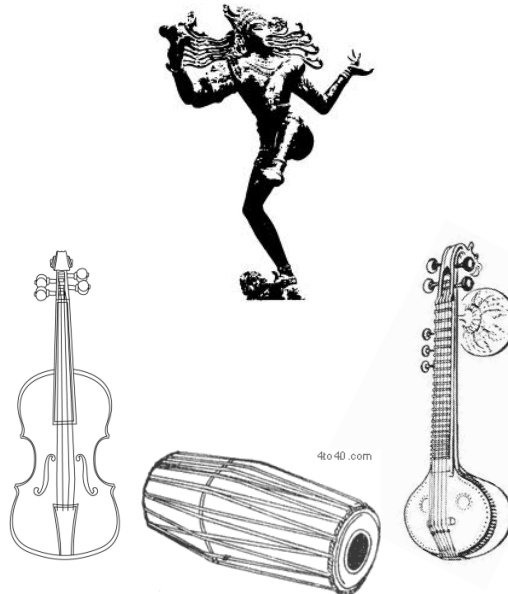


UNIVERSITY OF KERALA

**COURSE STRUCTURE AND SYLLABUS FOR
BACHELOR OF PERFORMING ARTS DEGREE (Veena)
FACULTY OF FINE ARTS**

Career related First Degree Programme
UNDER
CHOICE BASED CREDIT AND SEMESTER (CBCS) SYSTEM
2(a)
(2015 Admissions Onwards)



To be offered at
SREE SWATHITHIRUNAL COLLEGE OF MUSIC
Thiruvananthapuram

I. General Structure for the Career related First Degree Programme in Bachelor of Performing Arts (VEENA)

Sem . No	Course title	Instructional hours/week		Credit	Uty.Exam duration	Evaluation		Total credit
		P	L			Internal Exam	Uty. exam	
I	EN1111.3 Eng Lang - I		5	3	3 hours	20	80	
	SK:1111.3 Additional Language – I (Sanskrit)		5	3	3 hours	20	80	
	VE:1121 Foundation Course – I (Core) (Theory)		3	3	3 hours	20	80	16
	VE:1171 Vocational Course – I (Practical)	5		3	1hr/Cand	20	80	
	VE:1131 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	
	VE:1221 Foundation Course - II (Informatics) (Theory)		3	2	3 hours	20	80	
	VE:1241 Core Course – I (Practical)	3		3	1hr/Cand	20	80	21
	VE:1242 Core Course - II (Theory)	2		3	1hr/Cand	20	80	
	VE:1271 Vocational Course - II (Practical)	2		3	1hr/Cand	20	80	
	VE:1231 Complementary Course - II	5		4	1hr/Cand	20	80	

	(Practical) Any one of the following: Veena, Violin, Mridangam							
III	EN:1311.3 Eng Lang– III		5	3	3 hours	20	80	
	VE:1341 Core Course –III (Practical)	5		3	1hr/Cand	20	80	
	VE:1371 Vocational Course – III (Practical)	5		3	1hr/Cand	20	80	
	VE:1372 Vocational Course – IV (Theory)		5	3	3 hours	20	80	16
	VE:1331 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	
	VE:1441 Core Course – IV (Practical)	3		3	1hr/Cand	20	80	
	VE:1442 Core Course – V (Practical)	3		3	1hr/Cand	20	80	
	VE:1443 Core Course – VI (Theory)		2	4	3 hours	20	80	26
	VE:1471 Vocational Course – V (Practical)	3		3	1hr/Cand	20	80	
	VE:1472 Vocational Course – VI (Practical)	2		2	1hr/Cand	20	80	
	VE:1473 Vocational Course – VII (Theory)		2	4	3 hours	20	80	
	VE:1431 Complementary Course – IV (Practical) Any one of the	5		4	1hr/Cand	20	80	

