Analytical study of the styles of Trinity on the basis of musical, literary and laya aspects
2. Detailed study of any one Navagraha kritis of Dikshitar, 2 Svarajatis of Syama Sastri and any 2 Pancharatna kritis of Tyagaraja
3. Study of the compositions of Tyagaraja in rare ragas
4. Devotional and philosophical contents in Tyagaraja compositions

5. A detailed study on the Assampurna mela Paddhati followed by Dikshitar ; vivadi melas handled by Dikshitar
6. A study of the different types of Mudras used in the compositions of Muthuswami Dikshitar – Raga mudra, Sthala mudra, linga mudra, Paryaya mudra, Kshetra mudra, deity mudra etc.
7. Treatment of tala in the compositions of Syama Sastri
8. Detailed study of the treatment of the following ragas in the compositions with special reference to
  - (a) History, current practice in Kalpita and Manodharma Sangita
  - (b) Characteristic features - Graha, Amsa, Nyasa, Vadi, Samvadi prayogas, Gamakas
  - (c) Prominent compositions and Sancharas  
Vachaspati, Latangi, Kiravani, Hemavati, Dharmavati, Harikamboji, Gourimanohari, Valachi, Malayamarutam, Abheri, Bahudari, Devagandhari, Saranga, Dhenuka

#### **References:**

- |   |                       |
|---|-----------------------|
| 1. Tanjore as a seat of Music                     | Dr.Seetha Rajan       |
| 2. Spiritual Heritage of Tyagaraja                | Dr.V. Raghavan        |
| 3. The Power of the Sacred Name                   | Dr. V Raghavan        |
| 4. Great Composers                                | Prof. P. Sambamoorthy |
| 5. A Dictionary of South Indian Music & Musicians | Prof.P. Sambamurthy   |

### **VE 232 - THEORY PAPER VI**

#### **COMPOSERS**

#### **COURSE OUTCOME**

- To comprehend the life and contributions of composers of the Pre-Trinity period.
- To identify the composers who lived during the time of Trinity and Post-Trinity period in Carnatic music through their life and contributions.

- To recognize contributions of 20<sup>th</sup> century composers and Kerala composers

## LEARNING OUTCOME

After transacting the Modules, the learner will be able to:

- Identify the contributions of composers who were torch bearers of the South Indian classical music system.
- Imbibe the works of great composers who lived in Kerala
- Summarize the contributions of the modern composers who have done worthy contributions to Carnatic music.

## MODULES

1. Life and contribution of Pre-Trinity period  
Oothukkad Venkata Subbayyar, Arunachala Kavirayar, Sadasiva Brahmendra and Annamacharya
2. Contemporary composers of Trinity- Gopalakrishna Bharati, Subbaraya Sastri, Pattanam Subramanya Iyer and Vina Kuppayyar
3. Composers of Post-Trinity period Ramnad Sreenivasa Iyengar, Mysore Vasudevacharya, Maha Vaidyanatha Iyer, Muthiah Bhagavathar, T Lakshmanan Pillai, Papanasam Sivan and G N Balasubramaniam
4. Kerala composers – Kuttikunju Thankachi, M D Ramanathan, Mahakavi Kuttamath, Puthukode Krishnamurthy
5. Modern composers - Lalgudi Jayaraman, Dr. M Balamuralikrishna
6. Musical honours and titles – history of honours given, modern titles and awards given by various government and private organizations.

## References:

- |   |                     |
|---|---------------------|
| 1. A Dictionary of South Indian Music & Musicians | Prof.P. Sambamurthy |
| 2. Oothukkad Venkata Kavi<br>Ravikiran            | Chithraveena N      |
| 3. Garland Series                                 | N.Rajagopalan       |
| 4. Carnatic Music composers                       | Dr.B. Dayananda Rao |

- |                                      |                     |
|--------------------------------------|---------------------|
| 5. Know your Tyagaraja               | S.V. K              |
| 6. Thiagaraja-a great musician saint | M S Ramaswami Aiyer |

## **FOURTH SEMESTER**

### **VE 241 - THEORY PAPER VII**

#### **MUSICAL FORMS AND INSTRUMENTS**

#### **COURSE OUTCOME**

- Explain the features of different Musical Forms.
- Recognize the manufacture, tuning and playing techniques of different musical Instruments.
- Acquire adequate knowledge on the exposition of Vilambita kaala Pallavis.

