



UNIVERSITY OF CALICUT

Abstract

General & Academic - Faculty of Fine Arts - Scheme and Syllabus of BA Violin Programme as per CBCSS UG Regulation 2019-Incorporating Outcome Based Education- Implemented w.e.f 2020 Admission onwards - Subject to ratification by Academic Council -Orders Issued.

G & A - IV - B

U.O.No. 5793/2021/Admn

Dated, Calicut University.P.O, 31.05.2021

*Read:-*1.U.O.No. 11039/2019/Admn Dated, 21.08.2019

2.Minutes of the meeting of the Board of Studies in Music(SB) held on 12/05/2021(item No 3)

3.Minutes of the Faculty of Fine Arts held on 24/05/2021(Item No 5)

4.Orders of Vice Chancellor dtd 29/05/2021

ORDER

1. The Scheme and Syllabus of BA Violin Programme in accordance with CBCSS UG Regulations 2019, w.e.f 2019 admission onwards has been implemented in the University vide paper read as (1) above.
2. The meeting of the Board of Studies in Music(SB) held on 12/05/2021, vide paper read (2) above, has resolved to approve Outcome Based Education (OBE) in the existing syllabus of BA Violin Programme, under CBCSS UG Regulations 2019, w.e.f 2020 admission onwards, after correcting the code of the complementary courses.
3. The Faculty of fine Arts , vide paper read (3) above, has approved the minutes of the meeting of the Board of Studies in Music(SB) held on 12/05/2021.
4. Considering the urgency in implementation of the syllabus, sanction has been accorded by the Vice Chancellor on 29.05.2021 to implement Outcome Based Education in the existing syllabus of BA Violin Programme (CBCSS UG 2019), with effect from 2020 Admission onwards, subject to ratification by the Academic Council.
5. The Scheme and Syllabus of BA Violin Programme in accordance with CBCSS UG Regulations 2019 , incorporating Outcome Based Education (OBE) in the existing syllabus, after correcting course code of the complementary courses, without changing the content, is therefore implemented in the University with effect from 2020 Admission onwards, subject to ratification by the Academic Council .
6. Orders are issued accordingly (syllabus appended).

Ajitha P.P

Joint Registrar

To

1. Chairperson,Board of Studies in Music 2. The Principals of all Affiliated Colleges
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Section Officer

B.A. VIOLIN PROGRAMME (CBCSS -UG)

(with effect from 2020 admission onwards)

**CHOICE BASED CREDIT SEMESTER
SYSTEM(CBCSS)**

(Core, Complementary & Open Courses)

UNIVERSITY OF CALICUT

PROGRAMME SPECIFIC OUTCOMES

On successful completion of this programme a learner will be able to:

1. PSO 1: Learn the basic musical concepts of Classical Music through practical training
2. PSO 2: To understand the basic concepts and Phenomena of Musical history.
3. PSO 3: Analyse and impart training to develop the required skills for being a musician.
4. PSO 4: Analyze and understand the various concepts related to Tala and Laya, and various other facts about the varieties of Talas.
5. PSO 5: To understand the finer nuances in Music such as Sruti, and the different combinations of swaras.
6. PSO 6 : Explore the colourful history of Music through Historical and philosophical research areas.
7. PSO 7: To analyse the various facts and Rasas portrayed in different Ragas.
8. PSO 8: To develop analytical skills and explore the possibilities of the Practical aspects of music and its applications.
9. PSO 9: To develop advanced skills in Music required for a career in Music.
10. PSO10: To understand the intricacies and finer nuances of different ragas,
11. PSO11: Explore the possibilities in Instrumental Music.
12. PSO12:Appreciating and perfecting the skills requires for musical performances.
13. PSO13: To understand and analyse the literary and musical beauties in various compositions.
14. PSO 14: Explore the possibilities of Creative music and its various branches.
15. PSO 15: Engage in musical creativity such as Composing.
16. PSO 16: Impart experience in the teaching of Music
17. PSO 17: Summarize the contribution of different Vaggeyakaras to Music.
18. PSO 18: Exploring the possibilities of Digital music.
19. PSO 19: Prepare Research papers in different areas of Music.
20. PSO 20: Impart experience in the teaching of Music.

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NAMES OF COURSES & CODES

| SL NO | COURSE | COURSE CODE |
|-------|--|-------------|
| 1. | ENGLISH & SECOND LANGUAGES (COMMON COURSES) | A |
| 2. | CORE COURSES | B |
| 3. | COMPLEMENTARY COURSES | C |
| 4. | OPEN COURSES | D |
| 5. | AUDIT COURSES | E |

UNIVERSITY OF CALICUT

B. A. VIOLIN PROGRAMME
COURSE DETAILS

| Sem | Course Title | Hrs/Week | Credit | Exam Hrs | Total Credit | External | Internal | Total Marks |
|--|--|------------|---------------|----------------------------|--------------|-----------|-----------|-------------|
| I | Common English Course – 1 | | | | 20 | | | |
| | Common English Course – 2 | | | | | | | |
| | Additional Language Course 1 | | | | | | | |
| | Core Course – 1 (Practical) | 6 | 5 | 2.5 | | 80 | 20 | 100 |
| | 1 st Complementary – 1 (Theory) | 6 | 4 | 2.5 | | 80 | 20 | 100 |
| | Audit Course – 1 (Theory) | - | 4 | - | | - | - | - |
| II | Common English Course – 3 | | | | 19 | | | |
| | Common English Course – 4 | | | | | | | |
| | Additional Language Course 2 | | | | | | | |
| | Core Course – 2 (Practical) | 6 | 4 | 2.5 | | 80 | 20 | 100 |
| | 2 nd Complementary – 1 (Instrumental) | 6 | 4 | 2.5 | | 80 | 20 | 100 |
| | Audit Course – 2 (Theory) | - | 4 | - | | - | - | - |
| III | Common English Course – 5 | | | | 21 | | | |
| | Additional Language Course 3 | | | | | | | |
| | Core Course – 3 (Theory) | 4 | 4 | 2.5 | | 80 | 20 | 100 |
| | Core Course – 4 (Practical) | 5 | 4 | 2.5 | | 80 | 20 | 100 |
| | 2 nd Complementary – 2 (Instrumental) | 6 | 4 | 2.5 | | 80 | 20 | 100 |
| | Audit Course – 3 (Theory) | - | 4 | - | | - | - | - |
| IV | Common English Course – 6 | | | | 19 | | | |
| | Additional Language Course 4 | | | | | | | |
| | Core Course – 5 (Theory) | 4 | 4 | 2.5 | | 80 | 20 | 100 |
| | Core Course – 6 (Practical) | 5 | 4 | 2.5 | | 80 | 20 | 100 |
| | 1 st Complementary – 2 (Theory) | 6 | 4 | 2.5 | | 80 | 20 | 100 |
| | Audit Course – 4 (Theory) | - | 4 | - | | - | - | - |
| V | Core Course – 7 (Theory) | 3 | 3 | 2.5 | 21 | 80 | 20 | 100 |
| | Core Course – 8 (Theory) | 3 | 3 | 2.5 | | 80 | 20 | 100 |
| | Core Course – 9 (Practical) | 5 | 4 | 2.5 | | 80 | 20 | 100 |
| | Core Course – 10 (Practical) | 6 | 4 | 2.5 | | 80 | 20 | 100 |
| | Core Course – 11 (Practical) | 5 | 4 | 2.5 | | 80 | 20 | 100 |
| | Open Course | 3 | 3 | 2.0 | | 60 | 15 | 75 |
| VI | Core Course – 12 (Theory) | 4 | 3 | 2.0 | 20 | 60 | 15 | 75 |
| | Core Course – 13 (Practical) | 6 | 5 | 2.5 | | 80 | 20 | 100 |
| | Core Course – 14 (Practical) | 6 | 5 | 2.5 | | 80 | 20 | 100 |
| | Core Course – 15 (Practical) | 6 | 5 | 2.5 | | 80 | 20 | 100 |
| | Course Work/ Project Work – 2 | 3 | 2 | - | | 80 | 20 | 100 |
| Total | | 150 | 120 | | 120 | | | |
| | | | Course | Credits | | | | |
| TOTAL COMMON COURSES (22+16) | | | 10 | 38 | | | | |
| TOTAL CORE COURSE (10Pr. + 5Th.) | | | 15 | 44+17= 61 | | | | |
| TOTAL COMPLIMENTARY COURSES(2Pr. +2TH) | | | 4 | 16 | | | | |
| TOTAL OPEN COURSES | | | 1 | 3 | | | | |
| TOTAL COURSE WORK/ PROJECT WORK | | | 1 | 2 | | | | |
| TOTAL | | | 31 | 120 | | | | |

