

THE MAHATMA GANDHI UNIVERSITY
UNDERGRADUATE PROGRAMMES (HONOURS)
SYLLABUS
MGU-UGP (Honours)

(2024 Admission Onwards)



Faculty : **Fine Arts**
BoS : **Music**
Programme : **Bachelor of Arts (Honours) Music - Veena**

Mahatma Gandhi University
Priyadarshini Hills, Kottayam
Kerala, India – 686560

PREFACE

The Bachelor of Arts programme, BA (Hons.) in Music - Veena, at Mahatma Gandhi University provides a comprehensive and thorough foundation in theoretical and practical aspects of Carnatic music through Veena. The four-year Undergraduate Veena Programme, is designed as a combination of varied disciplines of courses which ranges from 100 level to 400 level. All the courses stand unique in their own style and justify the Programme Outcomes by the University.

Major Discipline Specific Courses (DSC) are designed to immerse the student in the intricate and profound art of Veena playing through a carefully curated set of courses that cover the nuances of technique, repertoire, various principles and historical context of the subject. Total 17 courses are designed as Major Discipline Specific Courses. Among these, more than 5 courses stand as Major Discipline Specific Elective Courses (DSE). Sincere guidance will be given in mastering the traditional and contemporary facets of this instrument.

Minor Discipline Specific Courses focus to expand the pupil's horizons by exploring related disciplines such as Vocal music. First to four semesters offer Minor Discipline Specific Courses. There is an opportunity to select three minor courses in seventh semester also, along with three major courses as students' choice, if needed only. These courses will provide the student with a well-rounded perspective and a broader skill set, enhancing the understanding of Veena playing.

Multidisciplinary Courses (MDC) aim to engage in courses that bridge the gap between Veena learning and other academic disciplines, fostering a holistic approach to the education. Students can opt Multidisciplinary Courses in first, second and third semester consequently. In spite of this, there is an opportunity to opt for two MDCs in seventh and eighth semester consequently as online. This integration aims to cultivate critical thinking, creativity, and the ability to connect your artistic practice with broader societal issues.

Ability Enhancement Courses (AEC) are designed to develop essential skills that go beyond the boundaries of the major discipline. Here, the language- English and other languages such as Malayalam and Sanskrit comes under Foundation level (1st & 2nd semester). These courses

focus on communication, research, and other fundamental abilities to equip the student for success in both their artistic endeavors and future professional pursuits.

Skill Enhancement Courses (SEC) mainly focus on specific skills relevant to career aspirants. These courses provide practical training in areas such as learning the instruments' basic structure, playing technique, fundamental lessons, musical forms and theoretical knowledge, ensuring a well-rounded skill set for your future in the field. SECs are designed in fourth, fifth and sixth semesters. The offering fourth semester SEC is open for all discipline students, similarly fifth and sixth semesters SECs are restricted to major students.

Value Addition Courses (VAC) aim to delve into courses that install a sense of ethics, social responsibility, and cultural sensitivity. VACs are offered in third, fourth and sixth semester, while only sixth semester VAC is restricted to specific major courses. This course helps to understand the role of the instrument in the society and explore avenues for using your art as a tool for positive change.

Two credits internship is also included in this programme, which aims to apply both theoretical knowledge and practical skill in real-world settings through internships with renowned musical institutions, academies, cultural organizations, or community outreach programmes. Gain valuable experience, build professional networks, and contribute to the field of performing arts.

For B.A. Honours with research degree programme, a twelve credit Capstone Project is mandatory, which showcases the culmination of learning. This project provides an opportunity to demonstrate your artistic growth, innovation, and mastery in Veena. For B.A. Honours degree programme, substituted twelve credit courses are also designed, which enhances the mastery in the subject.

To embark on this four-year journey, each course is a stepping stone towards the holistic development as an artist and a well-rounded individual. This comprehensive program is designed to equip the students with the knowledge, skills, and artistry to excel as a professional Veena player.

Board of Studies & External Experts

MEMBERS OF BOARD OF STUDIES IN MUSIC

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Name of the Major: **MUSIC-VEENA**

Semester: 1

Course Code	Title of the Course	Type of the Course	Credit	Hours / week	Hour Distribution /week			
					L	T	P	O
MG1DSCMVN100	Introduction to Veena	DS C A	4	5		3	2	
MG1MDCMVN100	Fundamental lessons in Veena - I	MD C	3	4		2	2	

L — Lecture, T — Tutorial, P — Practical/Practicum, O — Others

Semester: 2

Course Code	Title of the Course	Type of the Course	Credit	Hours / week	Hour Distribution on /week			
					L	T	P	O
MG2DSCMVN100	Musical Forms in Veena	DS C A	4	5		3	2	
MG2MDCMVN100	Fundamental lessons in Veena - II	MD C	3	4		2	2	

Semester: 3

Course Code	Title of the Course	Type of the Course	Credit	Hours / week	Hour Distribution /week			
					L	T	P	O
MG3DSCMVN200	Varnam and Simple Kritis	DS C A	4	5		3	2	
MG3DSCMVN201	Simple Kritis and Pancharatnam	DS C A	4	5		3	2	
MG3DSEMVN200	Theory of music- I	DS E	4	4	4			
MG3DSCMVN202	Varnams and Simple Kritis	DS C B	4	5		3	2	
MG3MDCMVN200	Musical forms - III	MD C	3	3		3		
MG3VACMVN200	Introduction to veena	VA C	3	3		3		



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Semester: 4

Course Code	Title of the Course	Type of the Course	Credit	Hours / week	Hour Distribution /week			
					L	T	P	O
MG4DSCMVN200	Varnams and Kritis - II	DSC A	4	5		3	2	
MG4DSCMVN201	Kritis and Other Musical Forms	DSC A	4	5		3	2	
MG4DSEMVN200	Theory of music II	DSE	4	4	4			
MG4DSCMVN202	Simple Kritis	DSC B	4	5		3	2	
MG4SECMVN200	Skill Oriented Veena Playing - I	SEC	3	3		3		
MG4VACMVN200	Veena - Fundamental Lessons II	VAC	3	3		3		
MG4INTMVN200	Internship		2					



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Semester : 5

Course Code	Title of the Course	Type of the Course	Credit	Hours/week	Hour Distribution /week			
					L	T	P	O
MG5DSC MVN300	Varnams and kritis	DSC A	4	5		3	2	
MG5DSCMVN301	Advanced Musical Forms	DSC A	4	5		3	2	
MG5DSEMVN300	Group Kritis	DSE	4	4		4		
MG5DSEMVN301	Outline Knowledge of Hindustani and Western Music	DSE	4	4	4			
MG5DSEMVN302	Allied Disciplines of Carnatic Music I	DSE	4	4	4			
MG5SECMVN300	Skill Oriented Veena Playing II	SEC	3	3		3		

Semester : 6

Course Code	Title of the Course	Type of the Course	Credit	Hours/week	Hour Distribution /week			
					L	T	P	O
MG6DSCMVN300	Ragam Tanam Pallavi	DSC A	4	5		3	2	
MG6DSCMVN301	Veena Concert	DSC A	4	4		4		
MG6DSEMVN300	Allied Disciplines in Carnatic Music II	DSE	4	4	4			
MG6DSEMVN301	Allied Disciplines in Carnatic Music III	DSE	4	4	4			
MG6SECMVN300	Skill Oriented Veena Playing III	SEC	3	4		2	2	
MG6VACMVN300	Manodharma sangeetham	VAC	3	4		2	2	

Semester: 7

Course Code	Title of the Course	Type of the Course	Credit	Hours / week	Hour Distribution /week			
					L	T	P	O
MG7DCCMVN400	Technical developments in veena	DC C	4	5	3		2	
MG7DCCMVN401	Research Methodology	DC C	4	4	4			
MG7DCCMVN402	Gamakas in veena	DC C	4	4		3	2	
MG7DCEMVN400	Advanced Theory	DC E	4	4	4			
MG7DCEMVN401	Composers of Carnatic Music	DC E	4	4	4			
MG7DCEMVN402	Tamil Music	DC E	4	4	4			

Semester : 8

Course Code	Title of the Course	Type of the Course	Credit	Hours / week	Hour Distribution /week			
					L	T	P	O
MG8DCCMVN400	Self Learning in Veena	DC C	4	5		3	2	
MG8DCCMVN401	Music Concert	DC C	4	5		3	2	
MG8DCEMVN400	Advanced Veena Playing	DC E	4	5		3	2	
MG8DCEMVN401	Raga study in Veena	DC E	4	5		3	2	
MG8DCEMVN402	Advanced Practical Lessons	DC E	4	5		3	2	
MG8PRJMVN400	Project	PRJ	12					



SEMESTER 1

MGU-UGP (HONOURS)

Syllabus



**Mahatma Gandhi University
Kottayam**

Programme	BA(Honours) Music-Veena					
Course Name	Introduction to Veena					
Type of Course	DSC A					
Course Code	MG1DSCMVN100					
Course Level	100-199					
Course Summary	This course focuses on introducing the Veena's history, construction, and parts. The pupil will master basic Veena playing techniques including posture, fingering, and string manipulation. The student gets to know fundamental Carnatic music concepts like srutis, swaras, ragas, and talas. They will come across Veena's cultural significance and role in Indian musical tradition. Totally they will get a clear picture of the instrument and the fundamental lessons which lay the base of Veena playing.					
Semester	1	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
			3	1		75
Pre-requisites, if any	Aptitude, skill and interest in the concerned subject.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Basic structure of Veena, Fingering techniques, Technical & Musical terms.	U	PO 10

2	Ability to apply the fundamental notes and Talas in veena playing	A	PO 3
3	Life and contributions of various composers	K	PO 10
4	Deep Knowledge on the instrument Veena - Its evolution, Structure and Playing	U	PO 10
5	Analyse the Features of Indian music along with its intellectual, Spiritual, Emotional values	An	PO 6
6	Skill in playing various swarasthanas and speeds on the Veena	S	PO 9
7	Remembering the swarasthanas of various ragas learnt	K	
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Units	Course description	Hrs	CO No.
Module 1	Introduction to Theory of Music	20	CO 1
1.1	Technical terms and their explanation - Nadam, Sruti, Swara, Swara nomenclature, sapta talas and shadangas		CO 1
1.2	Distinctive features of South Indian Music: Cultural, intellectual, emotional, spiritual and educational value of music		CO 5
1.3	Introduction to veena: History, evolution, Construction and Playing technique of veena		CO 4
Module 2	Life and contribution	15	CO 3
2.1	Trinity - Thyagaraja, Muthuswami Dikshitar, Syama Sastri		
2.2	Purandaradasa, Swati Tirunal, K.S. Narayanaswamy		
Module 3	Sapta swaras and Basic varishas	20	CO 2

3.1	Basic meettu , Sapta swaras and Sarali varisai in 3 Degree speed		
3.2	Madhyasthayi & Thara sthayi varisai in 2 degrees of speed		
3.3	Janta varisai , Vakra varishas , Dhattu varisai (maximum 8 varieties)		
Module 4	Sapta tala Alankaras	20	CO6
4.1	Alankaras in major ragas - Mayamalavagowla, Panthavarali ,Sankarabharanam, Kalyani		
4.2	Alankaras in minor ragas- Mohanam, Hamsadhwani, Suddha saveri		
Module 5	Teacher Specific Content This can be either classroom teaching, Practical Session, field visit etc. As specified by the teacher Concerned. This Content Will be evaluated internally		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Direct Instruction, Explicit teaching, E-learning, Interactive Instruction, active Cooperative learning, Group/ Individual Assignments, Authentic learning, Library work, Group Discussions, Record Book	
Assessment Types	MODE OF ASSESSMENT	
	A. Continuous Comprehensive Assessment (CCA) - 30 Marks	
	1. Internal tests	
	2. Internal Practical examination	
	3. Viva voce	
B. Semester End practical examination considering the following criteria for evaluation and a Viva voce		
	Accuracy in Pitch and Rhythm	20
	Tone quality, Fingering and Plucking	10
	Proficiency in playing lessons	30

	Viva voce	10
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References

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai, 1973
2. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952
3. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016
4. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
5. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publications, Trivandrum, 1990
6. Great composers by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1970
7. Great Musicians by Prof. P Sambamoorthy, The Indian Publishing House, Chennai, 1959
8. Sangita Nighandu by Dr. V T Sunil, DC Books, Kottayam, 2012

SUGGESTED READINGS

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
3. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952

Rubrics Developed

Viva voce
Seminar Presentation
Assignment
Accuracy in Pitch
Accuracy in rhythm
Tone quality
Fingering
Plucking
Fluency in playing

Rubrics for Each Assessment

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
<i>Viva Voce</i>	Quick and clear answer for the question with proper explanation if required.	Clear and detailed reply for the questions asked.	Average mode of answering with vague explanation.	Minimal response to questions with below average answering.	Only the attempt to answer or not responding.
Seminar Presentation	Exemplary writing well organized writing styles, a good link with points allocated for the answer and inclusion points presented there is no or very few lapses, precision in delivery	Sound technical expressions, few errors on organizing the writing, complex concept not adequately conveyed	Ambiguity in stating facts, not a good writing style, often ends with errors and mistakes, poor sentence control and focus on the points, lack of relationship with given mark and contents, grammatical lapses.	Moderate expressions and style of writing, all technical, conceptual aspects are deficient and unclear.	Poor expressions and style of writing, all technical, conceptual aspects are deficient and unclear
Assignment	Detailed neat and clear writing without content loss and spelling, grammar mistakes. Submit a spiral binded assignment.	Writing of each phrase without content lose or spelling mistake	Writing of partially completed content	Writing of less than partially completed content	Only the attempt to write without content or not submitting.
Accuracy in / Talam	Accuracy in Tala rendering and presenting lesson or manodharmam with brilliance, confidence and presence of mind along with all affairs required	Accuracy in Tala rendering and presenting lessons or manodharmam with minor mistakes. Presence of mind along with all affairs required	Tala rendering and presenting lessons or manodharmam in medium quality with mistakes.	Fumbled presentation with mistakes in Tala rendering and presenting lesson or manodharmam in moderate level.	Only attempting to render , poor presentation with lots of mistakes or not responding.
Accuracy in Pitch/Sruthi	Accuracy in Sruthi and presenting lesson or manodharmam with brilliance, confidence and presence of mind along with all affairs required	Accuracy in Sruthi and presenting lessons or manodharmam with minor mistakes. Presence of mind along with all affairs required	Lack of perfection in Pitch and presenting lessons or manodharmam in medium quality with mistakes.	Fumbled presentation with mistakes in sruthi and presenting lesson or manodharmam in moderate level.	Only attempting to render, poor presentation with lots of mistakes or not responding.