	following: Veena, Violin, Mridangam							
V	VE:1541 Core Course – VII (Practical)	5		3	1hr/Can d	20	80	
	VE:1542 Core Course – VIII (Practical)	6		4	1hr/Can d	20	80	
	VE:1543 Core Course – IX (Practical)	6		4	1hr/Can d	20	80	
	VE:1571 Vocational Course – VIII (Theory)		5	3	3 hours	20	80	20
	VE:1572 Vocational Course – IX (Practical)	6		4	1hr/Can d	20	80	
	VE:1551 Open Course (Practical)		3	2	1hr/Can d	20	80	
						20	80	
VI	VE:1641 Core Course – IX (Practical)	3		3	1hr/Can d	20	80	
	VE:1642 Core Course – X (Practical)	3		3	1hr/Can d	20	80	
	VE:1643 Core Course – XI (THEORY)		2	3	3Hours	20	80	25
	VE:1644 Core Course – XII (Concert)		2	3	1hr/Can d	20	80	
	VE:1661 Elective (Practical)	3		2	1Hour	20	80	
	VE:1671 Vocational Course – X (Theory)	4		4	3Hours	20	80	
	VE:1672 Vocational Course – XI (Practical)	4		3	1hr/Can d	20	80	
	VE:1645 Record Book	4		4			100	

BACHELOR OF PERFORMING ARTS DEGREE (VEENA)

Scheme

As per Schedule 2(a) of the CBCS Regulations **Minimum Credits are as follows:** Core+ Vocational = 72; English + Additional Language – 18; Complementary – 16; Foundation – 5; Open/Elective – 4 Credits; Dissertation/Project – 4; Extension Activity -1

Semester-1

SYLLABUS

Code	Course Title; Type; Credits & Nature of transaction	Syllabus
EN.1111.3	Eng Lang - I	First Degree Programme in B.Com.
SK.1111.3	Additional Language – I (Sanskrit)	First Degree Programme in B.A/B.Sc.
VE.1121	Foundation Course – I (Core) Theory FUNDAMENTAL ASPECTS IN MUSIC	<ol style="list-style-type: none"> Musical Terminology and their meaning. Nada, Svara, Sruti, Vadi, Samvadi, Vivadi, Anuvadi, Sthayi, Graha, Jeeva, Nyasa, Amsa, Sapta tala, Shadanga, Shodasanga. Lakshanas of Musical forms – a) Gita – Stuti Gita & Lakshana Gita, b) Jatisvaram, c) Svarajati, d) Tana varnam, e) Pada varnam, f) Daru varnam Life sketches & Musical Contributions of Purandaradasa, Swati Tirunal, Tyagaraja, Muthuswami Dikshitar & Syama Sastri Raga lakshana in the ragas – Mayamalavagoula, Hamsadhvani, Mohanam, Sankarabharanam, Malahari, Abhogi, Kalyani. Tala System of Carnatic Music – Sapta talas, Shadangas,
VE.1171	Vocational Course – I (Practical)	<p>Basic varisas;</p> <ol style="list-style-type: none"> Saptasvara Sarali varisas Svarapallavi Tara Sthayi Varisas Janta Varisas Sapta Tala Alankaras <p>Geetam</p> <ol style="list-style-type: none"> Malahari Mohanam
VE.1131	Complementary Course – I (Practical) VOCAL	<ol style="list-style-type: none"> Saptasvaras Sarali varisas Svarapallavi Tara Sthayi Varisas Janta Varisas Sapta Tala Alankaras

SEMESTER-2

EN.1211.3	Eng Lang - II	First Degree Programme in B.Com.
SK.1211.3	Additional Language – II (Sanskrit)	First Degree Programme in B.A/B.Sc.
VE1221	Foundation Course – II (Informatics)	Introduction to Informatics: Functional knowledge of modern personal computers – basic terminologies and concepts only. Introduction to Informatics Application, Internet, E- mail, World Wide Web, Blogging, Social Networking, Healthy use of IT devices.
VE.1241	Core Course – I (Practical)	Vakra Varisas, Dhatu Varisas Geetams 1.Saveri 2. Suddha Saveri 3.Suddha Dhanyasii 4. kalyani Jatisvaram – Mohanam Sara Jati – Bilahari
VE:1242	Core Course – II (Theory) Environmental Studies	<ol style="list-style-type: none"> Multidisciplinary nature and Natural Resources & Associated Problems (Forest, Water, Mineral, Food, Energy & Land resources) Eco systems (Concept, Structure, Producers, Energy flow, Ecological succession, Food Chains, Forest eco system, Grass land eco system, Desert eco system) Biodiversity and its conservation – Genetic, species & eco system diversity – Bio diversity at global, National & local level Environmental pollution (Air pollution, Water pollution, Soil