UNIVERSITY OF CALICUT
SCHEME OF EXAMINATION AND CREDIT DISTRIBUTION
B.A. VIOLIN PROGRAMME
CBCSS UG - 2020 ONWARDS

SEMESTER - I

| SI No | Course Code | Course Title | Course Type | Credits | Marks | |
|-------|----------------------|------------------------|--|---------|----------|----------|
| | | | | | Internal | External |
| 1. | MVI1B01 | Fundamental lessons -I | Core Course – I (Practical-I) | 5 | 20% | 80% |
| 2. | <i>Complementary</i> | | <i>Ist Complementary -I - (Theory)</i> | 4 | 20% | 80% |
| 3. | AUD1E01 | Environmental Studies | Audit Course -1 | 4 | - | - |

SEMESTER – II

| SI No | Course Code | Course Title | Course Type | Credits | Marks | |
|-------|----------------------|--------------------------|---|---------|----------|----------|
| | | | | | Internal | External |
| 1. | MVI2B02 | Fundamental Lessons - II | Core Course – II (Practical-II) | 4 | 20% | 80% |
| 2. | <i>Complementary</i> | | <i>IInd Complementary I - (practical)</i> | 4 | 20% | 80% |
| 3. | AUD2E02 | Disaster Management | Audit Course -2 | 4 | - | - |

SEMESTER – III

| SI No | Course Code | Course Title | Course Type | Credits | Marks | |
|-------|----------------------|---|--|---------|----------|----------|
| | | | | | Internal | External |
| 1. | MVI3B03 | Musicology - I | Core Course – III (Theory) | 4 | 20% | 80% |
| 2. | MVI3B04 | Varnams & Kritis -I | Core Course – IV (Practical-III) | 4 | 20% | 80% |
| 3. | <i>Complementary</i> | | <i>IInd Complementary II - (practical)</i> | 4 | 20% | 80% |
| 4. | AUD3E03 | Human Rights/Intellectual Property Rights/Consumer Protection | Audit Course -3 | 4 | - | - |

UNIVERSITY OF CALICUT
SCHEME OF EXAMINATION & CREDIT DISTRIBUTION
B.A. VIOLIN PROGRAMME - CBCSS UG 2020 ONWARDS

SEMESTER - IV

| Sl No | Course Code | Course Title | Course Type | Credits | Marks | |
|-------|----------------------|--------------------------------|---------------------------------------|---------|----------|----------|
| | | | | | Internal | External |
| 1. | MVI4B05 | Musicology - II | Core Course – V (Theory) | 4 | 20% | 80% |
| 2. | MVI4B06 | Varnams and simple Kritis | Core Course – VI (Practical-IV) | 4 | 20% | 80% |
| 3. | <i>Complementary</i> | | <i>I Complementary –II - (Theory)</i> | 4 | 20% | 80% |
| 4. | AUD4E04 | Gender Studies/ Gerontology | Audit Course - 4 | 4 | - | - |

SEMESTER – V

| Sl No | Course Code | Course Title | Course Type | Credits | Marks | |
|-------|-------------|--|----------------------------------|---------|----------|----------|
| | | | | | Internal | External |
| 1. | MVI5B07 | Musicology – III Historical perspective in Violin playing | Core Course – VII -(Theory) | 3 | 20% | 80% |
| 2. | MVI5B08 | Musicology -IV | Core Course – VIII -(Theory) | 3 | 20% | 80% |
| 3. | MVI5B09 | Varnams & Kritis - II | Core Course – IX (Practical - V) | 4 | 20% | 80% |
| 4. | MVI5B10 | Varnams & Kritis - III | Core Course - X (Practical - VI) | 4 | 20% | 80% |
| 5. | MVI5B11 | Kritis | Core Course - XI (Practical VII) | 4 | 20% | 80% |
| 6. | | Open Course to be selected from any other Programme | | 3 | | |

SEMESTER – VI

| Sl No | Course Code | Course Title | Course Type | Credits | Marks | |
|-------|-------------|----------------|-------------------|---------|----------|----------|
| | | | | | Internal | External |
| 1. | MVI6B12 | Musicology - V | Core Course – XII | 3 | 20% | 80% |

| | | | (Theory) | | | |
|----|---------|-----------------------------------|-------------------------------------|---|-----|-----|
| 2. | MVI6B13 | Group kritis and Tukdas | Core Course – XIII (Practical VIII) | 5 | 20% | 80% |
| 3. | MVI6B14 | Ragam, Niraval and Kalpana Swaram | Core Course - XIV (Practical - IX) | 5 | 20% | 80% |
| 4. | MVI6B15 | Kacheri - Concert Paper | Core Course - XV (Practical X) | 5 | 20% | 80% |
| 5. | MVI6B16 | Course work Project-I | Record | 2 | 20% | 80% |

DETAILS OF CORE COURSES

| SI No | Code | Title | Hrs/ Week | Credit | Sem |
|-------|---------|--|--------------|--------|-----|
| 1. | MVI1B01 | Fundamental Lessons - I | 6 | 5 | 1 |
| 2. | MVI2B02 | Fundamental Lessons - II | 6 | 4 | 2 |
| 3. | MVI3B03 | Musicology – I | 4 | 4 | 3 |
| 4. | MVI3B04 | Varnams & Kritis – I | 5 | 4 | 3 |
| 5. | MVI4B05 | Musicology – II | 4 | 4 | 4 |
| 6. | MVI4B06 | Varnams & Simple Kritis | 5 | 4 | 4 |
| 7. | MVI5B07 | Musicology – III Historical Perspective in Violin Playing | 3 | 3 | 5 |
| 8. | MVI5B08 | Musicology -IV | 3 | 3 | 5 |
| 9. | MVI5B09 | Varnams and Kritis – II | 5 | 4 | 5 |

| | | | | | |
|--------------|---------|-----------------------------------|-----------|-----------|---|
| 10. | MVI5B10 | Varnams and Kritis- III | 6 | 4 | 5 |
| 11. | MVI5B11 | Kritis | 5 | 4 | 5 |
| 12. | MVI6B12 | Musicology – V | 4 | 3 | 6 |
| 13. | MVI6B13 | Group Kritis and Tukdas | 6 | 5 | 6 |
| 14. | MVI6B14 | Ragam, Niraval and Kalpana Swaram | 6 | 5 | 6 |
| 15. | MVI6B15 | Kacheri -Concert Paper | 6 | 5 | 6 |
| 16. | MVI6B16 | Project (Record) | 3 | 2 | 6 |
| Total | | | 77 | 63 | |

DETAILS OF COMPLEMENTARY COURSES

Complementary Courses enable the student to enrich their skills by learning ancillary subjects within the subject and helps the student to broaden their vision. The Complementary Courses are of two types Type I & Type - II respectively and Colleges have the freedom to choose either Type - I or Type - II.