Tone quality	Excellent tone quality in playing without making mistakes. Presenting lessons or manodharmam with brilliance, confidence and presence of mind.	Good tone quality in playing with negligible mistakes. Presenting lessons or manodharmam with brilliance, confidence and presence of mind.	Lack of perfection in tone quality and presenting lessons or manodharmam in medium quality with mistakes.	Fumbled presentation without tone quality and presenting lesson or manodharmam in moderate level.	Only attempting to render , poor presentation with lots of mistakes or not responding.
Fingering	Excellent fingering without making mistakes. Presenting finger techniques in playing and presenting a good bani.	Good fingering without making mistakes. Presenting finger techniques in playing	Medium level of fingering due to less practice. Making mistakes in playing, low confidence and presence of mind.	Fumbled presentation due to less practice. Presenting lesson or manodharmam in moderate level.	Only attempting to render, poor presentation with lots of mistakes or not responding.
Plucking	Excellent plucking without making mistakes. Presenting plucking techniques in playing. Confidence in playing.	Good plucking without making mistakes. Confidence in playing	Medium level of plucking without making mistakes due to lack of practice.	Moderate level of plucking and less volume in playing. As a result, lack of confidence in lessons and manodharmam.	Only attempting to render, poor presentation with lots of mistakes or not responding.
Fluency in playing lessons and manodhar ma in overall.	Excellent playing without any mistakes.	Good playing with negligible mistakes.	Medium level of quality in playing with mistakes.	Fumbled playing due to less practice with mistakes.	Only attempting to render, poor presentation with lots of mistakes or not responding.



**Mahatma Gandhi University
Kottayam**

Programme						
Course Name	Fundamental lessons in Veena -I					
Type of Course	MDC					
Course Code	MG1MDCMVN100					
Course Level	100-199					
Course Summary	The course aims at gaining knowledge about the history, construction, and components of the Veena. Acquire proficiency in foundational Veena playing techniques, encompassing posture, finger placement, and string manipulation. Develop a grasp of fundamental Carnatic music principles such as srutis, swaras, ragas, and talas. Cultivate an understanding of the cultural importance and contribution of the Veena within the rich tradition of Indian music.					
Semester	I	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
			2	1		60
Pre-requisites, if any	Aptitude, skill and interest in the concerned subject.					

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COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Basic structure of Veena, Fingering techniques, Technical & Musical terms.	U	PO 10
2	Ability to apply the fundamental notes and Talas in veena playing	A	
3	Life and contributions of various composers	K	

4	Deep Knowledge on the instrument Veena - Its evolution, Structure and Playing	U	PO 10
5	Skill in playing various swarasthanas and speeds on the Veena	S	PO 9
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Units	Course description	Hrs	CO No.
Module 1	Fundamental studies	20	CO 1
1.1	Technical terms and their explanation - Nadam, Sruti, Swara, Swara nomenclature		
1.2	Basic Veena knowledge - parts, construction, playing techniques		
Module 2	Knowledge about Vaggeyakaras and musicians	20	CO 3
2.1	Difference between Vaggeya karas & Musicians		
2.2	Vaggeyakaras : Purandara dasa, Musical Trinity, Swati Tirunal.		
Module 3	Basic lessons	20	CO 2
3.1	Meettu, Saptaswaram and Sarali Varisas (3 Degree speed)		
3.2	Madhyasthayi & Tara sthayi varisai in 2 degrees of speed		
3.3	Janta varisai (maximum 5 varieties)		
Module 4	Teachers Specific Content This can be either classroom teaching, Practical Session, field visit etc. as specified by the teacher Concerned. This Content Will be evaluated internally.		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Direct Instruction, Explicit teaching, E-learning, Interactive Instruction, active Cooperative learning, Group/ Individual Assignments, Authentic learning, Library work, Group Discussions, Record Book	
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) 25 Marks 1. Internal tests 2. Internal Practical examination 3. Assignment. 4. Viva voce	
	B. Semester End practical examination considering the following criteria for evaluation and a Viva voce - Time 1.5 hours	
	Accuracy in Pitch and Rhythm	10
	Tone quality, Fingering and Plucking	10
	Proficiency in playing lessons	10
	Viva voce	20



References:

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952
3. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
4. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
5. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publications, Trivandrum, 1990
6. Great composers by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1970
7. Great Musicians by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1959
8. Sangita Nighandu by Dr. V T Sunil, DC Books, Kottayam, 2012
9. Sangita Sastramritham

SUGGESTED READINGS

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
3. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952

Rubrics Developed

Viva voce
Seminar Presentation
Cultural and social value
Accuracy in Pitch
Accuracy in rhythm
Tone quality
Fingering
Plucking
Fluency in playing

Rubrics for Each Assessment

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
<i>Viva Voce</i>	Quick and clear answer for the question with proper explanation if required.	Clear and detailed reply for the questions asked.	Average mode of answering with vague explanation.	Minimal response to questions with below average answering.	Only the attempt to answer or not responding.
Seminar Presentation	Exemplary writing, well organized writing styles, a good link with points allocated for the answer and inclusion points presented. There are no or very few	Sound technical expressions, few errors on organizing the writing, complex concept not adequately conveyed	Ambiguity in stating facts, not a good writing style, often ends with errors and mistakes, poor sentence control and focus on the points, lack of relationship with given mark	Moderate expressions and style of writing, all technical, conceptual aspects are deficient and unclear.	Poor expressions and style of writing, all technical, conceptual aspects are deficient and unclear

	lapses, precision in delivery etc.		and contents, grammatical lapses.		
Cultural and social value	Experience the cultural and social values with relevant contents. Usage of music and the instrument with utmost dedication.	Usage of music and the instrument with utmost dedication. Moderate social interaction	Medium interaction with social contents and relevance	Minimum coverage of the cultural and social values through music.	Only attempting to perform or not responding.
Rhythm/ Talam	Adequate Tala rendering and notation with brilliance, confidence and presence of mind along with all affairs required	Adequate Tala rendering and notation with confidence and presence of mind along with all affairs required	Tala rendering and notation without mistake with all affairs required	Partially completed Tala rendering and notation	Only attempting to render or notate or not responding.
Purity and grace of fingering	Usage of fingers and hands with brilliance and distinction while demonstrating, along with all affairs required	Usage of fingers and hands with distinction while demonstrating along with all affairs required	Usage of fingers and hands with an average level while demonstrating along with all affairs required	Usage of fingers and hands with a below average level while demonstrating along with all affairs required	Only attempting to demonstrate or not responding.
Completion of demonstration	Usage of notes with brilliance and distinction while demonstrating, along with all affairs required while playing a composition.	Usage of musical features with distinction while demonstrating, along with all affairs required while playing the instrument.	Playing of notes with an average level while demonstrating, along with all affairs required while playing the instrument.	Usage of notes with a below average level while demonstrating, along with all affairs required while playing the instrument.	Only attempting to demonstrate or not responding.



SEMESTER 2

MGU-UGP (HONOURS)

Syllabus



**Mahatma Gandhi University
Kottayam**

Programme	BA (Honours) Music-Veena					
Course Name	MUSICAL FORMS IN VEENA					
Type of Course	DSC A					
Course Code	MG2DSCMVN100					
Course Level	100-199					
Course Summary	The course aims at gaining knowledge about the history, construction, and components of the Veena. Acquire proficiency in foundational Veena playing techniques, encompassing posture, finger placement, and string manipulation. Develop a grasp of fundamental Carnatic music principles such as srutis, swaras, ragas, and talas. Cultivate an understanding of the cultural importance and contribution of the Veena within the rich tradition of Indian music.					
Semester	II	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
			3	1		75
Pre-requisites, if any	Aptitude, skill and interest in the concerned subject.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Detailed knowledge about various musical forms that comes under Abhyasa Gana (Practice oriented lessons)	U	PO 10
2	Understanding the lakshanas of various ragas handled in class	K	PO 9
3	Detailed knowledge on 72 melakarta scheme and related facts	K	PO 10
4	Application of various ragas as a part of expertising the instrument	A	PO 10
5	Skill in handling major and minor ragas in Veena	S	PO 3
6	Attaining knowledge on musical forms	S	PO 3

*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

COURSE CONTENT

Content for Classroom transaction (Units)

Units	Course description	Hrs	CO No.
Module 1	Detailed Study on Musical Forms, Notation & Ragas	20	CO1
1.1	Introduction and Classification to Musical Forms, Geetam- Lakshya Geetam & Lakshana Geetam, Swarajati & Jatiswaram Varnam- Utility of practicing Varnas - Tana varnam, Padavarnam, Daruvarnam, Keerthana & Kriti, Padam, Javali, Tillana		
1.2	Detailed knowledge of notation used in South Indian Music. Ability to write the notation of any Geetam learnt in practical		
1.3	Musical Instruments and their classification in general (in detail) Stringed, Wind, Percussion		
Module 2	Raga lakshana and Biographies	15	
2.1	Lakshanas of following Ragas in detail: Mayamalavagaula, Pantuvarali, Kharaharapriya, Sankarabharanam, Kalyani, Mohanam, Malahari, Abhogi		CO 2
2.2	Basic knowledge on 72 melakarta scheme, Katapayadi Formula and Bhoota sankhya.		CO 3
Module 3	Sapta Tala Alankaras in 2 degrees of speed in the following Ragas	20	
3.1	Major ragas- Kharaharapriya, Vachaspati, Lathangi, Chakravakam, Harikamboji		CO 4,5
3.2	Minor Ragas- Abhogi, Hindolam, Madhyamavati, Valachi		
Module 4	Musical forms	20	
4.1	Geetam- Malahari, Mohanam, Arabhi, Kalyani, Suddha Saveri		CO 6
4.2	Jatiswaram- Mohanam & Sankarabharanam		

4.3	Swarajati - Bilahari		
4.4	Adi tala varnam - Mohanam & Hamsadhvani		
Module 5	Teachers Specific Content This can be either classroom teaching, Practical Session, field visit etc As specified by the teacher Concerned. This Content Will be evaluated internally.		

Assessment Types	MODE OF ASSESSMENT		
	A. Continuous Comprehensive Assessment (CCA) - 30 Marks		
	1. Internal tests		
	2. Internal Practical examination		
	3. Viva voce		
	B. Semester End practical examination considering the following criteria for evaluation and a Viva voce -70 Marks TIME – 2 HOURS		
	Accuracy in Pitch and Rhythm		20
	Tone quality, Fingering and Plucking		10
	Proficiency in playing lessons		30
	Viva voce		10

Syllabus

References

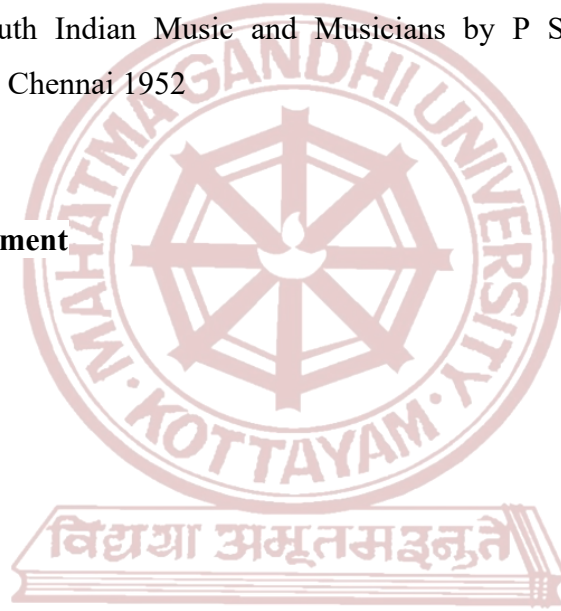
1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
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5. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publications, Trivandrum, 1990

6. Great composers by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1970
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2. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
3. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952

Rubrics for Each Assessment



MGU-UGP (HONOURS)