		<p>Pollution, Noise pollution, Thermal pollution, Nuclear Hazards) – Disaster and Solid waste management</p> <p>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)</p> <p>6. Music Practise and Environment- Field visit – visit local areas to document environmental studies at grassland/hill/mountain Visit to a local polluted site- Urban/ Rural/Industrial Study of simple eco systems-Pond/River/hill slopes (field work is equal to 5 lecture hours)</p>
VE:1271	Vocational Course – II (Practical)	<p>Sapta Tala Alankara in Major & Minor Ragas</p> <ol style="list-style-type: none"> 1. Svarajati - Kamas 2. Jatisvaram – Sankarabharanam <p>Varnams in Adi Talam</p> <ol style="list-style-type: none"> 1. Mohanam 2. Hamsadvani 3. Abhogi 4. Devamanohari <p>} any Two</p>
VE.1231	Complementary Course – II (Practical) VOCAL	<p>Geetam (2) -, Mohanam and Kalyani Svarajati- Bilahari & Khamas (Any one)</p>

SEMESTER – 3

EN.1311.3	Eng Lang - III	First Degree Programme in B.A/B.Sc/B.Com.
VE.1341	Core Course – III (Practical)	<p>Ata tala Varnam - Kamboji</p> <p>Adi tala Varnam</p> <ol style="list-style-type: none"> 1. Saranga 2. Kalyani <p>Minor Compositions</p> <ol style="list-style-type: none"> 1. Nata 2. Amritavarshinii 3. Suddha Bangala 4. Hamsadvani <p>} (any Two)</p>
VE.1371	Vocational Course – III (Practical)	<p>Advanced Varnas - Adi tala</p> <ol style="list-style-type: none"> 1. Pantuvarali 2. Sri Ragam 3. Mayamalava goula 4. Natta <p>} (any Two)</p> <p>Simple Kritis in Adi, Rupaka & Chapu talas from the following Ragas</p> <ol style="list-style-type: none"> 1. Bilahari 2. Poornachandrika 3. Mohanam 4. Saraswati 5. Hamsanadam 6. Jaganmohini <p>} (any Four)</p>
VE.1372	Vocational Course – IV (Theory) Theoretical Perspectives-I	<ol style="list-style-type: none"> 1. Raga classification : Janaka, Janya, Varja, Upanga, Bhashanga, Nishadantya, Dhaivatantya & Panchamantya ragas 2. 72 Melakarta Scheme – Katapayadi formula, Bhootasankhya. 3. Principal seats of Music – Madras, Mysore, Trivandrum, Tanjore, 4. Life sketches and Musical Contributions of Kshetranjar, Narayana Teerthar, Jayadevar. 5. Raga lakshana – Chakravakam, Sri, Kanada, Bilahari, Pantuvarali & Vasanta
VE.1331	Complementary Course – III (Practical) VOCAL	<p>Adi tala varnam- Mohanam, Hamsadvani, Abhogi & Kalyani (any two) Ata tala Varnam- Kamboji & Sankarabharanam (Any one)</p>

SEMESTER - 4

EN.1411.3	Eng Lang - IV	First Degree Programme in B.Com.
VE.1441	Core Course – IV	Ata Tala Varnam - Sankarabharanam or Kanada