The BOS of Music have decided to take up Type - I ie Complimentary I (Theory) in the I & IV Semester &Complimentary II (Veena Instrumental) in the II& III Semesters

As Music is a practical oriented subject and the IInd Complimentary being Instrumental Veena, it requires more time on the part of the student to practice and develop the skill of performance in Veena.

Complementary - I – Theory

Complementary – II – Practical

| SI No | Code | Title | Hrs/ Week | Credit | Sem |
|--|---------|------------------------------|--------------|--------|----------|
| Type - I | | | | | |
| Complementary - I - Theory | | | | | |
| 1. | MVI1C01 | Fundamentals of Music | 6 | 4 | 1 |
| 2. | MVI4C04 | History of Music | 6 | 4 | 4 |
| Type - II | | | | | |
| Complementary – II – Practical | | | | | |
| <i>(B.A. Violin Main students who opted Music (Vocal) as 2nd Complementary)</i> | | | | | |
| 3. | MUS2C02 | Preliminary Exercises | 6 | 4 | 2 |
| 4. | MUS3C03 | Varnams and Kritis | 6 | 4 | 3 |

DETAILS OF OPEN COURSES

Open Courses enables any Undergraduate student to take any Course of his/her choice from other disciplines in the same institution. The content in the Open Course is designed in such a way so that a student from another programme learns the rudiments of Music and it helps the student to bring out the aesthetic and creative skills. The Open Course has 3 Credits and occurs in the V Semester. The Open Courses offered in Music for other Programme students are as follows:

| SI No | Code | Title | Course type | Hrs/Week | Credit | Sem |
|-------|---------|-----------------------------------|-------------|----------|--------|-----|
| 1. | MVI5D01 | Basic Knowledge in Violin Playing | Practical | 3 | 3 | 5 |
| 2. | MVI5D02 | Fundamental Lessons in Violin | Practical | 3 | 3 | 5 |
| 3. | MVI5D03 | Basic techniques in | Practical | 3 | 3 | 5 |

| | | | | | | |
|--|--|--------|--|--|--|--|
| | | Violin | | | | |
|--|--|--------|--|--|--|--|

DETAILS OF AUDIT COURSES

| SI No | CODE | TITLE | CREDIT | SEMESTER |
|-------|---------|---|--------|--------------------------|
| 1. | AUD1E01 | Environment Studies | 4 | 1 st Semester |
| 2. | AUD2E02 | Disaster Management | 4 | 2 nd Semester |
| 3. | AUD3E03 | Human Rights/Intellectual Property Rights/Consumer Protection | 4 | 3 rd Semester |
| 4. | AUD4E04 | Gender Studies/ Gerontology | 4 | 4 th Semester |

(The Audit courses are to be done Self Study by students)

EVALUATION & GRADING

Evaluation (both Internal and External) is carried out using Mark system. The Grade on the basis of total internal and external marks will be indicated for each course, each semester and for the entire programme. Indirect Grading System in 10 -point scale is as below:

| Percentage of Marks (Both Internal & External Together) | Grade | Interpretation | Grade point Average | Range of Grade points | Class |
|---|-------|----------------|---------------------|-----------------------|------------------------------|
| 95 and above | O | Outstanding | 10 | 9.5 - 10 | First class with Distinction |
| 85 to below 95 | A+ | Excellent | 9 | 8.5-9.49 | |
| 75 to below 85 | A | Very good | 8 | 7.5 – 8.49 | |
| 65 to below 75 | B+ | Good | 7 | 6.5 – 7.49 | First class |
| 55 to below 65 | B | Satisfactory | 6 | 5.5 – 6.49 | |
| 45 to below 55 | C | Average | 5 | 4.5 – 5.49 | Second class |
| 35 to below 45 | P | Pass | 4 | 3.5 – 4.49 | Third class |

| | | | | | |
|-----------------|----------|----------------|----------|----------|-------------|
| Below 35 | F | Failure | 0 | 0 | Fail |
|-----------------|----------|----------------|----------|----------|-------------|

The evaluation scheme for each course shall contain two parts :

1. Internal Assessment
2. External Evaluation.

20% weight shall be given to the internal assessment. The remaining 80% weight shall be for the external evaluation.

Internal Assessment Framework

Continuous Internal assessment is done based on the following components.

| Item | Marks/20 | Marks/15 |
|---|-----------------|-----------------|
| Test Paper(s) | 8 | 6 |
| Assignments | 4 | 3 |
| Seminar/Presentation | 4 | 3 |
| Classroom participation based on attendance | 4 | 3 |
| Total | 20 | 15 |

Continuous Internal assessment for Theory papers:

Students are expected to do a Seminar presentation on a given topic from the subjects covered for each Semester. They are also required to submit assignments on given topics from the subjects covered for in each Semester. Written Exams maybe conducted to evaluate the students and their classroom participation is also vitally essential.

Continuous Evaluation for Practical Papers:

Music being a Practical oriented subject, students are expected to perform the lessons learnt in each Semester. Oral tests may be conducted for Practicals by the faculty based on the modules learnt in order to evaluate the capability and skill of students. The classroom participation of students is vitally essential and may be given due importance.

Split up of Marks for Test Paper

| Range of Marks in Test Paper | Out of 8 (Maximum Internal marks is 20) | Out of 6 (Maximum Internal marks is 15) |
|-------------------------------------|--|--|
| Less than 35% | 1 | 1 |
| 35% -45% | 2 | 2 |

| | | |
|-----------|---|---|
| 45% - 55% | 3 | 3 |
| 55% – 65% | 4 | 4 |
| 65% - 85% | 6 | 5 |
| 85%-100% | 8 | 6 |

Split up of Marks for Classroom Participation

| Range of Marks in Test paper | Out of 4 (Maximum Internal marks is 20) | Out of 3 (Maximum Internal Marks is 15) |
|-------------------------------------|--|--|
| 50%<CRP<75% | 1 | 1 |
| 75%<CRP<85% | 2 | 2 |
| 85% and above | 4 | 3 |

External Assessment Framework

External Evaluation carries 80% marks. All question papers shall be set by the University. The external question papers may be of uniform pattern with 80/60 marks. The courses with **4/5 credits** will have an external examination of **2.5 hours duration with 80 marks**. The courses with **2/3 credits** will have an external **examination of 2 hours duration**. The external examination of theory course will be conducted by the University. The External examination in Practical courses shall be conducted by two examiners – one **Internal** and one **External**, the latter appointed by the University.

An aggregate of **P** grade (after External and Internal put together is required in each course for a pass and also for awarding a degree. A student who failed to secure a minimum grade for a pass in a course is permitted to write the examination along with the next batch.

PATTERN OF QUESTION PAPER - SCHEME OF EXAMINATION

The External QP with **80** Marks and Internal examination is of 20 Marks. Duration of each External examination is 2.5Hrs. The pattern of External Examination is as given below. The students can answer all the Questions in Sections A&B. But there shall be Ceiling in each section.

Section A

Short Answer type carries 2 Marks each -15 questions

Ceiling – 25

Section B

Paragraph/ Problem type carries 5 Marks each – 8 questions

Ceiling – 35

Section C

Essay type carries 10 Marks (2 out of 4) 2x10= 20

The External QP with **60** Marks and Internal examination is of 15 Marks. Duration of each External examination is 2 Hrs. The pattern of External Examination is as given below. The students can answer all the Questions in Sections A&B. But there shall be Ceiling in each section.