Syllabus

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
<i>Viva Voce</i>	Quick and clear answer for the question with proper explanation if required.	Clear and detailed reply for the questions asked.	Average mode of answering with vague explanation.	Minimal response to questions with below average answering.	Only the attempt to answer or not responding.
Seminar Presentation	Exemplary writing well organized writing styles, a good link with points allocated for the answer and inclusion points presented there is no or very few lapses, precision in delivery	Sound technical expressions, few errors on organizing the writing, complex concept not adequately conveyed	Ambiguity in stating facts, not a good writing style, often ends with errors and mistakes, poor sentence control and focus on the points, lack of relationship with given mark and contents, grammatical lapses.	Moderate expressions and style of writing, all technical, conceptual aspects are deficient and unclear.	Poor expressions and style of writing, all technical, conceptual aspects are deficient and unclear
Assignment	Detailed neat and clear writing without content loss and spelling, grammar mistakes. Submit a spiral binded assignment.	Writing of each phrase without content lose or spelling mistake	Writing of partially completed content	Writing of less than partially completed content	Only the attempt to write without content or not submitting.
Accuracy in / Talam	Accuracy in Tala rendering and presenting lesson or manodharmam with brilliance, confidence and presence of mind along with all affairs required	Accuracy in Tala rendering and presenting lessons or manodharmam with minor mistakes. Presence of mind along with all affairs required	Tala rendering and presenting lessons or manodharmam in medium quality with mistakes.	Fumbled presentation with mistakes in Tala rendering and presenting lesson or manodharmam in moderate level.	Only attempting to render , poor presentation with lots of mistakes or not responding.
Accuracy in Pitch/Sruthi	Accuracy in Sruthi and presenting lesson or manodharmam with brilliance, confidence and presence of mind	Accuracy in Sruthi and presenting lessons or manodharmam with minor mistakes.	Lack of perfection in Pitch and presenting lessons or manodharmam in medium quality with mistakes.	Fumbled presentation with mistakes in sruthi and presenting lesson or manodharmam	Only attempting to render, poor presentation with lots of mistakes or

	along with all affairs required	Presence of mind along with all affairs required		in moderate level.	not responding.
Tone quality	Excellent tone quality in playing without making mistakes. Presenting lessons or manodharmam with brilliance, confidence and presence of mind.	Good tone quality in playing with negligible mistakes. Presenting lessons or manodharmam with brilliance, confidence and presence of mind.	Lack of perfection in tone quality and presenting lessons or manodharmam in medium quality with mistakes.	Fumbled presentation without tone quality and presenting lesson or manodharmam in moderate level.	Only attempting to render , poor presentation with lots of mistakes or not responding.
Fingering	Excellent fingering without making mistakes. Presenting finger techniques in playing and presenting a good bani.	Good fingering without making mistakes. Presenting finger techniques in playing	Medium level of fingering due to less practice. Making mistakes in playing, low confidence and presence of mind.	Fumbled presentation due to less practice. Presenting lesson or manodharmam in moderate level.	Only attempting to render, poor presentation with lots of mistakes or not responding.
Plucking	Excellent plucking without making mistakes. Presenting plucking techniques in playing. Confidence in playing.	Good plucking without making mistakes. Confidence in playing	Medium level of plucking without making mistakes due to lack of practice.	Moderate level of plucking and less volume in playing. As a result, lack of confidence in lessons and manodharmam.	Only attempting to render, poor presentation with lots of mistakes or not responding.
Fluency in playing lessons and manodhar ma in overall.	Excellent playing without any mistakes.	Good playing with negligible mistakes.	Medium level of quality in playing with mistakes.	Fumbled playing due to less practice with mistakes.	Only attempting to render, poor presentation with lots of mistakes or not responding.



**Mahatma Gandhi University
Kottayam**

Programme						
Course Name	FUNDAMENTAL LESSONS IN VEENA - II					
Type of Course	MDC					
Course Code	MG2MDCMVN100					
Course Level	100-199					
Course Summary	The course aims at gaining knowledge about the history, construction, and components of the Veena. Acquire proficiency in foundational Veena playing techniques, encompassing posture, finger placement, and string manipulation. Develop a grasp of fundamental Carnatic music principles such as srutis, swaras, ragas, and talas. Cultivate an understanding of the cultural importance and contribution of the Veena within the rich tradition of Indian music.					
Semester	II	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
			2	1		60
Pre-requisites, if any	Aptitude, skill and interest in the concerned subject.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Knowledge on Sapta talas and Shandangas	U	PO 3
2	Raga knowledge of various ragas	An	PO 3
3	Evolution, playing and fingering of Veena	U	PO 3
4	Alankaras in various major and minor ragas	S	PO 10

5	Geetam playing in veena	A	PO 10
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Units	Course description	Hrs	CO No.
Module 1	Knowledge of Talas	15	
1.1	General awareness of Talas: Sapta talas and Shadangas		CO1
Module 2	Sapta Tala Alankaras (2 degrees of speed) & Geetam	20	
2.1	Major ragas- Mayamalavagowla, Kharaharapriya, Kalyani, Sankarabharanam Minor raga - Mohanam, Hamsadhwani, Suddha Saveri		CO 2,4
2.2	Geetams : Malahari & Mohanam		CO 5
Module 3	Distinctive features of veena	20	
3.1	Veena - History, evolution and playing of the instrument		CO3
Module 4	Teachers Specific Content This can be either classroom teaching, Practical Session, field visit etc. As specified by the teacher Concerned. This Content Will be evaluated internally.		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Direct Instruction, Explicit teaching, E-learning, Interactive Instruction, active Cooperative learning, Group/ Individual Assignments, Authentic learning, Library work, Group Discussions, Record Book	
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) - 25 Marks 1. Internal tests 2. Internal Practical examination 3. Assignment. 4. Viva voce	
	B. Semester End practical examination considering the following criteria for evaluation and a Viva voce ,70 MARKS TIME :1.5 HOURS	
	Accuracy in Pitch and Rhythm	10
	Tone quality, Fingering and Plucking	10
	Proficiency in playing lessons	10
Viva voce	20	

References

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952
3. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
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5. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publications, Trivandrum, 1990
6. Great composers by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1970
7. Great Musicians by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1959
8. Sangita Nighandu by Dr. V T Sunil, DC Books, Kottayam, 2012

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3. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952

Rubrics Developed

Viva voce
Seminar Presentation
Cultural and social value
Accuracy in Pitch
Accuracy in rhythm
Tone quality
Fingering
Plucking
Fluency in playing

Rubrics for Each Assessment

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
<i>Viva Voce</i>	Quick and clear answer for the question with proper explanation if required.	Clear and detailed reply for the questions asked.	Average mode of answering with vague explanation.	Minimal response to questions with below average answering.	Only the attempt to answer or not responding.
Seminar Presentation	Exemplary writing, well organized writing styles, a good link with points allocated for the answer and inclusion points presented. There	Sound technical expressions, few errors on organizing the writing, complex concept not adequately conveyed	Ambiguity in stating facts, not a good writing style, often ends with errors and mistakes, poor sentence control and focus on the points, lack of	Moderate expressions and style of writing, all technical, conceptual aspects are deficient and unclear.	Poor expressions and style of writing, all technical, conceptual aspects are deficient and unclear

	are no or very few lapses, precision in delivery etc.		relationship with given mark and contents, grammatical lapses.		
Cultural and social value	Experience the cultural and social values with relevant contents. Usage of music and the instrument with utmost dedication.	Usage of music and the instrument with utmost dedication. Moderate social interaction	Medium interaction with social contents and relevance	Minimum coverage of the cultural and social values through music.	Only attempting to perform or not responding.
Rhythm/ Talam	Adequate Tala rendering and notation with brilliance, confidence and presence of mind along with all affairs required	Adequate Tala rendering and notation with confidence and presence of mind along with all affairs required	Tala rendering and notation without mistake with all affairs required	Partially completed Tala rendering and notation	Only attempting to render or notate or not responding.
Purity and grace of fingering	Usage of fingers and hands with brilliance and distinction while demonstrating, along with all affairs required	Usage of fingers and hands with distinction while demonstrating along with all affairs required	Usage of fingers and hands with an average level while demonstrating along with all affairs required	Usage of fingers and hands with a below average level while demonstrating along with all affairs required	Only attempting to demonstrate or not responding.
Completion of demonstration	Usage of notes with brilliance and distinction while demonstrating, along with all affairs required while playing a composition.	Usage of musical features with distinction while demonstrating, along with all affairs required while playing the instrument.	Playing of notes with an average level while demonstrating, along with all affairs required while playing the instrument.	Usage of notes with a below average level while demonstrating, along with all affairs required while playing the instrument.	Only attempting to demonstrate or not responding.



SEMESTER 3

MGU-UGP (HONOURS)

Syllabus



**Mahatma Gandhi University
Kottayam**

Programme	BA (Honours) Music-Veena					
Course Name	VARNAMS AND SIMPLE KRITIS - I					
Type of Course	DSC A					
Course Code	MG3DSCMVN200					
Course Level	200-299					
Course Summary	The course aims at gaining knowledge on kritis and varnam playing in Veena. Acquire proficiency in Veena playing techniques, encompassing posture, finger placement, and string manipulation. Develop a grasp of Carnatic musical compositions with knowledge on its composer and sahityam. Cultivate an understanding of the cultural importance and contribution of the Veena within the rich tradition of Indian music.					
Semester	3	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
			3	1		75
Pre-requisites	Aptitude, skill and interest in the concerned subject.					

COURSE OUTCOMES

Syllabus

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Ability to play notes in madhyama sruti.	S	PO 10
2	Capable to play alankaras in madhyama sruti	A	
3	Ability to play Geetam in veena	S	PO 3
4	Swarajati playing in Veena	S	
5	Learn Adi tala varnam in Veena	S	
6	Learn Ata tala varnam in veena	A	

COURSE CONTENT

Content for Classroom transaction (Units)

Units	Course description	Hrs	CO No.
Module 1	Sapta tala Alankaras in Madhyama Sruthi	20	CO 1,2
1.1	Major ragas - Mayamalavagaula, Kharaharapriya, Sankarabharanam. (Panthuvarali, Kalyani, Harikamboji - For Home work)		
1.2	Minor ragas - Mohanam, Hindolam. (Valachi, Sudha dhanyasi, malayamarutham - For Home work)		
Module 2	Geetams	15	CO 3
2.1	Saveri, Arabhi, Sudha Saveri		
Module 3	Swarajatis	20	CO 4
3.1	Swarajati - Kamas & Anandabhairavi		
Module 4	Varnams	20	
4.1	Adi tala varnam- Hamsadhwani, Suddhadhanyasi, Saranga, Abhogi, Vasanta (any 3)		CO5
4.2	Ada tala varnam – Kamboji		CO 6
Module 5	Teachers Specific Content This can be either classroom teaching, Practical Session, field visit etc. As specified by the teacher Concerned. This Content Will be evaluated internally.		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Direct Instruction, Explicit teaching, E-learning, Interactive Instruction, active Cooperative learning, Group/ Individual Assignments, Authentic learning, Library work, Group Discussions, Record Book	
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) - 30 Marks 1. Internal tests 2. Internal Practical examination 3. Viva voce	
	B. Semester End practical examination considering the following criteria for evaluation and a Viva voce -Time 2 hours,Marks-70	
	Accuracy in Pitch and Rhythm	20
	Tone quality, Fingering and Plucking	10
	Proficiency in playing lessons	30
	Viva voce	10

References

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952
3. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
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3. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952



MGU-UGP (HONOURS)

Syllabus



**Mahatma Gandhi University
Kottayam**

Programme	BA (Honours) Music-Veena						
Course Name	SIMPLE KRITIS AND PANCHARATNAM						
Type of Course	DSC A						
Course Code	MG3DSCMVN 201						
Course Level	200-299						
Course Summary	The course aims at gaining knowledge on kritis and varnam playing in Veena. Acquire proficiency in Veena playing techniques, encompassing posture, finger placement, and string manipulation. Develop a grasp of Carnatic musical compositions with knowledge on its composer and sahityam. Cultivate an understanding of the cultural importance and contribution of the Veena within the rich tradition of Indian music.						
Semester	3	Credits			4	Total Hours	
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others		
			3	1		75	
Pre-requisites, if any	Aptitude, skill and interest in the concerned subject.						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Ability to reproduce simple kritis in Veena	S	PO 10
2	Remember the sahityam of kritis while playing them on veena	K	PO 3
3	Understanding the kritis of various composers	U	PO 3

4	Learn to play pancharatnam on veena	S	PO 3
5	Play sangatis in various ragas	C	PO 10
6	Play Nottuswara by recognising notes	A	PO 10
<i>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i>			

COURSE CONTENT

Content for Classroom transaction (Units)

Units	Course description	Hrs	CO No.
Module 1	Simple Kritis in following ragas	25	
1.1	Chakravakam, Arabhi, Amritha varshini, Mohanam, Suposhini		CO 3
Module 2	Swati Tirunal Kritis	20	
2.1	Revagupti, Mayamalavagaula		CO 2
Module 3	Ghana Raga Pancharatnam	25	
3.1	Arabhi		CO 5
Module 4	Nottuswaras	5	
4.1	Nottuswara of Muthuswami Dikshitar- Any 4		CO 6
Module 5	Teachers Specific Content This can be either classroom teaching, Practical Session, field visit etc As specified by the teacher Concerned. This Content Will be evaluated internally.		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Direct Instruction, Explicit teaching, E-learning, Interactive Instruction, active Cooperative learning, Group/ Individual Assignments, Authentic learning, Library work, Group Discussions, Record Book	
Assessment Types	MODE OF ASSESSMENT	
	A. Continuous Comprehensive Assessment (CCA) - 30 Marks	
	1. Internal tests 2. Internal Practical examination 3. Viva voce	
	B. Semester End practical examination considering the following criteria for evaluation and a Viva voce Time: 2 hours, Marks -70	
	Accuracy in Pitch and Rhythm	20
	Tone quality, Fingering and Plucking	10
Proficiency in playing lessons	30	
Viva voce	10	

References

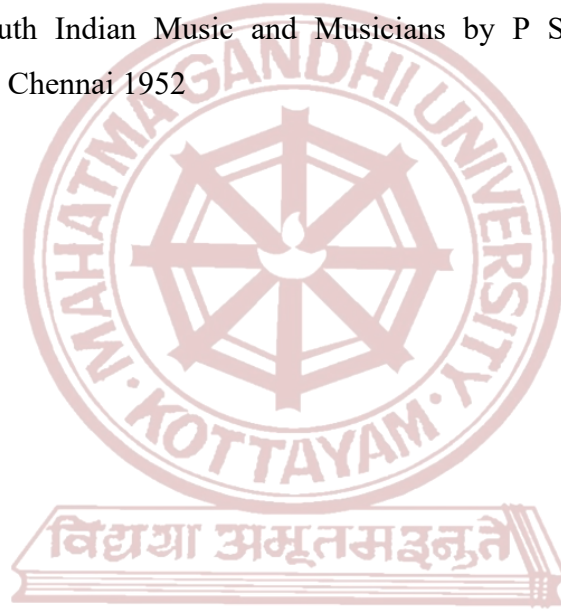
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7. Great Musicians by Prof. P Sambamoorthy, The Indian Publishing House, Chennai