#### **LEARNING OUTCOME**

After transacting the Modules, the learner will be able to;

- Explain the origin and evolution of Yazh and Veena.
- Identify the manufacture, tuning and playing techniques of various musical instruments.
- Acquire an enhanced understanding of various Musical forms
- Familiarize the exposition of Vilambita Kaala Pallavi

#### **MODULES**

1. Yazh- its origin, evolution and decline
2. Different stages in the evolution of Veena
3. Study of the following instruments with respect to their manufacture, tuning and playing techniques: (a) Gottuvadyam (b) Nagasvaram (c) Taval (d) Upa Pakka Vadyas ( Ghatam, Ganjira, Morsing)
4. Origin, evolution and structure of the musical forms – Prabandha and its varieties
5. Forms figuring in Geyanatakas. Daru & its varieties
6. Forms figuring in Katha Kalakshepam

7. Structure of Vilambitakala Pallavi and its stages of exposition, different varieties of Pallavi. Ability to notate Vilambitakala Pallavi with Tisram and Trikalam

### **References:**

- |  |   |
|--|---|
| 1. South Indian Music Book IV                | Prof. P. Sambamoorthy                     |
| 2. History of Indian Music                   | Prof. P. Sambamoorthy                     |
| 3. A Historical Study of Indian Music        | Swami Prajnananda                         |
| 4. Kathakalakshepa – A Study                 | Dr. Prameela Gurumoorthy                  |
| 5. Musical forms in Sangita Ratnakara        | Dr. N Ramanathan                          |
| 6. Darus in Carnatic Music                   | Dr. Gowri Kuppaswami &<br>Dr. M Hariharan |
| 7. The Opera in South India                  | Dr. S A K Durga                           |
| 8. Ragam Tanam Pallavi                       | Dr. M B Vedavalli                         |
| 9. Archaeology of Indian Musical Instruments | Krishna Murthy. K                         |

## **VE 242 - THEORY PAPER VIII**

### **WESTERN AND HINDUSTANI MUSIC**

#### **COURSE OUTCOME**

- To illustrate the nuances of Western Music, Hindustani Music and Rabindra Sangita.
- To explain the recent trends and developments in music

#### **LEARNING OUTCOME**

After transacting the Modules, the learner will be able to;

- Notate simple melodies in staff notation.
- Identify the Hindustani concert instruments.
- Familiarize vocal Gharanas in Hindustani music with special reference to Khayal Gharanas.
- Acquire a nuanced understanding of the Time theory of Ragas.



- Identify the requirements of an ideal Concert hall.
- Explain the recent trends and development in Music.
- Gain the scientific and objective methodology of the Research of Music
- Identify the features of Rabindra Sangita

## MODULES

1. Outline knowledge of Western music – Signs and symbols used for Staff notation. Ability to notate simple melodies like Gitam.
2. Outline knowledge of the following concert instruments - Sitar, Tabla and Sahnai
3. Outline knowledge of major Khayal Gharanas in Hindustani music
4. Time theory of ragas
5. Requirements for an ideal concert hall.
6. Recent trends and development in music with reference to Concerts, Books, Journals, Music Education, Electronic media, Research, Criticism and Electrified Instruments.
7. Research Methodology
8. An outline knowledge on Rabindra Sangita.