Section A

Short Answer type carries 2 Marks each -12 questions Ceiling – 20

Section B

Paragraph/ Problem type carries 5 Marks each – 7 questions Ceiling – 30

Section C

Essay type carries 10 Marks (1 out of 2) 1x10= 10

To Question setters:

- Questions should be assessing both lower order and higher order skills of students.
- Enough weightage should be given to questions to assess application and analytical skills of learners in various aspects.
- Questions pertaining to the subject can be direct/indirect.
- Notation of a Geetham, is compulsory in the three Theory papers - Musicology- I, Adi tala Varnam in Musicology II, & Kriti in Musicology III.

PROJECT

Every student of a UG degree programme shall have to work on a project of 2 credits under the supervision of a faculty member. Each student shall submit a Notation record in which the student must write the prescribed items as designed by the BOS. The preparation for this record shall begin by the end of the V Semester and the Notation Record shall be submitted by each student at the end of the VI Semester. There shall be Internal and External valuation for the Record.

GUIDELINES FOR EVALUATION OF PROJECT/RECORD

- ❖ Evaluation of the Project/Record shall be done under the Mark system. The evaluation of the Record shall be done along with the Practical Examinations.
- ❖ The Evaluation of the Project/Record is to be done in two stages:

- a) **Internal Assessment**- A Supervising Teacher shall assess the Project and award Internal Marks.
- Internal Assessment should be completed 2 weeks before the last working day of the VI Semester.
 - Internal Assessment Marks should be published in the Department
- b) **External Evaluation** (External Examiner appointed by the University)
- c) Grade for the Project will be awarded to students combining the Internal and External Marks.
- d) External Examiners will be appointed by the University from the List of VI Sem Board of Examiners in consultation with the Chairperson of the Board.
- e) In particular cases of blind & infirm candidates the BOS may specially design the mode of Submission as per the students ability.

Internal and External Assessment Framework for Project/ Record

The Project should be assessed with the following components and Criteria:

| SI No | Internal (20% of Total) | Total Marks | External (80% of Total) | Total Marks |
|--------------|---|--------------------|--|--------------------|
| 1. | Presentation Skills & Neatness | 5 | Presentation Skills & Neatness | 10 |
| 2. | Clarity in representing symbols in Notation | 10 | Clarity in representing symbols Notation | 70 |
| 3. | Punctuality in submission | 5 | Notation of all 15 Compositions | |
| Total | | 20 | Total | 80 |

Split up of Marks for Project/Record for External Evaluation for B.A.Violin

| SI No | Name of Item | Number | Mark allotted | Total |
|--------------|---------------------|---------------|----------------------|--------------|
| 1. | Geetham | 2 | 4x2 | 8 |

| | | | | |
|-----|---|-----------|-----|-----------|
| 2. | Jathiswaram | 1 | 1x4 | 4 |
| 3. | Swarajathi | 1 | 1x4 | 4 |
| 4. | Adi Tala varnam | 4 | 4x4 | 16 |
| 5. | Ata Tala Varnam | 2 | 2x8 | 16 |
| 6. | Kriti -Adi tala (1 Kala) | 1 | 1x4 | 4 |
| 7. | Kriti – Rupaka Tala | 1 | 1x4 | 4 |
| 8. | Kriti – Misra Chappu | 1 | 1x4 | 4 |
| 9. | Kriti – Adi Tala (2 Kala) | 1 | 1x4 | 4 |
| 10. | Notation of a Pallavi in Anulomam, Pratilomam & Tisram | 1 | 1x6 | 6 |
| | Total of 15 compositions | 15 | | 70 |
| | Neatness & Presentation Skills in the Record | | | 10 |
| | Total Marks | | | 80 |

PASS CONDITIONS

- Students may start the Record work by the end of the V Semester and the Record may be submitted at the end of the VI Semester.
- No marks shall be awarded to a candidate if he/she fails to submit the Record for External evaluation.
- The student should get a minimum Pass Grade in aggregate of External and Internal.
- There shall be no improvement chance for the Marks obtained in the Record.
- In the extent of the student failing to obtain a minimum of Pass Grade the Record may be redone and a new Internal mark may be submitted by the parent Department & the student may be asked to submit the record along with the subsequent batch.

COURSE OBJECTIVES:

- The B.A. Violin Programme is designed in such a way as is suitable for a student of Music to learn the rudiments of Music in both the Practical and Theoretical aspects.

- The basic lessons of Music helps the student to attain mastery in the vital factors such as Sruthi, Raga, Tala.
- With each advancing Semester, the student is introduced to subtle nuances of music which helps the student to develop Manodharma Sangeetham.
- The II Complementary Violin Practicals helps the student to develop Swarajnanam which is a key factor in music.
- The various branches of Manodharma Sangitha or creative music which is essential is being given prominence in the VI Semester and this enables the student to bring out the creative and aesthetic skills.
- The Practical papers and the oral tests at the end of each semester enables the students to emerge themselves as persons with great musical skills which will help them to become skilled artists in Instrumental music.

B. A. VIOLIN PROGRAMME SYLLABUS

(2020- ADMISSIONS ONWARDS)

SEMESTER - I

PRACTICAL – I, CORE COURSE – I

COURSE CODE: MVI1B01

FUNDAMENTAL LESSONS– I

| Code | Hours/week | Credit | Semester |
|---------|------------|--------|----------|
| MVI1B01 | 6 | 5 | 1 |

Course Outcome:

- To learn the basics of Violin playing
- To know more about the Sitting Postures, Bowing Techniques etc.
- To develop the skill to play Varishas in Violin

I. Introducing the Instrument

1. Sitting Postures

2. Bowing Techniques

II. Preliminary Lessons - 1

- a. Sarali varisas in Mayamalavagoula - any ten
- b. Janta varisas – any five
- c. Dhattu varisas – any two
- d. Saptha Thala Alankaras in Three degrees of speed.
- e. Chathushkala varisas.
- f. Thriswara Prastharam.
- g. Manthra sthayi, Madhyasthayi and Tharasthayi varisas

III. Preliminary Lessons - 2

1. Geetham in the ragas Malahari, Mohanam & Saveri
2. Nottuswara Kritis of Muthuswamy Dikshitar– any 3

Books for Study & reference:

- a. Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum
- b. Sangeetha Saasthra Praveshika (Malayalam) – Dr.Venkita Subramanya Iyer – State Institute of Languages -Thiruvananthapuram

1st COMPLEMENTARY – I (Theory)

COURSE CODE: MVI1C01

FUNDAMENTALS OF MUSIC

| Code | Hours/week | Credit | Semester |
|-------------|-------------------|---------------|-----------------|
| MVI1C01 | 6 | 4 | 1 |

Course Outcome:

- To learn the basic theoretical aspects of music
- To understand the various technical terms in music & musical instruments.
- To understand the Ragalakshana, basic Talas, importance of Sruthi,& Laya.
- To develop the skill to understand the different swaras & ragas

Module – I - Music & its importance

- a. Place of music in life
- b. Distinctive features of Indian Music

Module – II - Major & Minor seats of music

- a. Tanjore b. Madras c. Mysore
d. Thiruvananthapuram e. Thirupathi

Module – III - Technical terms and their explanations.