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MGU-UGP (HONOURS)

Syllabus



**Mahatma Gandhi University
Kottayam**

Programme	BA (Honours) Music-Veena					
Course Name	THEORY OF MUSIC - I					
Type of Course	DSE					
Course Code	MG3DSEMVERN200					
Course Level	200-299					
Course Summary	The course aims at the theoretical aspects of Carnatic music. The concepts of janaka-janya, upanga-bhashanga etc are focused in this programme. General information about various seats of music is introduced to the students. The course enhances the theoretical areas like decorative angas in musical compositions and an outline knowledge of musical instruments. Tala based knowledge is also focused in this course. This will help the student in an overall manner to understand and remember the various areas of theory which can later be practically implemented.					
Semester	3	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4				60
Pre-requisites, if any	Aptitude, skill and interest in the concerned subject.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understanding various raga classifications in detail	U	PO 10
2	Knowing more about the principal seats of music	U	PO 10

3	Analyse the decorative angas in kritis with practical knowledge	An	PO 3
4	Application of tala while notating	A	PO 3
5	Able to notate a Varnam or Kritis	A	PO 3
6	Gaining information on various musical instruments	K	PO 3
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Units	Course description	Hrs	CO No.
Module 1	Raga Classification in general	15	
1.1	Janaka-Janya ragas,		CO 1
1.2	72 Melakarta Scheme - Vivadi melas		
1.3	Upanga-Bhashanga ragas, Varjya-Vakra ragas, Nishadantya-Dhayvatantya-Panchamantya ragas, Ghana-Naya-Deshya ragas, Ganakala niyama of Ragas.		
Module 2	Decorative Angas of Kritis with appropriate examples & Notation of Varnams and Kritis learned	15	
2.1	Chittaswaram, Swara-sahityam, Madhyamakala sahityam, Solkattu swaram, Sangati, Gamaka, Swaraksharam, Manipravalam.		CO 3
2.2	Ability to write the notation of Adi tala Varnams and any two kritis learned		CO 4,5
Module 3	Principal Seats of Music	15	
3.1	Tanjore, Thiruvananthapuram		CO 2
Module 4	Parts, Construction, playing techniques and tuning of Instruments	15	

4.1	Tambura, Violin, Mridangam		C0 6
Module 5	<p>Teachers Specific Content</p> <p>This can be either classroom teaching, Practical Session, field visit etc As specified by the teacher Concerned.</p> <p>This Content will be evaluated internally.</p>		

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <p>Direct Instruction, Explicit teaching, E-learning, Interactive Instruction, active Cooperative learning, Group/ Individual Assignments, Authentic learning, Library work, Group Discussions, Record Book</p>
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA) - 30 Marks</p> <p>1. Internal tests 2. Written Test 3. Assignment/ Project</p> <p>B) Semester End examination considering the following criteria for evaluation</p>

Time : 2 Hrs

Syllabus

Max Marks: 70

Pattern for Theory Question paper				
Question Type	Total No of Questions	No of Questions to be answered	Marks for each Questions	Total Marks
Very Short answer type (Answers in one or two sentences)	6	6	1	6
Short answer (Not to exceed one paragraph)	10	7	2	14

Short Essay (Minimum one page)	6	4	5	20
Long Essay	4	2	15	30
Total	26	19		70

References

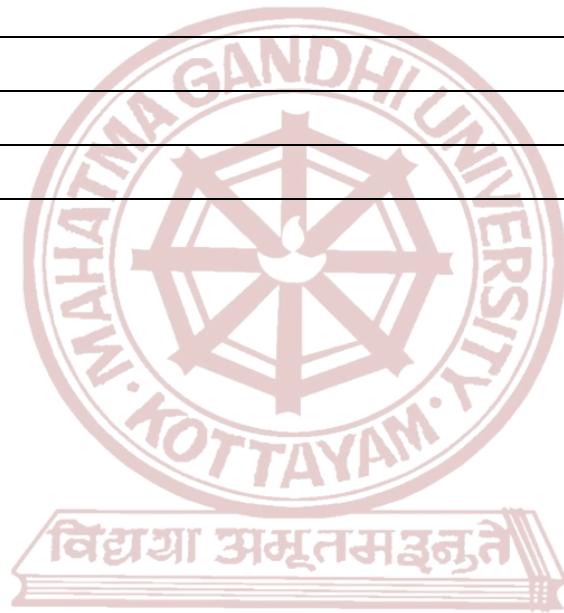
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Rubrics Developed

Written test
Seminar Presentation
Assignment
Accuracy in Pitch
Accuracy in rhythm
Tone quality
Fingering
Plucking
Fluency in playing



MGU-UGP (HONOURS)

Syllabus



**Mahatma Gandhi University
Kottayam**

Programme	BA (Honours) Music-Veena					
Course Name	VARNAMS AND SIMPLE KRITIS					
Type of Course	DSC B					
Course Code	MG3DSCMVN202					
Course Level	200-299					
Course Summary	The course aims at gaining knowledge on kritis and varnam playing in Veena. Acquire proficiency in Veena playing techniques, encompassing posture, finger placement, and string manipulation. Develop a grasp of Carnatic musical compositions with knowledge on its composer and sahyam. Cultivate an understanding of the cultural importance and contribution of the Veena within the rich tradition of Indian music.					
Semester	3	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
			3	1		75
Pre-requisites, if any	Aptitude, skill and interest in the concerned subject.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Ability to play notes in madhyama sruti.	S	PO 10
2	Capable to play alankaras in madhyama sruti	A	PO 10
3	Varnam playing in Veena	S	PO 3

4	Memorize the lessons with proper understanding	K	PO 3
5	Play Geetam and Swarajati in veena	A	PO 3
6	Play simple kritis in veena	S	PO 3
<i>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i>			

COURSE CONTENT

Content for Classroom transaction (Units)

Units	Course description	Hrs	CO No.
Module 1	Sapta tala Alankaras	15	CO 1,2
1.1	Melakarta ragam- Mayamalavagaula, Kharaharapriya, Sankarabharanam.		
1.2	Janya ragas - Mohanam, Hindolam.		
Module 2	Geetams & Swarajatis	15	CO 5
2.1	Malahari, Kalyani & Kamas		
Module 3	Varnams	25	CO 4
3.1	Adi tala varnam- Vasantha, Saranga		
Module 4	Kritis	20	CO 6
4.1	Simple Kritis (any 2)		
Module 5	Teachers Specific Content This can be either classroom teaching, Practical Session, field visit etc. As specified by the teacher Concerned. This Content Will be evaluated internally.		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Direct Instruction, Explicit teaching, E-learning, Interactive Instruction, active Cooperative learning, Group/ Individual Assignments, Authentic learning, Library work, Group Discussions, Record Book	
Assessment Types	MODE OF ASSESSMENT	
	A. Continuous Comprehensive Assessment (CCA) - 30Marks 1. Internal tests 2. Internal Practical examination 3. Assignment. 4. Viva voce	
	B. Semester End practical examination considering the following criteria for evaluation and a Viva voce ,Time: 2hours,Marks -70	
	Accuracy in Pitch and Rhythm	20
	Tone quality, Fingering and Plucking	20
Proficiency in playing lessons	10	
Viva voce	20	



References

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952
3. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
4. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
5. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publications, Trivandrum, 1990
6. Great composers by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1970
7. Great Musicians by Prof. P Sambamoorthy, The Indian Publishing House, Chennai

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8. Sangita Nighandu by Dr. V T Sunil, DC Books, Kottayam, 2012

SUGGESTED READINGS

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
3. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952

Rubrics Developed

Viva Voce
Seminar Presentation
Assignment
Accuracy in Pitch
Accuracy in rhythm
Tone quality
Fingering
Plucking
Fluency in playing

Rubrics for Each Assessment

Syllabus

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
<i>Viva Voce</i>	Quick and clear answer for the question with proper explanation if required.	Clear and detailed reply for the questions asked.	Average mode of answering with vague explanation.	Minimal response to questions with below average answering.	Only the attempt to answer or not responding.
Seminar Presentation	Exemplary writing well organized writing styles, a good link with points allocated for the answer and inclusion points presented there is no or very few lapses, precision in delivery	Sound technical expressions, few errors on organizing the writing, complex concept not adequately conveyed	Ambiguity in stating facts, not a good writing style, often ends with errors and mistakes, poor sentence control and focus on the points, lack of relationship with given mark and contents, grammatical lapses.	Moderate expressions and style of writing, all technical, conceptual aspects are deficient and unclear.	Poor expressions and style of writing, all technical, conceptual aspects are deficient and unclear
Assignment	Detailed neat and clear writing without content loss and spelling, grammar mistakes. Submit a spiral binded assignment.	Writing of each phrase without content lose or spelling mistake	Writing of partially completed content	Writing of less than partially completed content	Only the attempt to write without content or not submitting.
Accuracy in / Talam	Accuracy in Tala rendering and presenting lesson or manodharmam with brilliance, confidence and presence of mind along with all affairs required	Accuracy in Tala rendering and presenting lessons or manodharmam with minor mistakes. Presence of mind along with all affairs required	Tala rendering and presenting lessons or manodharmam in medium quality with mistakes.	Fumbled presentation with mistakes in Tala rendering and presenting lesson or manodharmam in moderate level.	Only attempting to render , poor presentation with lots of mistakes or not responding.
Accuracy in Pitch/Sruthi	Accuracy in Sruthi and presenting lesson or manodharmam with brilliance, confidence and presence of mind	Accuracy in Sruthi and presenting lessons or manodharmam with minor mistakes.	Lack of perfection in Pitch and presenting lessons or manodharmam in medium quality with mistakes.	Fumbled presentation with mistakes in sruthi and presenting lesson or manodharmam	Only attempting to render, poor presentation with lots of mistakes or

	along with all affairs required	Presence of mind along with all affairs required		in moderate level.	not responding.
Tone quality	Excellent tone quality in playing without making mistakes. Presenting lessons or manodharmam with brilliance, confidence and presence of mind.	Good tone quality in playing with negligible mistakes. Presenting lessons or manodharmam with brilliance, confidence and presence of mind.	Lack of perfection in tone quality and presenting lessons or manodharmam in medium quality with mistakes.	Fumbled presentation without tone quality and presenting lesson or manodharmam in moderate level.	Only attempting to render , poor presentation with lots of mistakes or not responding.
Fingering	Excellent fingering without making mistakes. Presenting finger techniques in playing and presenting a good bani.	Good fingering without making mistakes. Presenting finger techniques in playing	Medium level of fingering due to less practice. Making mistakes in playing, low confidence and presence of mind.	Fumbled presentation due to less practice. Presenting lesson or manodharmam in moderate level.	Only attempting to render, poor presentation with lots of mistakes or not responding.
Plucking	Excellent plucking without making mistakes. Presenting plucking techniques in playing. Confidence in playing.	Good plucking without making mistakes. Confidence in playing	Medium level of plucking without making mistakes due to lack of practice.	Moderate level of plucking and less volume in playing. As a result, lack of confidence in lessons and manodharmam.	Only attempting to render, poor presentation with lots of mistakes or not responding.
Fluency in playing lessons and manodhar ma in overall.	Excellent playing without any mistakes.	Good playing with negligible mistakes.	Medium level of quality in playing with mistakes.	Fumbled playing due to less practice with mistakes.	Only attempting to render, poor presentation with lots of mistakes or not responding.