## References:

- |   |  |
|---|--|
| 1. Elements of Western Music                                  | Prof. P Sambamoorthy                     |
| 2. Musical instruments of India                               | B Chaitanya Deva                         |
| 3. Tradition of Hindustani music -<br>A sociological Approach | Nivedita sigh                            |
| 4. An Aesthetic Study of Gharanas in Hindustani Music         | Vamanrao Deshpande                       |
| 5. Gharanas of Indian Music                                   | Sadakat Aman Khan                        |
| 6. Gleanings of Indian Music and Art-edited by                | Leela Omchery &<br>Deepti Omchery Bhalla |
| 7. Research Methodology-Methods & Techniques                  | C R Kothari                              |
| 8. Research Methodology in Music                              | Amitkumar Verma                          |
| 9. Rabindrasangeet Vichitra                                   | Santidev Ghosh                           |

**FIRST SEMESTER**  
**VE 213 - PRACTICAL PAPER I**  
**PANCHARATNAS AND SVARAJATIS**

**COURSE OUTCOME**

- Knowledge on the Pancharathnas of Tyagaraja and Svarajatis of Syama Sastri
- Acquire knowledge on the raga bhava and intricate fingering techniques in Veena

**LEARNING OUTCOME**

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

- Perform group kritis of Tyagaraja, its sahitya, bhava and prayogas of Ghana Ragas.
- Identify the contributions of Tyagaraja and Syama Sastri
- Present the Svarajatis of Syama Sastri
- Acquire the fingering techniques based on the compositions

**Module 1**

1. Pancharatnas of Tyagaraja
  - (a) Natta
  - (b) Gaula
  - (c) Arabhi
  - (d) Varali
  - (e) Sree

**Module 2**

2. Svarajatis of Syama Sastri
  - (a) Bhairavi
  - (b) Yadukula Kamboji
  - (c) Todi

## **VE 214 - PRACTICAL PAPER II**

### **GROUP KRITIS**

#### **COURSE OUTCOME**

- To familiarize groupkritis of Trinities
- To popularize the different group kritis with various types of mudras

#### **LEARNING OUTCOME**

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

- Identify the structure of groupkritis
- Explain in detail, various mudras used in the group kritis
- Perform the group kritis of Tyagaraja, Dikshitar and Syama Sastri

**Any one composition from each group.**

#### **Module 1 – Group kritis of Tyagaraja**

1. Tiruvottiyur Pancharatnam
2. Kovur Pancharatnam

#### **Module 2 – Group kritis of Muthuswami Dikshitar**

1. Navavarana kriti
2. Panchalinga stala kriti
3. Navagraha kriti

#### **Module 3 – Group kritis of Syama Sastri**

1. Navaratnamalika kriti

**SECOND SEMESTER**  
**VE 223 - PRACTICAL PAPER III**  
**COMPOSITIOS OF TRINITY**

**COURSE OUTCOME**

- To perform the compositions Trinity in various ragas and talas
- To apply chouka kala playing of kritis on Veena with intricate Gamakas and fingerings

**LEARNING OUTCOME**

The learner will be able

- To acquire adequate knowledge on trinity compositions
- To play various ragas in chouka kala on veena
- To identify various ragas handled by Trinity

Any 10 majestic kritis of Trinity in major and minor ragas include chouka kala kritis

**Module 1**

- (1) Kalyani
- (2) Vachaspati
- (3) Pantuvarali
- (4) Kiravani
- (5) Hemavati

**Module 2**

- (6) Bhairavi
- (7) Kamboji
- (8) Todi
- (9) Charukesi
- (10) Shanmukhapriya

**Module 3**

- (11) Sama
- (12) Poorvikalyani
- (13) Simhendramadhyamam
- (14) Harikamboji

- (15) Kharaharapriya

#### **Module 4**

- (16) Saveri  
(17) Madhyamavati  
(18) Begada  
(19) Hamsadhvani  
(20) Gaurimanohari

#### **Module 5**

- (21) Kapi  
(22) Kamalamanohari  
(23) Vasanta Bhairavi  
(24) Lalita  
(25) Dvijavanti  
(26) Kalyana Vasantham

### **VE 224 - PRACTICAL PAPER IV**

#### **COMPOSITIONS OF SWATI TIRUNAL**

#### **COURSE OUTCOME**

- To identify the contributions of Swati Tirunal
- Perform various musical forms composed by Swati Tirunal.
- Familiarize rare ragas used by Swati Tirunal

#### **LEARNING OUTCOME**

After transacting the modules, the student will be able to:

- Perform various musical forms and group kritis of the composer
- Acquire knowledge on several rare ragas
- Reproduce popular compositions by Swati Tirunal on Veena