	(Practical)	Simple Kritis 1. Mayamalavagaula 2. Valachi 3. Nattakurinji 4. Kamavardhini 5. Arabhi 6. Chakravakam } (any Four)
VE.1442	Core Course – V (Practical)	1. Ata Tala Varnam – Reetigaula or Kalyani Major Kritis (Adi, Rupaka & Chappu Tala) (a) Kalyani (b) Saveri (c) Sankarabharanam (d) Kharaharapriya (e) Purvikalyani (f) Reetigoula (g) Vasanta } (any Four) Rendering of Brief raga alapana for the kritis Learned in Sem – 3 & 4
VE.1443	Core Course – VI (Theory) Theoretical Perspectives-II	1. Lakshanas of Musical forms - Kriti & Keertana. 2. An Outline knowledge of Kathakali Music, Ragas & Talas and instruments used in it. 3. Taladasa Praanas 4. Folk Music - Its characteristics and classifications. 5. Musical Forms used in North Indian Music – Dhrupad, Khayal, Thumri, Tappa, Tarana and Hori
VE.1471	Vocational Course – V (Practical)	Adi Tala Varnam 1. Nata 2. Darbar 3. Begada 4. Sahana 5. Suruti (Any three)
VE.1472	Vocational Course – VI (Practical)	Major Kritis (Adi 2 Kala, Chapu & Rupaka Talas) 1. Kamboji 2. Harikamboji 3. Kalyani 4. Hemavati 5. Kanada 6. Latangi 7. Gaurimanohari 8. Keeravani } any Four
VE.1473	Vocational Course – VII (Theory) Theoretical Perspectives-III	1. Life sketches and Contributions of Kerala composers – Irayimman Tampi, K. C. Kesava Pillai, Kuttikunju Tankachi, Mahakavi Kuttamatt. 2. Musical Instruments – Classification in general- construction of musical instruments. Tappura, Veena, Violin, and Mridangam. 3. Panchavadya – Sevanga and Kriyanga. 4. Study of the following Lakshana Granthas – Natya Sastra (Music Chapters), Sangita Ratnakara, Chaturdandi Prakasika and Ragavibodha. 5. Notation – Basic Knowledge of notation used in South Indian Music.
VE.1431	Complementary Course – IV (Practical) VOCAL	Minor Kritis 1. Poornachandrika 2. Hamsanadam 3. Suddha Dhanyasi 4. Kuntalavarali } Any two

SEMESTER 5

VE.1541	Core Course – VII (Practical)	Ata Tala Varnam – Bhairavi 1. Padam 2. Javali 3. Tillana 4. Tirupugazh 5. Bhajans } Any Three
VE.1542	Core Course – VIII (Practical)	Major Compositions- Rendering of Brief Raga Alapana for the Kritis learnt. Rendering of the Kalpana Svara for the Kritis learnt Janaka and janya Ragas
VE.1543	Core Course – IX (Practical)	1. Methodology of Tana 2. Playing Tana in Major Ragas

		<ol style="list-style-type: none"> 3. Tana playing in Ghana ragas 4. Playing a specific kriti in a particular theme with ragam ,tanam and kalpanasvaram
VE.1571	Vocational Course – VIII (Theory) Theoretical Perspectives-IV	<ol style="list-style-type: none"> 1. Lakshana of Musical Forms : Ragamalika, Padam, Javali, Tillana 2. Modal Shift of Tonic – Its Applications and Murchanakaraka melas 3. Gamakas: Dasavidha Gamakas 4. Ragalakshana: Nata, Harikamboji, Kharaharapriya, Hindolam & Shanmukhapriya 5. Life sketches and Musical Contributions of Neelakanta Sivan, T. Lakshmanan Pillai and Dr. Muthayya Bhagavatar.
VE.1572	Vocational Course – IX (Practical)	<p>Group Kritis</p> <ol style="list-style-type: none"> 1. Navaratri Kriti of Maharaja Swati Tirunal – I 2. Pancharatnam of Saint Tyagaraja – i (Arabhi) 3. Panchalinga Sthala Kriti – I
VE.1551	Open Course (Practical)	<p>Basic lessons</p> <ol style="list-style-type: none"> 1. Sapta Svaras 2. Saralivarisas 3. Madhyasthayi Varisas <p>Basic knowledge of Veena & Tuning of Veena</p>