**Mahatma Gandhi University
Kottayam**

Programme						
Course Name	INTRODUCTION TO VEENA					
Type of Course	VAC					
Course Code	MG3VACMVN200					
Course Level	200-299					
Course Summary	<p>The course aims at gaining knowledge about the history, construction, and components of the Veena. Acquire proficiency in foundational Veena playing techniques, encompassing posture, finger placement, and string manipulation. Develop a grasp of fundamental Carnatic music principles such as srutis, swaras, ragas, and talas. Cultivate an understanding of the cultural importance and contribution of the Veena within the rich tradition of Indian music.</p>					
Semester	3	Credits		3	Total Hours	
Course Details	Learning Approach	Lecture	Tutorial	Practical		Others
			3			45
Pre-requisites, if any	Aptitude, skill and interest in the concerned subject.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Basic structure of Veena, Fingering techniques, Technical & Musical terms.	U	PO 10
2	Ability to apply the fundamental lessons in veena	A	PO 10
3	Basic lessons in Veena	S	PO 3

4	Deep Knowledge on the instrument Veena - Its evolution, Structure and Playing	U	PO 10
5	Skill in playing Janta varisa on the Veena	S	PO 10
6	Play musical form jatiswaram on veena	A	PO 10
<i>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i>			

COURSE CONTENT

Content for Classroom transaction (Units)

Units	Course description	Hrs	CO No.
Module 1	Fundamental studies	10	
1.1	Technical terms and their explanation - Nadam, Sruti, Swara, Swara nomenclature		CO 1
1.2	Basic Veena knowledge - parts, construction, playing		CO 4
Module 2	Basic lessons	20	
2.1	Meettu and Saptaswaram (3 Degree speed)		CO 3
2.2	Madhya sthayi & Tara sthayi varisai in 2 degrees of speed		CO 2
2.3	Janta varisas, (maximum 5 varieties)		CO 5
Module 3	Jatiswaram	15	
3.3	Mohanam		CO 6
Module 4	Teachers Specific Content This can be either classroom teaching, Practical Session, field visit etc. As specified by the teacher Concerned. This Content Will be evaluated internally.		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Direct Instruction, Explicit teaching, E-learning, Interactive Instruction, active Cooperative learning, Group/ Individual Assignments, Authentic learning, Library work, Group Discussions, Record Book	
Assessment Types	MODE OF ASSESSMENT	
	A. Continuous Comprehensive Assessment (CCA) - 25 Marks	
	1. Internal tests 2. Internal Practical examination 3. Assignment. 4. Viva voce	
	B. Semester End practical examination considering the following criteria for evaluation and a Viva voce Time -1.5 hours, Marks-50 marks	
	Accuracy in Pitch and Rhythm	10
Tone quality, Fingering and Plucking	10	
Proficiency in playing lessons	10	
Viva voce	20	

References:

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952
3. Dakshinendian Sangitam by Vidyan A K Raveendranath, Kerala Bhasha Institute 2016
4. Splendor of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
5. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publications, Trivandrum, 1990
6. Great composers by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1970
7. Great Musicians by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1959
8. Sangita Nighandu by Dr. V T Sunil, DC Books, Kottayam, 2012

SUGGESTED READINGS

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3. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952

Rubrics Developed

Viva voce
Seminar Presentation
Assignment
Accuracy in Pitch
Accuracy in rhythm
Tone quality
Fingering
Plucking
Fluency in playing

Rubrics for Each Assessment

MGU-UGP (HONOURS)

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
<i>Viva Voce</i>	Quick and clear answer for the question with proper explanation if required.	Clear and detailed reply for the questions asked.	Average mode of answering with vague explanation.	Minimal response to questions with below average answering.	Only the attempt to answer or not responding.
Seminar Presentation	Exemplary writing, well organized writing styles, a good link with points allocated for the answer and	Sound technical expressions, few errors on organizing the writing, complex concept not	Ambiguity in stating facts, not a good writing style, often ends with errors and mistakes, poor sentence control	Moderate expressions and style of writing, all technical, conceptual aspects are deficient and unclear.	Poor expressions and style of writing, all technical, conceptual aspects are

	inclusion points presented. There are no or very few lapses, precision in delivery etc.	adequately conveyed	and focus on the points, lack of relationship with given mark and contents, grammatical lapses.		deficient and unclear
Cultural and social value	Experience the cultural and social values with relevant contents. Usage of music and the instrument with utmost dedication.	Usage of music and the instrument with utmost dedication. Moderate social interaction	Medium interaction with social contents and relevance	Minimum coverage of the cultural and social values through music.	Only attempting to perform or not responding.
Rhythm/ Talam	Adequate Tala rendering and notation with brilliance, confidence and presence of mind along with all affairs required	Adequate Tala rendering and notation with confidence and presence of mind along with all affairs required	Tala rendering and notation without mistake with all affairs required	Partially completed Tala rendering and notation	Only attempting to render or notate or not responding.
Purity and grace of fingering	Usage of fingers and hands with brilliance and distinction while demonstrating, along with all affairs required	Usage of fingers and hands with distinction while demonstrating along with all affairs required	Usage of fingers and hands with an average level while demonstrating along with all affairs required	Usage of fingers and hands with a below average level while demonstrating along with all affairs required	Only attempting to demonstrate or not responding.
Completion of demonstration	Usage of notes with brilliance and distinction while demonstrating, along with all affairs required while playing a composition.	Usage of musical features with distinction while demonstrating, along with all affairs required while playing the instrument.	Playing of notes with an average level while demonstrating, along with all affairs required while playing the instrument.	Usage of notes with a below average level while demonstrating, along with all affairs required while playing the instrument.	Only attempting to demonstrate or not responding.



SEMESTER 4

MGU-UGP (HONOURS)

Syllabus



**Mahatma Gandhi University
Kottayam**

Programme	BA (Honours) Music-Veena				
Course Name	VARNAMS AND KRITIS - II				
Type of Course	DSC A				
Course Code	MG4DSCMVN200				
Course Level	200-299				
Course Summary	The course aims at gaining knowledge on kritis and varnam playing in Veena. Acquire proficiency in Veena playing techniques, encompassing posture, finger placement, and string manipulation. Develop a grasp of Carnatic musical compositions with knowledge on its composer and sahityam. Cultivate an understanding of the cultural importance and contribution of the Veena within the rich tradition of Indian music.				
Semester	IV	Credits		4	
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others
			3	1	
				Total Hours	
				75	
Pre-requisites, if any	Aptitude, skill and interest in the concerned subject.				

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Learn to play Varnams in various ragas	A	PO 10
2	Understand the raga features by learning the Varnams	U	PO 10
3	Handling adi tala varnam and ata tala varnam with ease	S	PO 10
4	Simple kriti rendition in veena	A	PO 10
5	Knowledge on various composers and their creations	K	PO 3
6	Learning famous group kritis in Veena	S	PO 3

***Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

COURSE CONTENT

Content for Classroom transaction (Units)

Units	Course description	Hrs	CO No.
Module 1	Varnams	15	CO 1
1.2	Adi tala varnam- Kalyani, Sankarabharanam, Sri ragam, Navaragamalika		
Module 2	Ata Talam	10	CO 2,3
2.1	Ata talam- Kanada		
Module 3	Kritis	30	CO 4 CO 5
3.1	Simple kritis- Kalyani, Natta, Kanada, Sraswathi, Poornachandrika		
3.2	Other composers- Neelakanda sivan, Annamacharya, Papanasan sivan		
Module 4	Samudaya Kritis	20	CO 6
4.1	Navagraha - any 1, Navaratnamalika- Any 1		
Module 5	Teachers Specific Content This can be either classroom teaching, Practical Session, field visit etc. as specified by the teacher Concerned. This Content Will be evaluated internally.		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Direct Instruction, Explicit teaching, E-learning, Interactive Instruction, active Cooperative learning, Group/ Individual Assignments, Authentic learning, Library work, Group Discussions, Record Book
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Assessment Types	MODE OF ASSESSMENT	
	A. Continuous Comprehensive Assessment (CCA) - 30 Marks	
	1. Internal tests	
	2. Internal Practical examination	
	3. Viva voce	
	B. Semester End practical examination considering the following criteria for evaluation and a Viva voce ,Time- 2 hours, Marks- 70	
	Accuracy in Pitch and Rhythm	20
Tone quality, Fingering and Plucking	10	
Proficiency in playing lessons	30	
Viva voce	10	

References

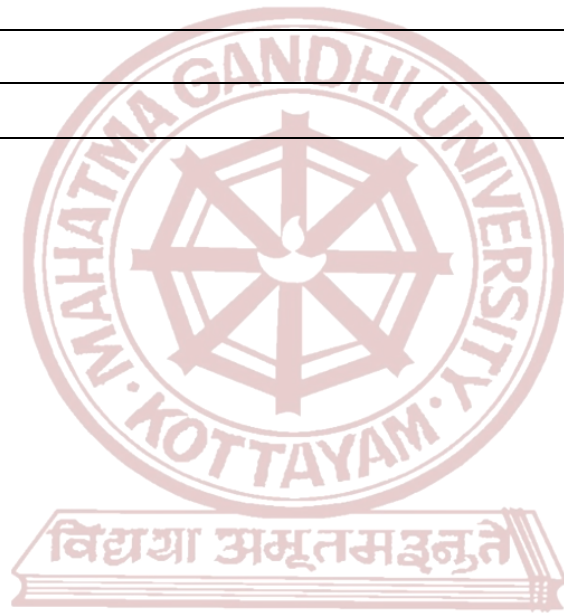
1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952
3. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
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6. Great composers by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1970
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2. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991.
3. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952

Rubrics Developed

Viva voce
Seminar Presentation
Cultural and social value
Accuracy in Pitch
Accuracy in rhythm
Tone quality
Fingering
Plucking
Fluency in playing



MGU-UGP (HONOURS)

Syllabus



**Mahatma Gandhi University
Kottayam**

Programme	BA (Honours) Music-Veena					
Course Name	KRITIS AND OTHER MUSICAL FORMS					
Type of Course	DSC A					
Course Code	MG4DSCMVN201					
Course Level	200 - 299					
Course Summary	The course aims at gaining knowledge on kritis and other musical forms that are played in Veena. Acquire proficiency in Veena playing techniques, encompassing posture, finger placement, and string manipulation. Develop a grasp of Carnatic musical compositions with knowledge on its composer and sahyam. Cultivate an understanding of the cultural importance and contribution of the Veena within the rich tradition of Indian music.					
Semester	IV	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
			3	1		75
Pre-requisites, if any	Aptitude, skill and interest in the concerned subject.					

Syllabus

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Ability to reproduce Kritis of various composers	S	PO 3
2	Learn different musical forms in Veena	U	PO 3
3	Introduction to compositions of trinity	C	PO 10
4	Learn to play raga outline and form small kalpana swaras	A	PO 10

***Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

COURSE CONTENT

Content for Classroom transaction (Units)

Units	Course description	Hrs	CO No.
Module 1	Kritis of Trinity	25	CO 3
1.1	One Kriti each of Thyagaraja, Muthuswami Dikshitar and Syama Sastri		
Module 2	Performance oriented popular kritis	25	CO 1
2.1	Oothukkadu Venkata Subbayyer, Maha Vaidyanatha Iyer, Narayana Theerthar, Gopalakrishna Bharati		
Module 3	Other musical forms	10	
3.1	Thiruppugazh-any 1, Padam- any 1, Divyanama keerthana - any 1		CO 2
Module 4	Manodharma sanGeetam	15	
4.1	Ragalapana and Kalpana swaram for kritis learned previously		CO 4
Module 5	Teachers Specific Content This can be either classroom teaching, Practical Session, field visit etc. As specified by the teacher Concerned. This Content Will be evaluated internally.		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Direct Instruction, Explicit teaching, E-learning, Interactive Instruction, active Cooperative learning, Group/ Individual Assignments, Authentic learning, Library work, Group Discussions, Record Book
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Assessment Types	MODE OF ASSESSMENT	
	A. Continuous Comprehensive Assessment (CCA) - 30 Marks	
	1. Internal tests	
	2. Internal Practical examination	
	3. Viva voce	
	B. Semester End practical examination considering the following criteria for evaluation and a Viva voce ,Time-2 hours, 70 marks	
	Accuracy in Pitch and Rhythm	20
Tone quality, Fingering and Plucking	10	
Proficiency in playing lessons	30	
Viva voce	10	

References:

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952
3. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
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3. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952



**Mahatma Gandhi University
Kottayam**

Programme	BA (Honours) Music-Veena					
Course Name	THEORY OF MUSIC -II					
Type of Course	DSE					
Course Code	MG4DSEMVN200					
Course Level	200 - 299					
Course Summary	The course aims at gaining knowledge on theoretical aspects in Veena. Acquire proficiency in Veena playing techniques, encompassing posture, finger placement, and string manipulation. Develop a grasp of Carnatic musical compositions with knowledge on its composer and sahityam. Cultivate an understanding of the cultural importance and contribution of the Veena within the rich tradition of Indian music.					
Semester	IV	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4				60
Pre-requisites, if any	Aptitude, skill and interest in the concerned subject.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understanding various musical forms figuring in Carnatic Music	U	PO 10
2	Attaining knowledge on the concept of Manodharma Sangita in Carnatic music	U	PO 3
3	Knowing the raga lakshanas of Practical oriented ragas	K	PO 3
4	Knowledge on the traditional ritualistic music and artforms of Kerala	An	PO 6
5	Appreciating the Kerala art forms and rituals prevailing in temples	Ap	PO 6
6	Kerala composers and their contributions	U	PO 6

**Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)*

COURSE CONTENT

Content for Classroom transaction (Units)

Units	Course description	Hrs	CO No.
Module 1	Manodharma Sangita paddhati in detail	15	CO 1,2
1.1	Raga alapana, Tanam, Pallavi, Niraval, Kalpana swaram		
Module 2	Ragalakshna	15	CO 3
2.1	Anandha bhairavi, Bilahari, Madhyamavati, Arabhi,		
Module 3	Folk Music, Temple music and Art forms of Kerala	15	CO 4,5
3.1	Thiruvathirappattu, Kalamezhuthu pattu, Bhadrakalippattu		
Module 4	Kerala Composers	15	CO 6
4.1	Irayimman Thampi, K.C.Kesava Pillai, Puthukkod Krishna Moorthy, M D Ramanathan		
Module 5	Teachers Specific Content This can be either classroom teaching, Practical Session, field visit etc. As specified by the teacher Concerned. This Content Will be evaluated internally.		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Direct Instruction, Explicit teaching, E-learning, Interactive Instruction, active Cooperative learning, Group/ Individual Assignments, Authentic learning, Library work, Group Discussions, Record Book
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Assessment Types	MODE OF ASSESSMENT
	<p>A. Continuous Comprehensive Assessment (CCA) - 25 Marks</p> <p>1. Internal tests 2. Written Examination 3. Assignment/ Project 4. Viva voce</p> <p>B. Semester End practical examination considering the following criteria for evaluation</p>

Time : 2 Hrs

Max Marks: 70

Pattern for Theory Question paper				
Question Type	Total No of Questions	No of Questions to be answered	Marks for each Questions	Total Marks
Very Short answer type (Answers in one or two sentences)	6	6	1	6
Short answer (Not to exceed one paragraph	10	7	2	14
Short Essay (Minimum one page)	6	4	5	20
Long Essay	4	2	15	30
Total	26	19		70

