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| **University of Kerala** | | |
| Discipline | : | BPA Veena |
| Course Code | : | UKIDSCVNA101 |
| Course Title | : | Fundamental Principles of Indian Music -1 |
| Type of Course | : | DSC1A1 |
| Semester | : | 1 |
| Academic Level | : | 100-199 |
| Total Credit | : | 4 - Theory 2, Practical 2 |
| Name & Designation of Faculty | **:** | ARYA RAJ (Guest Lecturer in Veena) |
| College | **:** | Sri Swathi Thirunal Govt College of Music, Tvpm |

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| **Qn.**  **No.** | **Module** | **Cognitive Level** | **Part in Question Paper A/B/C/D** | **Marks** | **Reference Material** | **Course Outcome (CO)** |
| 1 | 2 | Remember | A | 1 | Splendour of South Indian Music- Chelladurai | CO-2 |
| Recognize the number of Aksharakala in Chathurasra jati Rupaka Tala | | | | | | |
| 2 | 1 | Remember | A | 1 | Dakshinenthyan Sangeetham- A.K Raveendra Nath | CO-1 |
| Name the Parental raga of Malahari | | | | | | |
| 3 | 2 | Understand | A | 1 | Splendour of South Indian Music- Chelladurai | CO-2 |
| In which Tala Anudrutham is used | | | | | | |
| 4 | 2 | Understand | A | 1 | Dakshinenthyan Sangeetham- A.K Raveendra Nath | CO-2 |
| Write Two Thalas with same Aksharakala | | | | | | |
| 5 | 1 | Understand | B | 2 | South Indian Music- Prof.P Sambamoorthy | CO-1 |
| Differentiate Ahata and Anahatha Nada | | | | | | |
| 6 | 1 | Understand | B | 2 | Dakshinenthyan Sangeetham- A.K Raveendra Nath | CO-1 |
| Identify the Melakartha raga learnt as the first Raga in Carnatic Music system , and write its Swarasthanas | | | | | | |
| 7 | 2 | Apply | B | 2 | Dakshinenthyan Sangeetham- A.K Raveendra Nath | CO-2 |
| Name the Five varieties of Laghu with symbols | | | | | | |
| 8 | 2 | Apply | B | 2 | Splendour of South Indian Music- Chelladurai | CO-2 |
| Identify the Name of “U” anga , and write its reckoning method | | | | | | |
| 9.a | 1 | Apply | C | 4 | South Indian Music- Prof.P Sambamoorthy | CO-1 |
| Explain the following terms with suitable Examples   * Graha * Nyasa | | | | | | |
| 9.b | 1 | Apply | C | 4 | South Indian Music- Prof.P Sambamoorthy | CO-1 |
| Differentiate Vadi and Vivadi Swaras | | | | | | |
| 10.a | 2 | Analyze | C | 4 | Splendour of South Indian Music- Chelladurai | CO-2 |
| Analyze in brief the concept of 35 Talas in Carnatic Music | | | | | | |
| 10.b | 2 | Analyze | C | 4 | Splendour of South Indian Music- Chelladurai | CO-2 |
| Explain Shodasangas in detail | | | | | | |
| 11.a | 1 | Evaluate | C | 4 | South Indian Music- Prof.P Sambamoorthy | CO-1 |
| Evaluate the term Sruthi and briefly give a note on its importance in Indian Music | | | | | | |
| 11.b | 1 | Evaluate | C | 4 | South Indian Music- Prof.P Sambamoorthy | CO-1 |
| Develop an outline Knowledge about different Sthayis | | | | | | |
| 12.a | 2 | Create | C | 4 | South Indian Music- Prof.P Sambamoorthy | CO-2 |
| Give a detailed note on Suladi Sapta Talas with its Angas and Aksharakalas | | | | | | |
| 12.b | 2 | Create | C | 4 | South Indian Music- Prof.P Sambamoorthy | CO-2 |
| Write Chaturasra Jathi Rupaka Tala Alankara in Two degrees of Speed | | | | | | |