SEMESTER 6

VE.1641	Core Course – IX (Practical)	<p>Group Kritis</p> <ol style="list-style-type: none"> 1. Navagraha Kriti of Muthuswami Dikshitar – I 2. Navarntna Malika of Syama Sastri – I 3. Navavidha Bhakthi of Maharaja Swati Tirunal – I 4. Pancharatna Kriti of Saint Tyagaraja - I (Nata) 5. Ragamalika of Maharaja Swati Tirunal - I
VE.1642	Core Course – X (Practical)	<p>Major & Minor Compositions</p> <p>In adi Tala (2 Kala), Misra Chapu, Khanda Chapu in the following ragas Shanmukhapriya, Malayamarutam, Charukesi, Nagasvaravali, Bhairavi, Madyamavati, Abhogi, Abheri, Simhendramadhyamam, Sahana</p>
VE.1643	Core Course – XI (Theory) Music & Science and Technology:	<p>Physics of Music – production and transmission of sound – sound as waves, pitch, intensity, timbre, resonance, laws of vibration of strings, harmonic motion.</p> <ol style="list-style-type: none"> 2. Digital Music: Concept of digital storage of Music – MP3, WAV file formats, effect of compression, MDI instruments. 3. Basic principles of Acoustics. 4. Introduction to sound recording and editing using free software’s such as Audacity, Cool Edit, Audition etc.
VE.1644	Core Course – XII (Concert)	A mini concert for duration of 30 minutes with accompaniments.
VE.1661	Elective (Concert)	<p>Note svara in Sankarabharanam } Any one</p> <p>Note svara in Mohanam }</p>
VE.1671	Vocational Course – XI (Theory) Theoretical Perspectives-V	<ol style="list-style-type: none"> 1. 22 Srutis and their applications in various ragas 2. Manodharma Sangeeta – Its divisions, Raga Alapana, Niraval, Kalpana Svaram, & Ragam- Tanam- Pallavi. 3. Sopana Sangeeta – Its distinctive features and characteristics. 4. Ability to reproduce in notation of musical compositions in the following ragas: 1. Todi,, 2. Mayamalavagoula, 4. Kalyani, 6. Madhyamavati, 7. Kharaharapriya, 8, Mohanam.
VE.1672	Vocational Course – XII (Practical)	Rendering of a simple Ragam- Tanam -Pallavi in three Degree of Speed with Trisam, Niraval & Kalpana Svaram
VE.1645	Record	Students are required to Notate the compositions, they learned, in the Record book

References:

- A. K. Raveendranath, Dakshinendyan Sangeetham, Culture Dept, Govt of Kerala
 S. Venkita subramonya Iyer, Sangeetha sashtra praveshika.
 P. Sambamoorthy, History of Indian Music

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 L Muthaiah Bhagavathar, Sangeetha Kalpadrumam
 Chelladurai, Splendour of South Indian Music
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 S Janakiraman, Ragas in Indian Music.
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 Carnatic Music Composers
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 Bhagyalakshmi S, Ragas in Indian Music
 Sunil V T, Sangita Nighantu
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 Gopalakrishna TV, Mridangam - The King of Percussions
 R Krishna Murthy, Laya Vinaasam Vol – 1 & 2
 Guruvayur Dorai, Mridanga Nada Manjari

Additional References (Books and Web Resources)

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 R Rangaramanuja Ayyangar: History of South Indian (Karnatic) Music, Madras 1972
 P Sambamoorthy History of Indian Music (South Indian), Madras, 1963.
 T V Subba Rao Studies in Indian Music, 1957
 B C Deva An Introduction to Indian Music, Delhi, 1973.
 P Shungunny Menon. I “The History of Travancore from earliest Times”, Madras, 1878
 T. Lakshmana Pillai, Travancore Music and Musicians, “Essays”, Trivandrum, 1918
 Kizhakkemadom Govindan Nair & B. Pushpa, “Charithrathile Edukal (988-1022),
 Trivandrum, 1992.
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 C R Day, The Music and Musical Instruments of Southern India and Deccan, London 1891.
 R P Raja, New Light on Swathi Thirunal, INDIS, 2006
 Achuthsankar S Nair, Computer Parichayavum Prayogavym, Bhasha Institute, Govt of
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