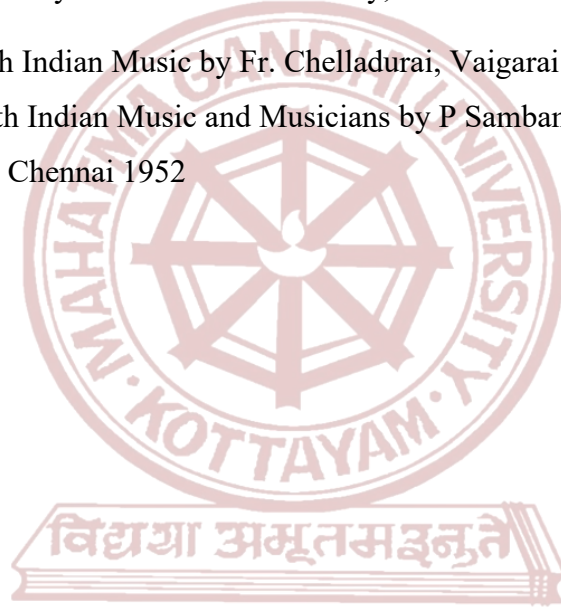
References:

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952
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5. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publications, Trivandrum, 1990
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3. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952



MGU-UGP (HONOURS)

Syllabus



**Mahatma Gandhi University
Kottayam**

Programme	BA (Honours) Music-Veena					
Course Name	SIMPLE KRITIS					
Type of Course	DSC B					
Course Code	MG4DSCMVN202					
Course Level	200-299					
Course Summary & Justification	The course covers a structured progression from fundamental svara exercises and Varnams for melodic exploration, Nottusvarams for rhythmic proficiency, and kritis for expressive depth in Indian classical veena playing. Svava exercises build technical foundations, Varnams enhance melodic skills, Nottusvarams develop rhythmic precision, and kritis provide a platform for expressive interpretation.					
Semester	4		Credits		4	Total Hours
Total Student Learning Time (SLT)	Learning Approach	Lecture	Tutorial	Practical	Others	
			3	1		75
Pre-requisites	The student should have attained the basic level of Knowledge in the subject and sufficient credits in the previous semester.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand a simple musical form by studying nottusvaram and it is an entry pathway to kritis.	U	PO 3
2	Attain capability in fingering techniques for playing gamakas according to various ragas. Increase the memory capacity by learning the notations of Varnams.	AP	PO 3
3	It's an entry to kritis. Helps learners to understand the structure and style of kritis by learning simple compositions.	A	PO 10
4	Ability to grasp simple pallavi	S	PO 10

***Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

COURSE CONTENT

Content for Classroom transaction (Sub-Units)

Units	Course description	Hrs	CO No.
Module 1	Varnams	30	CO 2
1.1	Kalyani, Sri ragam		
Module 2	Nottuswaram any Four	10	CO 1
Module 3	Kritis	20	CO 3
3.1	Any Simple kriti (Each3)		
Module 4	Simple Pallavi	15	CO 4
4.1	Any 2		
Module 5	Teacher's specific content		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Direct Instruction, Explicit teaching, E-learning, Interactive Instruction, active Cooperative learning, Group/ Individual Assignments, Authentic learning, Library work, Group Discussions, Record Book	
Assessment Types	MODE OF ASSESSMENT	
	A. Continuous Comprehensive Assessment (CCA) - 30 Marks	
	1. Internal tests	
	2. Internal Practical examination	
	3. Viva voce	
	B. Semester End practical examination considering the following criteria for evaluation and a Viva voce .Time :2 hours,marks-70	
	Accuracy in Pitch and Rhythm	20
	Tone quality, Fingering and Plucking	10
	Proficiency in playing lessons	30
	Viva voce	10

References:

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973

2. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952
3. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
4. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
5. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publications, Trivandrum, 1990
6. Great composers by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1970
7. Great Musicians by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1959
8. Sangita Nighandu by Dr. V T Sunil, DC Books, Kottayam, 2012

SUGGESTED READINGS

- 1 Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
- 2 Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
- 3 South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973

Rubrics Developed

Viva voce
Seminar Presentation
Assignment
Accuracy in Pitch
Accuracy in rhythm
Tone quality
Fingering
Plucking
Fluency in playing

Rubrics for Each Assessment

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
<i>Viva Voce</i>	Quick and clear answer for the question with proper explanation if required.	Clear and detailed reply for the questions asked.	Average mode of answering with vague explanation.	Minimal response to questions with below average answering.	Only the attempt to answer or not responding.

Written test	Neat and clear writing of each phrase without content loss and spelling, grammar mistakes.	Writing of each phrase without content loss or spelling mistake	Writing of partially completed content	Writing of less than partially completed content	Only the attempt to write or not responding.
Seminar Presentation	Exemplarity writing well organized writing styles, a good link with points allocated for the answer and inclusion points presented there is no or very few lapses, precision in delivery	Sound technical expressions, few errors on organizing the writing, complex concept not adequately conveyed	Ambiguity in stating facts, not a good writing style, often ends with errors and mistakes, poor sentence control and focus on the points, lack of relationship with given mark and contents, grammatical lapses.	Moderate expressions and style of writing, all technical, conceptual aspects are deficient and unclear.	Poor expressions and style of writing, all technical, conceptual aspects are deficient and unclear
Assignment	Detailed neat and clear writing without content loss and spelling, grammar mistakes. Submit a spiral binded assignment.	Writing of each phrase without content lose or spelling mistake	Writing of partially completed content	Writing of less than partially completed content	Only the attempt to write without content or not submitting.
Accuracy in / Talam	Accuracy in Tala rendering and presenting lesson or manodharmam with brilliance, confidence and presence of mind along with all affairs required	Accuracy in Tala rendering and presenting lessons or manodharmam with minor mistakes. Presence of mind along with all affairs required	Tala rendering and presenting lessons or manodharmam in medium quality with mistakes.	Fumbled presentation with mistakes in Tala rendering and presenting lesson or manodharmam in moderate level.	Only attempting to render , poor presentation with lots of mistakes or not responding.
Accuracy in Pitch/Sruthi	Accuracy in Sruthi and presenting lesson or manodharmam with brilliance, confidence and presence of mind	Accuracy in Sruthi and presenting lessons or manodharmam with minor mistakes. Presence of mind along	Lack of perfection in Pitch and presenting lessons or manodharmam in medium quality with mistakes.	Fumbled presentation with mistakes in sruthi and presenting lesson or manodharmam	Only attempting to render, poor presentation with lots of mistakes or not responding.

	along with all affairs required	with all affairs required		in moderate level.	
Tone quality	Excellent tone quality in playing without making mistakes. Presenting lessons or manodharmam with brilliance, confidence and presence of mind.	Good tone quality in playing with negligible mistakes. Presenting lessons or manodharmam with brilliance, confidence and presence of mind.	Lack of perfection in tone quality and presenting lessons or manodharmam in medium quality with mistakes.	Fumbled presentation without tone quality and presenting lesson or manodharmam in moderate level.	Only attempting to render , poor presentation with lots of mistakes or not responding.
Fingering	Excellent fingering without making mistakes. Presenting finger techniques in playing and presenting a good bani.	Good fingering without making mistakes. Presenting finger techniques in playing	Medium level of fingering due to less practice. Making mistakes in playing, low confidence and presence of mind.	Fumbled presentation due to less practice. Presenting lesson or manodharmam in moderate level.	Only attempting to render, poor presentation with lots of mistakes or not responding.
Plucking	Excellent plucking without making mistakes. Presenting plucking techniques in playing. Confidence in playing.	Good plucking without making mistakes. Confidence in playing	Medium level of plucking without making mistakes due to lack of practice.	Moderate level of plucking and less volume in playing. As a result, lack of confidence in lessons and manodharmam.	Only attempting to render, poor presentation with lots of mistakes or not responding.
Fluency in playing lessons and manodhar ma in overall.	Excellent playing without any mistakes.	Good playing with negligible mistakes.	Medium level of quality in playing with mistakes.	Fumbled playing due to less practice with mistakes.	Only attempting to render, poor presentation with lots of mistakes or not responding.



Mahatma Gandhi University Kottayam

Programme	BA (Honours) Music-Veena					
Course Name	SKILL ORIENTED VEENA PLAYING - I					
Type of Course	SEC					
Course Code	MG4SECMVN200					
Course Level	200 - 299					
Course Summary	<p>The course aims at gaining knowledge about the history, construction, and components of the Veena. Acquire proficiency in foundational Veena playing techniques, encompassing posture, finger placement, and string manipulation. Develop a grasp of fundamental Carnatic music principles such as srutis, swaras, ragas, and talas. Cultivate an understanding of the cultural importance and contribution of the Veena within the rich tradition of Indian music.</p>					
Semester	4	Credits		3	Total Hours	
Course Details	Learning Approach	Lecture	Tutorial	Practical		Others
			3			45
Pre-requisites, if any	Aptitude, skill and interest in the concerned subject.					

Syllabus

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Basic structure of Veena, Fingering techniques, Technical & Musical terms.	U	Po 10
2	Ability to apply the fundamental notes and Talas in veena playing	A	Po 6
3	Deep Knowledge on the instrument Veena - Its evolution, Structure and Playing	U	Po 3

4	Skill in playing various swarasthanas and speeds on the Veena	S	
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Units	Course description	Hrs	CO No.
Module 1	Fundamental studies	10	CO 1
1.1	Technical terms and their explanation - Nadam, Sruti, Swara, Swara nomenclature		
1.2	Basic Veena knowledge - parts, construction, playing		
Module 2	Basic lessons	25	CO 2
2.1	Meettu and Sapta swaram (3 Degree speed)		
Module 3	Madhya sthayi & Tara sthayi varisai in 2 degrees of speed	10	
3.1	Janta varisas , (maximum 5 varieties)		CO 4
3.2	Jathi swaram		CO 4
3.3	Mohanam		CO 5
Module 4	Teachers Specific Content This can be either classroom teaching, Practical Session, field visit etc. As specified by the teacher Concerned. This Content Will be evaluated internally.		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Direct Instruction, Explicit teaching, E-learning, Interactive Instruction, active Cooperative learning, Group/ Individual Assignments, Authentic learning, Library work, Group Discussions, Record Book	
Assessment Types	MODE OF ASSESSMENT	
	A. Continuous Comprehensive Assessment (CCA) - 25 Marks	
	1. Internal tests	
	2. Internal Practical examination	
	3. Assignment.	
4. Viva voce		
B. Semester End practical examination considering the following criteria for evaluation and a Viva voce ,Time:1.5 hours,Marks- 50		
Accuracy in Pitch and Rhythm	10	
Tone quality, Fingering and Plucking	10	
Proficiency in playing lessons	10	
Viva voce	20	

References:

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952
3. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
4. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
5. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publications, Trivandrum, 1990
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8. Sangita Nighandu by Dr. V T Sunil, DC Books, Kottayam, 2012

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Rubrics Developed

Viva voce
Seminar Presentation
Assignment
Accuracy in Pitch
Accuracy in rhythm
Tone quality
Fingering
Plucking
Fluency in playing

MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University

Kottayam

Programme	BA (Honours) Music-Veena				
Course Name	VEENA – Fundamental lessons II				
Type of Course	VAC				
Course Code	MG4VACMVN200				
Course Level	200-299				
Course Summary	The course covers fundamental aspects of music. Focusing on musical instruments, musical forms and practical lessons, students will gain a comprehensive understanding of music. Overall, the course aims to provide a well-rounded foundation in essential elements shaping the world of music.				
Semester	IV	Credits		3	
Total Student Learning Time (SLT)	Learning Approach	Lecture	Tutorial	Practical	Others
		3			
Pre-requisites	Aptitude, skill and interest in the concerned subject.				
					Total Hours
					45

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	Get a knowledge on svaras and its finger movements	U	

2	Get an analytical knowledge on Stringed, percussion and wind instruments.	A	Po 1
3	Musical forms in veena	S	
4	Origin and development of veena.	U	Po 3
<i>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i>			

COURSE CONTENT

Content for Classroom transaction (Sub-Units)

Units	Course description	Hrs	CO No.
Module 1	Classification of Musical instruments	10	
1.1	Stringed, percussion and wind instruments		CO 2
1.2	Outline Knowledge of Veena		CO 4
Module 2	Alankarams, Geetam, Jatiswaram	30	
2.1	Sapta tala Alankaras (Mayamalavagaula)		
2.2	Geetams in Malahari, Mohanam		CO 3
2.3	Jatiswaram in Mohanam		
Module 3	Nottu Swara sahityam	5	
3.1	Nottu swaram (any 2)		CO 1
Module 4	Teachers Specific Content This can be either classroom teaching, Practical Session, field visit etc. As specified by the teacher Concerned. This Content Will be evaluated internally.		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Direct Instruction, Explicit teaching, E-learning, Interactive Instruction, active Cooperative learning, Group/ Individual Assignments, Authentic learning, Library work, Group Discussions, Record Book	
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) - 25 Marks 1. Internal tests 2. Internal Practical examination 3. Assignment. 4. Viva voce	
	B. Semester End practical examination considering the following criteria for evaluation and a Viva voce Time: 1.5 hours, Marks-50	
	Accuracy in Pitch and Rhythm	10
	Tone quality, Fingering and Plucking	10
	Proficiency in playing lessons	10
Viva voce	20	



MGU-UGP (HONOURS)

References:

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952
3. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
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Syllabus

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2. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991.
3. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952

Rubrics Developed

Viva voce
Seminar Presentation
Assignment
Accuracy in Pitch
Accuracy in rhythm
Tone quality
Fingering
Plucking
Fluency in playing

MGU-UGP (HONOURS)

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
<i>Viva Voce</i>	Quick and clear answer for the question with proper explanation if required.	Clear and detailed reply for the questions asked.	Average mode of answering with vague explanation.	Minimal response to questions with below average answering.	Only the attempt to answer or not responding.
Seminar Presentation	Exemplary writing, well organized writing styles, a good link with points allocated for the answer and inclusion points	Sound technical expressions, few errors on organizing the writing, complex concept not	Ambiguity in stating facts, not a good writing style, often ends with errors and mistakes, poor sentence control and focus on the	Moderate expressions and style of writing, all technical, conceptual aspects are deficient and unclear.	Poor expressions and style of writing, all technical, conceptual aspects are

	presented. There are no or very few lapses, precision in delivery etc.	adequately conveyed	points, lack of relationship with given mark and contents, grammatical lapses.		deficient and unclear
Cultural and social value	Experience the cultural and social values with relevant contents. Usage of music and the instrument with utmost dedication.	Usage of music and the instrument with utmost dedication. Moderate social interaction	Medium interaction with social contents and relevance	Minimum coverage of the cultural and social values through music.	Only attempting to perform or not responding.
Rhythm/ Talam	Adequate Tala rendering and notation with brilliance, confidence and presence of mind along with all affairs required	Adequate Tala rendering and notation with confidence and presence of mind along with all affairs required	Tala rendering and notation without mistake with all affairs required	Partially completed Tala rendering and notation	Only attempting to render or notate or not responding.
Purity and grace of fingering	Usage of fingers and hands with brilliance and distinction while demonstrating, along with all affairs required	Usage of fingers and hands with distinction while demonstrating along with all affairs required	Usage of fingers and hands with an average level while demonstrating along with all affairs required	Usage of fingers and hands with a below average level while demonstrating along with all affairs required	Only attempting to demonstrate or not responding.
Completion of demonstration	Usage of notes with brilliance and distinction while demonstrating, along with all affairs required while playing a composition.	Usage of musical features with distinction while demonstrating, along with all affairs required while playing the instrument.	Playing of notes with an average level while demonstrating, along with all affairs required while playing the instrument.	Usage of notes with a below average level while demonstrating, along with all affairs required while playing the instrument.	Only attempting to demonstrate or not responding.