- a. Nadam b. Sruti c. Svaram
d. Svara e. Sthayi f. Tala –Sapta talas and their angas,
nomenclature Shadangas & Shodashangas

Module – IV- Musical forms

- a. Geetham b. Jathisvaram c. Swarajathi

Module -V- Musical Instruments & Classification

- a. Construction, method of tuning and playing technique of Tambura.
b. Classification of musical instruments – Stringed, Wind, and Percussion

Module -VI - Ragalakshana:

- a. Mayamalavagaula b. Mohanam c. Hamsadhwani.
d. Chakravakam e. Hindolam f. Vasanta
g. Kedaram

Module -VII -Life sketch and contributions of the following Vaggeyakaras

- a. Jayadeva b. Annamacharya c. Purandaradasa
d. Saint Tyagaraja e. Muthuswami f. Shyamasasthri
Dikshitar

Books for Study & reference:

1. Dakshinendian Sangeetham (Malayalam)- Vol - I by A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum
2. Sangeetha Saasthra Praveshika (Malayalam) - Dr.Venkita Subramanya Iyer – State Institute of Languages -Thiruvananthapuram
3. South Indian Music -Vol -I by Prof. P.Sambamurthy - Indian Music Publishing House, Chennai
4. Great Composers -Vol - I - by Prof.Sambamurthy - Indian Music Publishing House, Chennai

AUDIT COURSE-I

COURSE CODE : AUD1E01

ENVIRONMENTAL STUDIES

(SELF STUDY)

SEMESTER - II
CORE COURSE – II
COURSE CODE : MVI2B02
PRACTICAL – II – FUNDAMENTAL LESSONS – II

| Code | Hours/week | Credit | Semester |
|---------|------------|--------|----------|
| MVI2B02 | 6 | 4 | 2 |

Course Outcome:

- To learn to play Preliminary Exercises in Violin.
- To know more about the technique of play, Fingering etc.
- To develop the skill to play Violin in different Ragas.

Module - I – Preliminary Lessons

Playing arohana and avarohana of 16 Sudhamadhyama ragas & 16 Prathi
 Madhyama Melakartha ragas in Purvanga Uttaranga combination based on
 ragas- Thodi, Mayamalavagowla, Kharaharapriya and Sankarabharanam respectively

A. SUDDHA MADHYAMA RAGAS:

- | | | |
|------------------------|-------------------|--------------------|
| a. Thodi | b. Dhenuka | c. Natakapriya |
| d. Kokilapriya | e. Vakulabharanam | f. Mayamalavagoula |
| g. Chakravakam | h. Sooryakantham | i. Natabhairavi |
| j. Keeravani | k. Kharaharapriya | l. Gowrimanohari |
| m. Charukesi | n. Sarasangi | o. Harikamboji |
| p. Dhirasankarabharana | | |

Module -II – Preliminary Lessons

Playing arohana and avarohana of 16 Prathi Madhyama Melakartha ragas in Purvanga
 Uttaranga combination based on ragas- Thodi, Mayamalavagowla, Kharaharapriya and
 Sankarabharanam respectively

B.PRATHIMADYAMA RAGAS

- | | | |
|-----------------------|----------------------|---------------------|
| a. Bhavapriya | b. Subhapanthavarali | c. Shadvidhamargani |
| d. Suvarnangi | e. Namanarayani | f. Kamavardhani |
| g. Ramapriya | h. Gamanashrama | i. Shanmukhapriya |
| j. Simhaendramadhyama | k. Hemavathi | l. Dharmavathi |
| m | | |

m. Rishabhapriya

n. Lathangi

o. Vachaspathi

p. Mechakalyani

Module - III – Abhyasa Gaana

- a. Geetham - Kalyani
- b. Jathiswaram - Sankarabharanam
- c. Swarajathi – Bilahari

Module - IV - Varnam

- a. Adi thala Varnam in Mohana raga.

Module - V- Simple Kritis

- a. Kritis -1

II nd – COMPLEMENTARY – I

COURSE CODE : MUS2C02 (Practical)

PRELIMINARY EXERCISES

| Code | Hours/week | Credit | Semester |
|---------|------------|--------|----------|
| MUS2C02 | 6 | 4 | 2 |

Course Outcome:

- To learn the basic skills of Vocal singing
- To understand the technicalities of the Swara singing.
- Analyse the different intricacies of SaptaTalas
- To develop the skill to perform simple melodies in Vocal music.

Module – I – Swara Exercises

1. Ability to play preliminary svara exercises

- a. Sarali varisas
- b. Janda varisas
- c. Madhyasthayi varisas

Module – II – Alankaras & Geetham

1. Sapta tala alankaras in two degrees of speeds in the following ragas:

- a. Mayamaalavagowla, b. Mohanam & c. Hamsadhvani

2. Geetham – 1

Books for Study & reference:

1. Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum (1970)
2. Sangeetha Saasthra Praveshika (Malayalam) - Dr.Venkita Subramanya Iyer – State Institute

of Languages –Thiruvananthapuram

AUDIT COURSE – II

COURSE CODE : AUD2E02

DISASTER MANAGEMENT

SELF STUDY

SEMESTER - III

CORE COURSE – III (Theory)

COURSE CODE : MVI3B03

MUSICOLOGY – I

| Code | Hours/week | Credit | Semester |
|-------------|-------------------|---------------|-----------------|
| MVI3B03 | 4 | 4 | 3 |

Course Outcome:

- To learn the important theoretical aspects of ragas.
- To understand the various technical terms in music.
- To understand the Ragalakshana, of various ragas.
- To develop the skill to understand the different swaras & ragas

Module - I - 72 Melakartha Scheme

- a. Application of Kadapayadi formula
- b. Application of Bhutasankhya

Module -II - Raga classification

- a. Janaka-Janya
- b. Upanga-Bhashanga
- c. Varjya-Vakra
- d. Nishadantya, Dhaivatantya and Panchamantya

Module -III - General classification of ragas

- a. Ghana, Naya, Desya
- b. Karnataka, desya
- c. Sudha, Chayalaga, Sankeerna

d. Classification based on Kampita svaras

e. Mitra ragas

f. Ganakala niyama

Module - IV – Raga Lakshanas & its essentials

a. Bilahari

b. Arabhi

c. Khamas

d. Bowli

e. Natta

f. Madhyamavati

g. Ritigowla

h. Suddha dhanyasi

i. Trayodasha

Lakshana of ragas.

Module -V – Musical Instruments &their construction

a. Construction of Veena and Violin

Module -VI – Musical Forms

a. Varnam

b. Keerthanam

Module VII – Notation

a. Notation of a Geetham learnt in practical paper.

Books for Study & reference:

1. Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum
2. Sangeetha Saasthra Praveshika (Malayalam) – Dr.Venkita Subramanya Iyer – State Institute of Languages -Thiruvananthapuram
3. South Indian Music -Vol -I, II, III & IV of. Prof.P.Sambamurthy – Indian Music Publishing House, Chennai
4. Compositions of Muthuswami Dikshithar – By Dr.T.K.Govinda Rao, Gaana mandir Publications, Chennai
5. Ragas in Carnatic Music – by Dr.S.Bhagyalekshmy, CBH Publications, Trivandrum

CORE COURSE – IV

COURSE CODE : MVI3B04

PRACTICAL – III – VARNAMS AND KRITIS -I

| Code | Hours/week | Credit | Semester |
|---------|------------|--------|----------|
| MVI3B04 | 5 | 4 | 3 |

Course Outcome:

- To learn to tune the Violin to Carnatic style.
- To develop the skill in playing Varnams in Violin.
- To learn the skill to play simple kritis in Violin.

Module – I – Tuning

Tuning Violin in the Carnatic Style

Module – II – Adi thala varnams

- | | |
|------------|----------------|
| a. Abhogi | b. Vasantha |
| c. Kalyani | d. Hamsadhwani |

Module – III – Ata thala varnam

- a. Kamboji.