#### **Module 1**

1. Navaratri Kritis
2. Navavidha Bhakti
3. Manipravala kritis

#### **Module 2**

1. Ajamilopakhyananm
2. Kuchelopakhyanam

### **Module 3**

1. Ragamalika
2. Tillana
3. Bhajan
4. Padam

### **Module 4**

Compositions in the following ragas (Any 10)

Pushpalatika, Bhooshavali, Dhanasri, Nattakurinji, Hamir Kalyani, Saidhavi, Brindavana Saranga, Hamsanandi, Kuntala varali, Yamuna Kalyani, Ritigaula, Navarasa Kannada, Chakravakam, Sahana, Mohana Kalyani, Nayaki, Kalyani, Athana, Vasanta, Suddha Saveri, Charukesi, Reavagupti, Saveri, Arabhi

## **THIRD SEMESTER**

### **VE 233 - PRACTICAL PAPER V**

#### **COMPOSITIONS OF OTHER COMPOSERS**

#### **COURSE OUTCOME**

- To identify various musical forms and compositions of composers other than Trinity
- To acquire adequate knowledge on various composers and their popular compositions
- Perform Pada varna, Daru varna and Tana varna on Veena

#### **LEARNING OUTCOME**

After transacting the modules, he learner will be able to

- Play various types of varnas on veena
- Reproduce different musical forms and compositions of several eminent composers other than Trinity
- Acquire knowledge on popular compositions by various Vaggeyakaras.

### **Module 1**

1. Padavarna or Daruvarna – 1

2. Tanavarnas(1 Adi tala and 2 Ata tala varnas)

## **Module 2**

1. Padam
2. Javali
3. Tillana

## **Module 3**

Kavadi chindu

## **Module 6**

Compositions of the following composers in the following ragas (Any 10)

- a) Pattanam Subramania Iyer
- b) Mysore Vasudevacharya
- c) Purandaradasa
- d) Papanasam Sivan
- e) Veena Kuppayyar
- f) Mutthayya Bhagavatar
- g) Narayana Tirtha
- h) Neelakanta Sivan
- i) G N Balasubramanyam
- j) Ambujam Krishna
- k) K C Kesava Pillai
- l) Gopalakrishna Bharati
- m) Annamacharya
- n) Oothukad Venkata Subbayya
- o) Tanjavur Sankra Iyer
- p) Madhurai Srinivasan

## **Ragas**

Malayamarutam, Neelambari, Mukhari, Sreeranjini, Hamsanadam, Kapi, Amritavarshini, Sindhubhairavi, Saraswati, Hindolam, Abhogi, Dhanyasi, Hamsadvani, Ranjini, Vasanta, Khamas, Revati, Bhupalam, Begada, & Nagasvaravali, Bouli, Behag, Lathangi, Shanmukhapriya, Darbari Kanada, Kanada, Karnaranjini, Gaula, Misra Peelu, Kiravani, Sankarabharanam.

**THIRD SEMESTER**  
**VE 234- PRACTICAL PAPER VI**  
**MANODHARMA SANGITA**

**COURSE OUTCOME**

- To improve and explore the manodharma (composing and structuring) ability of a student
- To perform Ragalapana, Niraval and Kalpana Svara structuring in different ragas and talas
- Improvise raga outline and create Svaras on any raga and tala

**LEARNING OUTCOME**

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

- Present the Ragalapana, Niraval and Kalpana Svara making on several compositions
- Perform the visesha prayogas used in various Major and Minor ragas
- Acquire improvisation skill

**Module 1**

1. Detailed Ragalapana of the major raga with ability to render Niraval and Kalpana Svara in the compositions already learnt in Major Ragas

Kalyani, Sankarabharanam, Todi, Kamboji, Bhairavi, Kharaharapriya, Hemavati, Dharmavati, Vachaspati, Simhendramadhyamam, Pantuvarali, Purvi Kalyani

**Module 2**

2. Ability to render Niraval and Kalpana svara on Minor raga compositions already learnt Minor ragas

Mohanam, Hamsadvani, Bilahari, Kedaram, Natta, Arabhi, Hindolam, Malayamarutam, Bahudari, Dhanyasi, Begada, Nattakurinji, Khamas, Sahana, Dwijavanti, Ritigaula, Ananda bhairavi, Kapi, Sindhubhairavi, Gambhiranatta, Kalyana vasantam.