Module – IV - Kritis

Compositions in the following ragas

- | | | |
|------------------|---------------|-------------|
| a. Mohanam | b. Vasantha | c. Bilahari |
| d. Suddha Saveri | e. Hamsanadam | |

Books for Study & reference:

1. Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum
2. Sangeetha Saasthra Praveshika (Malayalam) – Dr.Venkita Subramanya Iyer – State Institute of Languages -Thiruvananthapuram

II nd – COMPLEMENTARY – II (Practical)

COURSE CODE: MUS3C03

VARNAS AND KRITIS

| Code | Hours/week | Credit | Semester |
|---------|------------|--------|----------|
| MUS3C03 | 6 | 4 | 3 |

Course Outcome:

- To develop singing skills with Gamakas.

- To understand and analyse the different ragas and swaras.
- To develop the skill of tala rendition while singing.
- To develop the ability to perform Varnas and Kritis.

Module – I - Varnas

1. Adi tala varna -1

Module -II – Kritis

2. Simple kriti/ Nottuswaram – 1

Books for Study & reference:

1. Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum
2. Sangeetha Saasthra Praveshika (Malayalam) – Dr.Venkita Subramanya Iyer – State Institute of Languages -Thiruvananthapuram

AUDIT COURSE-III

COURSE CODE : AUD3E03

SELF STUDY

SEMESTER - IV

CORE COURSE – V COURSE CODE : MVI4B05

MUSICOLOGY – II

| Code | Hours/week | Credit | Semester |
|---------|------------|--------|----------|
| MVI4B05 | 4 | 4 | 4 |

Course Outcome:

- To learn the intricacies of Notation & various other technical aspects in music.
- To understand the subtle differences in Ragas.
- To develop the skill of differentiating the various types of ragas

Module – I - Notation

- a. Detailed knowledge of Notation

Module -II – Gamakas

- a. Dashavidha and Panchadasha Gamakas

Module - III - Musical forms

- a. Kriti
- c. Javali
- e. Ragamalika

- b. Padam
- d. Thillana

Module - IV - Grahaheda

- a. Model shift of tonic

Module -V – Ragalakshana

- a. Anandabhairavi
- c. Kambhoji
- e. Nattakurinji
- g. Nilambari

- b. Panthumarali
- d. Kalyani
- f. Shanmukhapriya
- h. Darbar

Module – VI - Folk Music

- a. Folk Music – outline knowledge of Folk Music in general, their characteristics and its varieties.

Module – VIII – Life & Contribution of Vaggeyakaras

- a. Life and Contribution of Pattanam Subramanya Iyer, Poochi Srinivasa Iyengar, & Maha Vaidyanatha Iyer.

Module IX – Notation

- a. Notation of a Adi Tala Varnam learnt in practical paper.

Books for Study & reference:

1. Dakshinendian Sangeetham – Vol I - Sri.A.K.Ravindranath – Dept of Cultural Publications, Govt of Kerala, Trivandrum
2. Sangeetha Saasthra Praveshika (Malayalam) – Dr.Venkita Subramanya Iyer – State Institute of Languages -Thiruvananthapuram
3. South Indian Music -Vol -I by Prof.P.Sambamurthy- Indian Music Publishing House, Chennai
4. Compositions of Muthuswami Dikshithar – By Dr.T.K.Govinda Rao Gaana Mandir Publications, Chennai
5. Compositions of Tyagaraja – by Dr.T.K.Govinda Rao, Gaana mandir Publications, Chennai
6. Ragas in Carnatic Music – by Dr.S.Bhagyalekshmy CBH Publications, Trivandrum
7. Great Composers – by Dr.Gowri Kuppuswamy & Hariharan, CBH Publications, Trivandrum

CORE COURSE – VI

COURSE CODE: MVI4B06

PRACTICAL – IV – VARNAMS AND SIMPLE KRITIS

| Code | Hours/week | Credit | Semester |
|---------|------------|--------|----------|
| MVI4B06 | 5 | 4 | 4 |

Course Outcome:

- To develop the ability to play different Varnas in Adi tala & Ada tala.
- To learn to play Simple kritis in different ragas.
- To know more about the, Fingering and bowing techniques etc.

Module – I - Adi tala varnams in ragas :

- a. Sankarabharanam
- b. Panthuvarali
- c. Mayamalavagoula

Module II - Varnams

1. Ata tala varnam:
 - a. Kanada

Module – III – Kritis

- a. Hindolam

- b. Mayamalavagowla
- c. Suddha Dhanyasi

Module – IV – Raga Alapana

- a. Mohanam
- b. Hamsadhwani
- c. Mayamalavagoula
- d. Suddha Saveri

Books for Study & reference:

1. Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum
2. Sangeetha Saasthra Praveshika (Malayalam) – Dr.Venkita Subramanya Iyer – State Institute of Languages -Thiruvananthapuram_

I st COMPLEMENTARY – II (Theory)

COURSE CODE : MVI4C04

HISTORY OF MUSIC

| Code | Hours/week | Credit | Semester |
|---------|------------|--------|----------|
| MVI4C04 | 6 | 4 | 4 |

Course Outcome:

- To learn the historical aspects of music.
- To understand the important Lakshanagrandhas.
- To develop the skill of tala rendition
- To develop the skill of singing Kritis in various ragas

Module – I – Historical Aspects of Music

- a. Raga classification in ancient music – Grama murchana Jathi system

Module -II - Lakshana Grandhas

- a. Natyasastra
- b. Sangeetharatnaakara
- c. Chaturdandiprakaasika
- d. Sangrahachudaamani

Module -III- Musical scales

- b. Development of Musical scale.

Module – IV- Life sketch and Contribution of Vaggeyakaras

- a. Swaathi Thirunal
- b. Iravivarman Thampi
- c. M.D.Ramanathan
- d. K.C.Kesava Pillai

Module - V - Kathakali music

- a. Outline Knowledge of Kathakali Music
- b. Ragas and talas figuring in kathakali music

Module - VI - Musical Instruments of Kerala & Construction

Prominent musical instruments of Kerala

- a. Chenda
- b. Maddalam
- c. Idakka
- d. Ilathalam
- e. Thimila
- f. Chengila
- g. Kombu
- h. Kuzhal

Module -VII– Tala Ensemble

- a. Panchavadyam – Kriyanga and Sevanga Panchavadyam

Books for Study & reference:

1. Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum (1970)
2. Sangeetha Saasthra Praveshika (Malayalam) – Dr.Venkita Subramanya Iyer – State Institute of Languages -Thiruvananthapuram – (1974)
3. Lakshana Grandhas in Carnatic Music – by Dr.S.Bhagyalekshmy, CBH Publications, Trivandrum(1991)
4. Great Composers – by Dr.Gowri Kuppuswamy & Hariharan, CBH Publications, Trivandrum
5. Vanishing temple Arts -Dr.Deepthi Omcherry Bhalla, Shubhi Publications, Haryana, India

AUDIT COURSE-IV(Theory)

COURSE CODE : AUD4E04

-

SELF STUDY

SEMESTER - V

CORE COURSE – VII COURSE CODE: MVI5B07

MUSICOLOGY – III(Theory)

HISTORICAL PERSPECTIVE IN VIOLIN PLAYING

| Code | Hours/week | Credit | Semester |
|---------|------------|--------|----------|
| MVI5B07 | 3 | 3 | 5 |

Course Outcome:

- To learn the origin and evolution of Violin.
- To know more about the legendary maestros of Violin.
- To know more about the history of Violin and its importance in Carnatic music.

Module – I – Evolution

- a. Origin and Evolution of Violin

Module – II – Contribution

A biographical study of eminent performers of violin in the 20th century

- a. Kumbakonam Rajamanickam Pillai
- b. Mysore T Chowdaiah
- c. Papa Venkataramaiah
- d. Lalgudi. G. Jayararnan
- e. M.S. Gopalakrishnan
- f. Yehudi menuhin
- g. T N Krishnan

Module – III – Construction

- a. Explain the Construction of Violin and Bow with the help of a diagram.

Module – IV – Staff Notation

- a. Basic knowledge of Western notation.

Module – V – Sahitya

- 6. Writing Sahitya of compositions learnt. (Geethams, Varnams, Kritis)

Module – VI – Importance of Violin

- a. Importance of Violin in the field of Karnatic Music

Books for Study & reference:

1. History of Indian Music- by Prof.P.Sambamurthy – Indian Music Publishing House, Chennai

2. Sangeetha Saasthra Praveshika (Malayalam) – Dr.Venkita Subramanya Iyer – State Institute of Languages -Thiruvananthapuram

CORE COURSE – VIII (Theory)

COURSE CODE – MVI5B08

MUSICOLOGY-IV

| Code | Hours/week | Credit | Semester |
|---------|------------|--------|----------|
| MVI5B08 | 3 | 3 | 5 |

Course Outcome:

- To learn the basics of Tamil Music.
- To understand the various differences in different types of Ragas.
- To develop the ability to understand Manodharma Sangitha

Module – I – Mnemonics

- 1.Musical mnemonics

Module – II – Tamil Music

3. a. An outline knowledge of the sacred musical forms in Tamil music – Tevaram, Thiruppugazh, and Nalayira Divyaprabandham.
- Raga Classification in Tamil Music- Pan Tiram System

Module – III – Contribution of Vaggeyakaras

3. Life and Contribution of the following composers
- a. Arunachala Kavirayar b. Gopalakrishna Bharathi,
 - c. Papanasam Sivan.

Module – I – Manodharma Sangeetham

4. An outline knowledge of the Manodharma Sangeetham – Ragaalapana, Niraval, Kalpana Svaram, and Pallavi Exposition.

Books for Study & reference:

1. Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum (1970)

2. Sangeetha Saasthra Praveshika (Malayalam) – Dr.Venkita Subramanya Iyer – State Institute of Languages -Thiruvananthapuram
3. South Indian Music -Book III, IV, V, & VI- Prof.P.Sambamurthy Indian Music Publishing House, Chennai
4. Compositions of Muthuswami Dikshithar – By Dr.T.K.Govinda Rao, Gaana mandir Publications, Chennai
5. Compositions of Tyagaraja – by Dr.T.K.Govinda Rao, Gaana mandir Publications, Chennai
6. Ragas in Carnatic Music – by Dr.S.Bhagyalekshmy CBH Publications, Trivandrum
7. Great Composers – by Dr.Gowri Kuppuswamy & Hariharan, CBH Publications, Trivandrum
8. Music through the ages – by Dr.V.Premlatha, Sundeep Prakashan Publishers, New Delhi

CORE COURSE – IX

COURSE CODE : MVI5B09

PRACTICAL – V- VARNAMS AND KRITIS – II

| Code | Hours/week | Credit | Semester |
|---------|------------|--------|----------|
| MVI5B09 | 5 | 4 | 5 |

Course Outcome:

- To develop the ability to play difficult Varnas.
- To know more about the basic factors Fingering & bowing techniques etc.
- To develop the skill to play Raga Alapana & Kalpana Swara.

Module – I - Adi tala varnas in the following ragas

- a. Thodi
- b. Navaragamalika
- c. Kedaragowla
- d.Saranga

Module – II - Pada Varnam

- a. Naatakurinji

Module – III - Manodharmam

- a. Playing Raga Alapana and kalpana Swara for the following kritis:

- b. Mayamalavagoula – Deva Deva
- c. Mohanam - Gopikamanoharam

CORE COURSE – X

COURSE CODE: MVI5B10

PRACTICAL – VI – VARNAMS AND KRITIS – III

| Code | Hours/week | Credit | Semester |
|---------|------------|--------|----------|
| MVI5B10 | 6 | 4 | 5 |

Course Outcome:

- To learn the intricacies of Violin performance.
- To develop the ability to perform Kritis and Manodharma in Violin.
- To develop the skill to play Violin different musical forms in Violin.

Module – I - Varnam

- a. Ata tala varnam - Bhairavi

Module – II – Performing Kriti & Manodharma Swara in the following ragas:

- a. Kambhoji – Elara Krishna - Thyagaraja
- b. Kharaharapriya – Ramanee Samana
- c. Charukesi – Kripaya Palaya – Swathi Thirunal

Module – III - Ragamalika

- a. Ragamalika : -1

CORE COURSE – XI

COURSE CODE : MVI5B11

PRACTICAL – VII – KRITIS

| Code | Hours/week | Credit | Semester |
|---------|------------|--------|----------|
| MVI5B11 | 5 | 4 | 5 |

Course Outcome:

- To learn difficult Kritis in Violin.
- To know more about playing Niraval for various Kritis.
- To develop the skill to play Manodharmam.

Module – I - Compositions in the following ragas

- a. Panthavarali – Raghuvara – Thyagaraja

- b. Todi – Sarasijanabha – Swathi Thirunal
- c. Sankarabharanam – Sarojadalanetri – Shyama Sastri

Module – II - Playing niraval in the following compositions

- a. Raghuvara
- b. Sarasijanabha
- c. Sarojadalanetri

Books for Study & reference:

1. Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum
2. Sangeetha Saasthra Praveshika (Malayalam) – Dr.Venkita Subramanya Iyer – State Institute of Languages -Thiruvananthapuram

OPEN COURSES

(Practical)

COURSE CODE: MVI5D01

OPTION – 1

BASIC KNOWLEDGE IN VIOLIN PLAYING

| Code | Hours/week | Credit | Semester |
|---------|------------|--------|----------|
| MVI5D01 | 3 | 3 | 5 |

Course Outcome:

- To learn the basics of Violin playing
- To know more about the basic factors such as Sitting Postures, Fingering etc.
- To develop the skill to play simple melodies in Violin.

Module – I – Basics of Violin

- a. Sarali varisas, Madhyasthayi varisas in Mayamalavagoula.
- b. Basic knowledge of parts and structure of violin with the help of diagram.
- c. Playing arohana and avarohana of ragas in Sankarabharanam & Kharaharapriya
- d. Nottuswaram of Muthuswami Dikshithar

Books for Study & reference:

1. Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum

2. Sangeetha Saasthra Praveshika (Malayalam) – Dr.Venkita Subramanya Iyer – State Institute of Languages -Thiruvananthapuram

COURSE CODE : MVI5D02

OPTION – 2

FUNDAMENTAL LESSONS IN VIOLIN

| Code | Hours/week | Credit | Semester |
|---------|------------|--------|----------|
| MVI5D02 | 3 | 3 | 5 |

Course Outcome:

- To learn the fundamental Swara exercises in Violin.
- To know more about the basic factors such as Fingering & bowing techniques
- To develop the skill to play simple melodies in Violin.

Module – I – Basics

- a. Sarali varisas, Madhyasthayi varisas in Mayamalavagoula.
- b. Tuning of violin in Carnatic Style.
- c. Saptha tala Alankaras

Module – II – Simple melodies

- a. Geetham -1.
- b. Kriti -1

Books for Study & reference:

1. Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum
2. Sangeetha Saasthra Praveshika (Malayalam) – Dr.Venkita Subramanya Iyer – State Institute of Languages -Thiruvananthapuram

COURSE CODE: MVI5D03

OPTION – 3

BASIC TECHNIQUES IN VIOLIN

| Code | Hours/week | Credit | Semester |
|---------|------------|--------|----------|
| MVI5D03 | 3 | 3 | 5 |

Course Outcome:

- To learn the basics of Violin playing.
- To know more about the basic factors such as Fingering and Bowing techniques.
- To develop the skill to tune Violin to Indian and Western style.