**FOURTH SEMESTER**  
**VE 243 - PRACTICAL PAPER VII**  
**RAGAM TANAM & PALLAVI**

**COURSE OUTCOME**

- Familiarize students on the Ragam -Tanam -Pallavi playing in Veena
- Ability to expound pallavis in various talas and ragas
- Capability to expose the Pallavi with Anuloma and Prathiloma and playing it in Tisra gathi
- Acquire knowledge on Svara making in Ragamalika for different Pallavis

**LEARNING OUTCOME**

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

- Reproduce any given Pallavi on veena
- Play pallavis with Anuloma and Prathiloma and tisra gati
- Construct Kalpana Svaras and ragamalika Svaras for various pallavis

**Module 1**

1. Ragam – Tanam – Palavi : Ability to expound four kalai and two kalai pallavis with Anuloma, Prathiloma and Tisra and Kalpana svaras in Ragamalika

**Module 2**

2. Ability to grasp and render given Pallavis in Adi, Rupaka, Triputa and Jhampa talas

**VE 244 - PRACTICAL PAPER VIII**  
**CONCERT**

**COURSE OUTCOME**

- To perform a concert with accompaniments
- Differentiate the nature of compositions to be included in a concert
- Improve the student's Manodharma ability

## **LEARNING OUTCOME**

After transacting the modules the learner will be able to

- Perform for a concert with accompaniments
- Choose compositions based on its nature for a concert
- Play various musical forms on veena during a concert
- Perform Ragam, Niraval and Kalpana Svara for compositions in a concert

### **Module 1**

A mini concert, with accompaniments, of one hour duration. The item chosen must be from the prescribed syllabus in the following pattern.

1. An Ata talavarna in two degrees of speed
2. One or two compositions in any Pratinidhi or Suddha Madhyama ragas (Janaka or Janya) with brief Alapana and Kalpanasvaras
3. A Madhyamakala kriti may be played before the main item.
4. Main item of the concert comprising detailed raga alapana, Niraval and Kalpanasvara
5. One or two compositions representing the forms like Pada, Javali, Tillana, Tevaram, Tiruppugazh, Sloka in ragamalika etc.
6. Mangalam

Note: - The compositions mentioned in different practical papers should be of different composers

**VE 245**

## **DISSERTATION**

### **COURSE OUTCOME;**

- Prepare a Project

### **LEARNING OUTCOME;**

After preparing the Project, the learner will be able to

- Plan and engage in an independent and critical investigation and evaluation of a chosen topic relevant to Music.

- Systematically identify relevant theory and concepts, relate these to appropriate Methodologies and evidences, apply appropriate techniques and draw appropriate conclusions.
- Communicate research concepts and contexts clearly and effectively both in writing and orally.

## **Module**

Students are required to prepare a Project on a music related topic.

### **Specifications for the Project format:**

- The Project should have minimum 40 pages and a maximum of 60 pages.
- The Project needs to be prepared using a standard text processing Software.
- Uniformity in font sizes, fonts, spacing and margins has to be ensured.
- A4 is the recommended page size.
- Beginning with the first page of the text in the project, all pages should be numbered consecutively and consistently in Arabic numerals.
- The general text of the project should be in the font Times New Roman with text size 12 points and 1.5 spacing.
- The Project should be printed single sided.

### **Guidelines for structuring the Project:**

The following sequence for the project organization should be followed:

#### **1. Preliminaries**

- a. Title page
- b. Certificate of the Supervising Teacher
- c. Declaration of Student
- d. Acknowledgement
- e. Table of Contents
- f. List of Figures, Tables, and Illustrations (if applicable)

#### **2. Text of the Project:**

- a) Introduction (including Hypothesis, Aim of the study, Objectives, Methodology and Chapterization)
- b) The body of the project
- c) Conclusion

3. Bibliography

4. Appendices

**VE 246**

**COMPREHENSIVE VIVA**

**Viva voce based on UG and PG Syllabus**