Module – I – Basics

- a. Sarali varisas, Madhyasthayi varisas in Mayamalavagoula
- b. Techniques of Bowing

Module – II – Simple melodies

- a. Tuning Violin in both Western and Indian style.
- b. Nottuswaras of Muthuswami Dikshithar- 3

Books for Study & reference:

1. Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum
2. Sangeetha Saasthra Praveshika (Malayalam) – Dr.Venkita Subramanya Iyer – State Institute of Languages -Thiruvananthapuram

VI SEMESTER

CORE COURSE – XII (Theory)

COURSE CODE : MVI6B12

MUSICOLOGY-V

| Code | Hours/week | Credit | Semester |
|---------|------------|--------|----------|
| MVI6B12 | 4 | 3 | 6 |

Course Outcome:

- To learn the basics of relation between sound and music.
- To know more about Samudaaya Kritis
- The ability to understand different musical forms of Hindusthani Music
- To have a basic knowledge about musical instruments used in Hindusthani Music.

Module – I –Relation between Music & Sound

1. Acoustics
 - a. Production & transmission of sound
 - b. Laws of vibration of strings
 - c. Pitch

d. Intensity

e. Echo

f. Harmonics

g. Timber

h. Loudness

Module – II - Samudaaya Kritis

2. Group kritis of Trinity and Swathithirunal

| | |
|----------------------|---|
| Tyagaraja | a. Ghana raga pancharatna b. Kovoov pancharatna c. Thiruvattiyoor pancharatna |
| Muthuswami Dikshitar | a. Navagraha kritis b. Nava avarana kritis c. Panchalinga sthala kritis |
| Syamashastr | a. Navaratna malika |
| Swathithirunal | a. Navaratri b. Navavidha bhakti kritis c. Utsavaprabandhas |

Module – III – Basic knowledge of Hindusthani Music

3. Hindustani music

a. Ten thatas

b. A brief description of the musical forms Dhrupad, Khayal, Thumri, Tharana and Ghazal.

Module - IV – Musical Instruments of Hindusthani Music

4. A brief study of the musical instruments Sitar, Sarangi, Pakhwaj, Tabala and Santur.

Books for Study & reference:

1. Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum
2. Sangeetha Saasthra Praveshika (Malayalam) – Dr.Venkita Subramanya Iyer – State Institute of Languages -Thiruvananthapuram
3. South Indian Music -Book III, IV, V, & VI- Prof.P.Sambamurthy Indian Music Publishing House, Chennai
4. Compositions of Muthuswami Dikshitar – By Dr.T.K.Govinda Rao, Gaana mandir Publications, Chennai

5. Compositions of Tyagaraja – by Dr.T.K.Govinda Rao, Gaana mandir Publications, Chennai
6. Compositions of Maharaja Swaathi Thirunal – by Dr.T.K.Govinda Rao, Gaana mandir Publications, Chennai
7. Ragas in Carnatic Music – by Dr.S.Bhagyalekshmy, CBH Publications, Trivandrum
8. Splendour of South Indian Music - by Dr.P.T.Chelladurai, Vaigarai Publishers, Dindigul
9. Sangeetha Sasthra Sangraha -by Dr.M.B.Vedavalli, University of Madras, Chennai
10. Tanjore as a Seat of Music – by Dr.S.Seetha, University of Madras, Chennai

CORE COURSE – XIII

COURSE CODE: MVI6B13

PRACTICAL – VIII

GROUP KRITIS AND TUKDAS

| Code | Hours/week | Credit | Semester |
|---------|------------|--------|----------|
| MVI6B13 | 6 | 5 | 6 |

Course Outcome:

- To learn the intricacies of Violin playing.
- To know more about the basic factors such as Fingering & bowing techniques.
- To develop the skill to play difficult Kritis & various musical forms.

Module – I - Kritis

1. Pancharatna Kritis – 1
2. Navagraha Kritis – 1

Module – II – Musical forms

3. Bhajan – 1
4. Javali – 1
5. Padam - 1
6. Thillana – 1

Books for Study & reference:

- a. Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum

- b. Sangeetha Saasthra Praveshika (Malayalam)– Dr.Venkita Subramanya Iyer – State Institute of Languages -Thiruvananthapuram

CORE COURSE – XIV

COURSE CODE: MVI6B14

PRACTICAL – IX

RAGAM, NIRAVAL AND KALPANA SWARAM

| Code | Hours/week | Credit | Semester |
|---------|------------|--------|----------|
| MVI6B14 | 6 | 5 | 6 |

Course Outcome:

- To learn the basics of Manodharmam in Violin performance.
- To know more about the difficult branches of Manodharma Sangeetham.
- To develop the skill to play Violin perfectly.

Module – I – Manodharmam

- a. Play Raga, Niraval and Kalpanaswaram for the following compositions (already learnt).
- a. Sarojadalanetri – Sankarabharanam
 - b. Ramanee Samana – Kharaharapriya
 - c. Kripaya Palaya – Charukesi
 - d. Sarasijanabha – Todi

Books for Study & reference:

1. Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum
2. Sangeetha Saasthra Praveshika (Malayalam)– Dr.Venkita Subramanya Iyer – State Institute of Languages -Thiruvananthapuram

CORE COURSE – XV

COURSE CODE : MVI6B15

PRACTICAL – X – KACHERI -CONCERT PAPER

| Code | Hours/week | Credit | Semester |
|---------|------------|--------|----------|
| MVI6B15 | 6 | 5 | 6 |

Course Outcome:

- To develop the ability to perform Violin with confidence.
- To know more about the intricacies involved in Violin performance.
- To develop the skill to play Violin with Mridangam accompaniment

Module – I – Music concert

Playing a solo concert with Mridangam accompaniment in which the following items should be included.

1. Varnam
2. A Kriti with brief raga alapana
3. Main Kriti with Ragam, Niraval and Kalpanaswaram
4. Bhajan
5. Padam/Javali
6. Thillana
7. Mangalam

Books for Study & reference:

1. Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum
2. Sangeetha Saasthra Praveshika (Malayalam)– Dr.Venkita Subramanya Iyer – State Institute of Languages -Thiruvananthapuram

COURSE WORK

COURSE CODE: MVI6B16

PROJECT

| Code | Hours/week | Credit | Semester |
|-------------|-------------------|---------------|-----------------|
| MVI6B16 | 3 | 2 | 6 |

Course Outcome:

- To learn the basics of writing in Notation the compositions learnt.
- To know more about Aksharakala and Tala
- The ability to understand different signs and symbols used in Notation
- To develop Swarajnanam while writing Notation

Module – I –Writing Notation

Presentation of a Record containing the Notations of the following type of compositions learnt.

1. Geetham - 2 nos
2. Jathiswaram – 1nos
3. Swarajathi – 1 nos
4. Adi Tala Varnam – 3 nos
5. Ata Tala Varnam – 1 nos
6. Kritis – 5 nos
7. Padam – 1 nos
8. Tillana – 1 nos

(TOTAL 15 ITEMS)

Books for Study & reference:

1. Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum
2. Sangeetha Saasthra Praveshika (Malayalam)– Dr.Venkita Subramanya Iyer – State Institute of Languages -Thiruvananthapuram
3. South Indian Music -Vol - II, III, & IV by Prof.P.Sambamurthy- Indian Music Publishing House, Chennai
4. Ragas in Carnatic Music – by Dr.S.Bhagyalekshmy, CBH Publications, Trivandrum

(TOTAL -15 ITEMS)

BOOKS FOR REFERENCE FOR B.A.VIOLIN SYLLABUS

- 1.The Hindu Speaks On Music – The Hindu
- 2.South Indian Music – Prof.Sambamurthy
3. A Dictionary Of South Indian Music – Prof.Sambamurthy
4. Splendour Of South Indian Music – P T Chelladurai

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