INT - Internship

Course Code	:	MG4INTMVN200
Course Level	:	200-299
Credits	:	2
Mode of ESE	:	Evaluation of Interns Report & Viva-voce

Credit			Teaching Hours		Assessment		
L/T	P/I	Total	L/T/P	Total	CCA	ESE	Total
		2		-	15	35	50

An internship is gaining first-hand experience by an individual besides comprehending the way of working in an organization, leading to improve the skill aptitude for a specific job or job role and building research capabilities with learning opportunities.

An internship of 120

hours duration (2 Credits) after the 4th semester is mandatory for the students enrolled in BA Music -Veena degree programme. Suggested activities of the following or similar activities may be done by the students and a report on the same should be produced.

- Hands-on Training
- Short Research Project
- Seminar attendance
- Music Festival Attendance
- Study certain institutions associated with music

- Social projects
- Study of the music enterprises

Evaluation

The department will evaluate the student's performance following its evaluation method.

ASSESSMENT RUBRICS

	Marks
End Semester Evaluation	35
· Acquisition of skill sets by the intern	10
· Originality and any innovative contribution	10
· Significance of outcomes	10
· The quality of the intern's report	5
Continuous Evaluation	15
· Activity logbook	5
· Evaluation report of Internship Supervisor	5
· Attendance	5



SEMESTER 5

MGU-UGP (HONOURS)

Syllabus



**Mahatma Gandhi University
Kottayam**

Programme	BA (Honours) Music-Veena					
Course Name	VARNAMS AND KRITIS - III					
Type of Course	DSC A					
Course Code	MG5DSC MVN300					
Course Level	300-399					
Course Summary	The course aims at gaining knowledge on kritis and varnam playing in Veena. Acquire proficiency in Veena playing techniques, encompassing posture, finger placement, and string manipulation. Develop a grasp of Carnatic musical compositions with knowledge on its composer and Sahityam. Cultivate an understanding of the cultural importance and contribution of the Veena within the rich tradition of Indian music.					
Semester	V	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
			3	1		75
Pre-requisites, if any	Aptitude, skill and interest in the concerned subject.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Advanced varnam learning in Veena	A	PO 10
2	Introduction to Padavarnam	S	PO 10
3	Learning major raga kritis in veena	U	PO 10
4	Understand and create ragalapana for major ragas	C	PO 1

5	Knowing minor raga playing in veena	A	PO 1
6	Appreciate various kritis in major and minor ragas	Ap	PO 1
7	Leaning of pancharatnam in veena	A	PO 10
8	Play a ragamalika composition on veena	S	PO 10
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Units	Course description	Hrs	CO No.
Module 1	Advanced Varnams	25	
1.1	Adi tala varnam - Todi, Saveri, Surutti		CO1
1.2	Padavarnam- Nattakurunji		CO 2
1.3	Ada tala varnam - Sankarabharanam & Bhairavi		CO 2
Module 2	Ghana raga Pancharatnam	15	CO 7
2.1	Natta		CO 7
Module 3	Major and Minor Raga Kritis	25	
3.1	Major - Todi, Kharaharapriya, Vachaspati, Simhendra madhyamam, shanmukhapriya, Pantuvarali- any 5		CO 3,4
3.2	Minor - Malayamarutham, Mukhari, Hamsadhwani, Hamsanadam, Navarasa kannada, Hindolam, Kamalamanohari, Nagagandhari, Lalita, Abhogi , Sree, Nattakurunji - Any 8		CO 5,6
Module 4	Ragamalika Composition	10	CO 8
4.1	Any One		
Module 5	Teachers Specific Content This can be either classroom teaching, Practical Session, field visit etc. as specified by the teacher Concerned. This Content Will be evaluated internally.		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Direct Instruction, Explicit teaching, E-learning, Interactive Instruction, active Cooperative learning, Group/ Individual Assignments, Authentic learning, Library work, Group Discussions, Record Book	
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) - 30 Marks 1. Internal tests 2. Internal Practical examination 3. Viva voce	
	B. Semester End practical examination considering the following criteria for evaluation and a Viva voce Time: 2 hours, Marks: 70	
	Accuracy in Pitch and Rhythm	20
	Tone quality, Fingering and Plucking	10
	Proficiency in playing lessons	30
Viva voce	10	

References:

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952
3. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
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Rubrics Developed

Viva voce
Seminar Presentation
Cultural and social value
Accuracy in Pitch
Accuracy in rhythm
Tone quality
Fingering
Plucking
Fluency in playing

MGU-UGP (HONOURS)

Syllabus



**Mahatma Gandhi University
Kottayam**

Programme	BA (Honours) Music-Veena					
Course Name	Advanced Musical forms					
Type of Course	DSC A					
Course Code	MG5DSCMVN301					
Course Level	300 - 399					
Course Summary	This course focuses on introducing Tanam playing in the veena to the students. The pupil will master Veena playing techniques including tanam meetu and ghana raga tanam. The student gets to know tanam and other musical forms which are concert friendly. They will come across Veena's cultural significance and role in Indian musical tradition. Totally they will get a clear picture of the instrument which lay the base of Veena playing.					
Semester	5	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
Pre-requisites, if any	Aptitude, skill and interest in the concerned subject.					
		3	1			75

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Introduction to Tanam playing in veena	U	PO 10
2	Ability to play pancharaga tanam	C	PO 3
3	Playing of major and minor raga tanams before playing the kriti	S	PO 3
4	Leaning of Musical forms post main kriti in concerts	A	PO 3

5	Understand the basic structure of tanam and other musical forms like padam, javali etc	U	PO 3
6	Ability to present raga alapana for major and minor ragas	S	PO 3
7	Capability to play swaram for previously learnt kritis	C	PO 9
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Units	Course description	Hrs	CO No.
Module 1	Tanam	20	
1.1	Methodology of tanam - Tana Meettu		CO 1
1.2	Tanam playing in Ghana raga		CO 2
1.3	Playing Major and Minor Kritis with Ragam, Tanam and Kalpanaswaram (Ragas from Module 3 of practical)		CO 3
Module 2	Concert friendly Semi classical Songs	15	
2.1	Padam, Javali , Tillana (1 from each)		CO 4,5
2.2	Kavachindu, Bhajan, ragamalika (1 from each)		
Module 3	Raga Alapana	25	
3.1	Janaka Raga: Todi, Kharaharapriya, Vachaspathi, Simhendra madhyamam, shanmukhapriya, Panthuvrali- Any 5		CO 6
3.2	Janya Ragas: Hamsadhwani, Hamsanadam, Navarasa kannada, Hindolam, Kamalamanohari, Nagagandhari, Lalitha, Abhogi, Sree, Nattakurunji - Any 5		
Module 4	Kalpana Swaram	15	
4.1	Ragas Learned in Module 3		CO 7

Module 5	<p>Teachers Specific Content</p> <p>This can be either classroom teaching, Practical Session, field visit etc As specified by the teacher Concerned.</p> <p>This Content Will be evaluated internally.</p>		
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Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <p>Direct Instruction, Explicit teaching, E-learning, Interactive Instruction, active Cooperative learning, Group/ Individual Assignments, Authentic learning, Library work, Group Discussions, Record Book</p>														
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA) - 30 Marks</p> <p>1. Internal tests 2. Internal Practical examination 3. Viva voce</p> <p>B. Semester End practical examination considering the following criteria for evaluation and a Viva voce Time: 2 hours, Marks- 70</p> <table border="1" data-bbox="365 1029 1521 1264"> <tr> <td data-bbox="365 1029 901 1081">Accuracy in Pitch and Rhythm</td> <td data-bbox="901 1029 1161 1081"></td> <td data-bbox="1161 1029 1521 1081">20</td> </tr> <tr> <td data-bbox="365 1081 901 1134">Tone quality, Fingering and Plucking</td> <td data-bbox="901 1081 1161 1134"></td> <td data-bbox="1161 1081 1521 1134">10</td> </tr> <tr> <td data-bbox="365 1134 901 1197">Proficiency in playing lessons</td> <td data-bbox="901 1134 1161 1197"></td> <td data-bbox="1161 1134 1521 1197">30</td> </tr> <tr> <td data-bbox="365 1197 901 1264">Viva voce</td> <td data-bbox="901 1197 1161 1264"></td> <td data-bbox="1161 1197 1521 1264">10</td> </tr> </table>			Accuracy in Pitch and Rhythm		20	Tone quality, Fingering and Plucking		10	Proficiency in playing lessons		30	Viva voce		10
Accuracy in Pitch and Rhythm		20													
Tone quality, Fingering and Plucking		10													
Proficiency in playing lessons		30													
Viva voce		10													

References:

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Rubrics Developed

Viva voce
Seminar Presentation
Cultural and social value
Accuracy in Pitch
Accuracy in rhythm
Tone quality
Fingering
Plucking
Fluency in playing

MGU-UGP (HONOURS)

Syllabus



**Mahatma Gandhi University
Kottayam**

Programme	BA (Honours) Music-Veena					
Course Name	Group kritis					
Type of Course	DSE					
Course Code	MG5DSEMVN300					
Course Level	300-399					
Course Summary	<p>This course aims at teaching group kritis of various eminent composers to the students. The pupil will master prominent ragas and kritis in this course. The student gets to know the significance of the kriti and the meaning of its sahityam while learning the kriti. They will come across Veena's cultural significance and role in Indian musical tradition. Totally they will get a clear picture of the instrument which lay the base of Veena playing.</p>					
Semester	V	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
Pre-requisites, if any	Aptitude, skill and interest in the concerned subject.					60

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	The student gets to know major composers	K	PO 10
2	Various compositions of Swati Thirunal	U	PO 10
3	Shyama satri kritis in Veena	S	PO 10

4	Significance of Sahityam and sangatis in veena through the compositions	A	PO 10
5	Knowing various group kritis in veena	S	PO 10
6	Play light compositions in veena	A	PO 10
<i>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i>			

COURSE CONTENT

Content for Classroom transaction (Units)

Units	Course description	Hrs	CO No.
Module 1	Swati Tirunal composition	20	
1.1	Pancha Raga Swarajati		CO 1
1.2	Navaratri Kritis - Any 1		CO 2
1.3	Navavidha Bhakti - Any 1		CO 1
1.4	Utsava Prabandham - Any 1		CO 1
Module 2	Syama Sastri Compositions	10	
2.1	Swarajati - Any 1		CO 4
2.2	Kritis - any 2		CO 3
Module 3	Various group Kritis	20	
3.1	Kovur Pancharatnam - any 1,		CO 5
3.2	Tiruvottiyur - Any 1		CO 5
3.3	Lalgudi Pancharatnam - Any 1		CO 5
3.4	Navavarana Kritis - Any 1 & Mangala Kritis		CO 5
3.5	Panchalinga sthala Kritis - Any 1		CO 5

Module 4	Light Classical Compositions	10	CO 6
4.1	Any 3 Bhajans / Devarnama		CO 6
Module 5	Teachers Specific Content This can be either classroom teaching, Practical Session, field visit etc. As specified by the teacher Concerned. This Content Will be evaluated internally.		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Direct Instruction, Explicit teaching, E-learning, Interactive Instruction, active Cooperative learning, Group/ Individual Assignments, Authentic learning, Library work, Group Discussions, Record Book		
Assessment Types	MODE OF ASSESSMENT		
	A. Continuous Comprehensive Assessment (CCA) - 30 Marks		
	1. Internal tests		
	2. Internal Practical examination		
	3. Viva voce		
	B. Semester End practical examination considering the following criteria for evaluation and a Viva voce Time: 2 hours, Marks=-70 marks		
	Accuracy in Pitch and Rhythm		20
	Tone quality, Fingering and Plucking		10
	Proficiency in playing lessons		30
	Viva voce		10

References:

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952

3. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
4. Splendor of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
5. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publications, Trivandrum, 1990
6. Great composers by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1970
7. Great Musicians by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1959
8. Sangita Nighandu by Dr. V T Sunil, DC Books, Kottayam, 2012

SUGGESTED READINGS

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991.
3. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952

Rubrics Developed

Viva voce	
Seminar Presentation	
Cultural and social value	
Accuracy in Pitch	
Accuracy in rhythm	
Tone quality	
Fingering	
Plucking	
Fluency in playing	



**Mahatma Gandhi University
Kottayam**

Programme	BA (Honours) Music-Veena					
Course Name	OUTLINE KNOWLEDGE OF HINDUSTANI AND WESTERN MUSIC					
Type of Course	DSE					
Course Code	MG5DSEMVN301					
Course Level	300 - 399					
Course Summary	This course introduces Hindustani and western music to the students. The pupil will get to know more about Hindustani that's, gharanas and musical instruments in this course. The student gets to know the significance western music and its notation. They will come across various aspects of both Hindustani and Western music. Totally they will get a clear picture of the subject.					
Semester	V	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4				60
Pre-requisites, if any	Aptitude, skill and interest in the concerned subject.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Theoretical knowledge on Hindustani music	U	PO 1
2	Knowing various Thaats, gharanas and instruments in Hindustani music	K	PO 3
3	Understanding the various musical forms in Hindustani	Ap	PO 3
4	Know the Carnatic equivalent ragas in Hindustani	E	PO 10

5	Know western music and its fundamentals	U	PO 3
6	Understand the notation pattern used in Western music	U	PO 10
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Units	Course description	Hrs	CO No.
Module 1	General Awareness in Hindustani Music	15	CO 1
1.1	Hindustani music- Thaats. Popular Gharanas in Hindustani Vocal and Instrumental music.		CO 3
Module 2	Hindustani Musical Forms	20	
2.1	Drupad, Tappa, Thumri, Khayal, Tarana, Gazal, Bhajan		CO 4
2.2	Carnatic equivalent ragas and talas in Hindustani music		CO 4
Module 3	Hindustani Musical Instruments	10	
3.1	Sitar, Tabla, sarod		CO 2
Module 4	Western music	15	
4.1	Elementary principles of western Music		CO 5
4.2	Signs and symbols used in Staff notation		CO 6
Module 5	Teachers Specific Content This can be either classroom teaching, Practical Session, field visit etc As specified by the teacher Concerned. This Content Will be evaluated internally.		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Direct Instruction, Explicit teaching, E-learning, Interactive Instruction, active Cooperative learning, Group/ Individual Assignments, Authentic learning, Library work, Group Discussions, Record Book
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) - 30 Marks 1. Internal tests 2. Written examination 3. Assignment/ Seminar
	B. Semester End practical examination considering the following criteria for evaluation

Time : 2 Hrs

Max Marks: 70

Pattern for Theory Question paper				
Question Type	Total No of Questions	No of Questions to be answered	Marks for each Questions	Total Marks
Very Short answer type (Answers in one or two sentences)	6	6	1	6
Short answer (Not to exceed one paragraph)	10	7	2	14
Short Essay (Minimum one page)	6	4	5	20
Long Essay	4	2	15	30
Total	26	19		70

References

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai
1973

2. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952
3. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
4. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
5. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publications, Trivandrum, 1990
6. Great composers by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1970
7. Great Musicians by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1959
8. Sangita Nighandu by Dr. V T Sunil, DC Books, Kottayam, 2012

SUGGESTED READINGS

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991.
3. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian

Rubrics Developed

Written Test
Seminar Presentation
Cultural and social value
Accuracy in Pitch
Accuracy in rhythm
Tone quality
Fingering
Plucking
Fluency in playing



**Mahatma Gandhi University
Kottayam**

Programme	BA (Honours) Music-Veena				
Course Name	ALLIED DISCIPLINES OF CARNATIC MUSIC - I				
Type of Course	DSE				
Course Code	MG5DSEMVN302				
Course Level	300 - 399				
Course Summary	This programme introduces the 72 mela scheme of South Indian music in detail. The pupil will get to know more about Bhoota sankhya, katapayadi formula etc in this course. Technical terms like graha, nyasa, vivadi, anuvadi etc. will become familiar to the pupil. The student gets to know the significance of Dhruva chala veena experiment in veena. They will come across various aspects of Grahabhedam in Carnatic music. Totally they will get a clear picture of the subject.				
Semester	V	Credits		4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	
		4			60
Pre-requisites, if any	Aptitude, skill and interest in the concerned subject.				

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Musical stone pillars in India	U	PO 10
2	Musical Iconography in India	U	PO 10
3	Knowing about murchanakaraka and amurchanakaraka	A	PO 1

4	Understanding the process of Grahabheda or modal shift of tonic	U	PO 2
5	Ability to do Grahabheda for ragas	C	PO 2
6	Knowing the Dhruva Chala veena experiment	Ap	PO 2
7	Understanding the recent developments in the field of music	E	PO 2
8	Understand 22 srutis in music	E	PO 2
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Units	Course description	Hrs	CO No.
Module 1	Music and Temples	10	
1.1	Musical Stone pillars		CO 4
1.2	Musical Iconography		CO 4
Module 2	Model shift of tonic	15	
2.1	Murchanakaraka melas and Ragas. Amoorchanakaraka melas and Ragas		CO 4
Module 3	22 srutis	20	
3.1	Definition & Calculations, nomenclature, Cycle 4th & 5th		CO 8
3.2	Application of 22 srutis in Various Ragas		CO 8
Module 4	Recent trends in veena	15	
4.1	Bharatha's experiment of Dhruva- Chala veena		CO 6
4.2	Recent trends in veena playing and the influence of science and Technology in promoting instrument		CO 7
Module 5	Teachers Specific Content		

	This can be either classroom teaching, Practical Session, field visit etc. As specified by the teacher Concerned. This Content Will be evaluated internally.		
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Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Direct Instruction, Explicit teaching, E-learning, Interactive Instruction, active Cooperative learning, Group/ Individual Assignments, Authentic learning, Library work, Group Discussions, Record Book
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) - 30 Marks 1. Internal tests 2. Written examination 3. Assignment/ Seminar B. Semester End practical examination considering the following criteria for evaluation

Time : 2 Hrs

Max Marks: 70

Question Type	Total No of Questions	No of Questions to be answered	Marks for each Questions	Total Marks
Very Short answer type (Answers in one or two sentences)	6	6	1	6
Short answer (Not to exceed one paragraph	10	7	2	14
Short Essay (Minimum one page)	6	4	5	20
Long Essay	4	2	15	30
Total	26	19		70

References

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952
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6. Great composers by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1970
7. Great Musicians by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1959
8. Sangita Nighandu by Dr. V T Sunil, DC Books, Kottayam, 2012

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3. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952

Rubrics Developed

Viva voce
Written test
Seminar Presentation
Assignment
Accuracy in Pitch
Accuracy in rhythm
Tone quality
Fingering
Plucking
Fluency in playing

Rubrics for Each Assessment

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
<i>Viva Voce</i>	Quick and clear answer for the question with proper explanation if required.	Clear and detailed reply for the questions asked.	Average mode of answering with vague explanation.	Minimal response to questions with below average answering.	Only the attempt to answer or not responding.
<i>Written test</i>	Neat and clear writing of each phrase without content loss and spelling, grammar mistakes.	Writing of each phrase without content loss or spelling mistake	Writing of partially completed content	Writing of less than partially completed content	Only the attempt to write or not responding.
Seminar Presentation	Exemplary writing well organized writing styles, a good link with points allocated for the answer and inclusion points presented there is no or very few lapses, precision in delivery	Sound technical expressions, few errors on organizing the writing, complex concept not adequately conveyed	Ambiguity in stating facts, not a good writing style, often ends with errors and mistakes, poor sentence control and focus on the points, lack of relationship with given mark and contents, grammatical lapses.	Moderate expressions and style of writing, all technical, conceptual aspects are deficient and unclear.	Poor expressions and style of writing, all technical, conceptual aspects are deficient and unclear
Assignment	Detailed neat and clear writing without content loss and spelling, grammar mistakes. Submit a spiral binded assignment.	Writing of each phrase without content lose or spelling mistake	Writing of partially completed content	Writing of less than partially completed content	Only the attempt to write without content or not submitting.
Accuracy in / Talam	Accuracy in Tala rendering and presenting lesson or manodharmam with brilliance, confidence and presence of mind along with all affairs required	Accuracy in Tala rendering and presenting lessons or manodharmam with minor mistakes. Presence of mind along with all affairs required	Tala rendering and presenting lessons or manodharmam in medium quality with mistakes.	Fumbled presentation with mistakes in Tala rendering and presenting lesson or manodharmam in moderate level.	Only attempting to render , poor presentation with lots of mistakes or not responding.
Accuracy in	Accuracy in Sruthi and presenting lesson or	Accuracy in Sruthi and presenting lessons or	Lack of perfection in Pitch and presenting lessons	Fumbled presentation with mistakes in	Only attempting to render, poor

Pitch/ Sruthi	manodharmam with brilliance, confidence and presence of mind along with all affairs required	manodharmam with minor mistakes. Presence of mind along with all affairs required	or manodharmam in medium quality with mistakes.	sruthi and presenting lesson or manodharmam in moderate level.	presentation with lots of mistakes or not responding.
Tone quality	Excellent tone quality in playing without making mistakes. Presenting lessons or manodharmam with brilliance, confidence and presence of mind.	Good tone quality in playing with negligible mistakes. Presenting lessons or manodharmam with brilliance, confidence and presence of mind.	Lack of perfection in tone quality and presenting lessons or manodharmam in medium quality with mistakes.	Fumbled presentation without tone quality and presenting lesson or manodharmam in moderate level.	Only attempting to render , poor presentation with lots of mistakes or not responding.
Finger ing	Excellent fingering without making mistakes. Presenting finger techniques in playing and presenting a good bani.	Good fingering without making mistakes. Presenting finger techniques in playing	Medium level of fingering due to less practice. Making mistakes in playing, low confidence and presence of mind.	Fumbled presentation due to less practice. Presenting lesson or manodharmam in moderate level.	Only attempting to render, poor presentation with lots of mistakes or not responding.
Plucki ng	Excellent plucking without making mistakes. Presenting plucking techniques in playing. Confidence in playing.	Good plucking without making mistakes. Confidence in playing	Medium level of plucking without making mistakes due to lack of practice.	Moderate level of plucking and less volume in playing. As a result, lack of confidence in lessons and manodharmam.	Only attempting to render, poor presentation with lots of mistakes or not responding.
Fluen cy in playin g lessons and mano dharm a in overal l.	Excellent playing without any mistakes.	Good playing with negligible mistakes.	Medium level of quality in playing with mistakes.	Fumbled playing due to less practice with mistakes.	Only attempting to render, poor presentation with lots of mistakes or not responding.



Mahatma Gandhi University Kottayam

Programme	BA (Honours) Music-Veena					
Course Name	Skill Oriented Veena Playing - II					
Type of Course	SEC					
Course Code	MG5SECMVN300					
Course Level	300 - 399					
Course Summary	The course aims at making the student a skillful Veena player. The knowledge on Allied ragas and tala structure will enhance their knowledge and skill in Veena playing. The ability to implement the various tala patterns helps in creative music. Focusing on several ragas will improve their raga knowledge and improvisation skills.					
Semester	5	Credits		3	Total Hours	
Course Details	Learning Approach	Lecture	Tutorial	Practical		Others
			3			45
Pre-requisites, if any	Aptitude, skill and interest in the concerned subject.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Ability to analyse and compare the ragas practically	An	Po 1
2	Outline knowledge on talas	U	
3	Practical usage of Pancha jati ta-ti-ki-ta-tom	A	Po 3
4	Practical knowledge on ragas in 2nd and 9th chakra	S	Po 3
5	Understanding the ragas in 2nd and 9th chakra	K	
6	Skill in performing a particular raga in its best form	C	

**Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)*

COURSE CONTENT

Content for Classroom transaction (Units)

Units	Course description	Hrs	CO No.
Module 1	Basic knowledge on Talas	10	CO 2 & 3
1.1	Outline knowledge of Pancha jāthi thadhi kita thom		
Module 2	72 Melakarta alankaras	10	CO 4 & 5
2.1	2nd and 9th chakra		
Module 3	Study of any one raga in a concert pattern	25	CO 6 & 1
3.1	Varnam, Ragam, Tanam , Kirtanam, Swaram		
Module 4	<p>Teachers Specific Content</p> <p>This can be either classroom teaching, Practical Session, field visit etc As specified by the teacher Concerned.</p> <p>This Content Will be evaluated internally.</p>		

MGU-UGP (HONOURS)

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <p>Direct Instruction, Explicit teaching, E-learning, Interactive Instruction, active Cooperative learning, Group/ Individual Assignments, Authentic learning, Library work, Group Discussions, Record Book</p>
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA) - 25 Marks</p> <ol style="list-style-type: none"> 1. Internal tests 2. Internal Practical examination 3. Assignment. 4. Viva voce

B. Semester End practical examination considering the following criteria for evaluation and a Viva voce TIME: 1.5 HOURS ,marks- 50 marks	
Accuracy in Pitch and Rhythm	10
Tone quality, Fingering and Plucking	10
Proficiency in playing lessons	10
Viva voce	20

References

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952
3. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
4. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
5. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publications, Trivandrum, 1990
6. Great composers by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1970
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3. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952

Rubrics Developed

Viva voce
Seminar Presentation
Cultural and social value
Accuracy in Pitch
Accuracy in rhythm
Tone quality
Fingering
Plucking
Fluency in playing

Rubrics for Each Assessment

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
<i>Viva Voce</i>	Quick and clear answer for the question with proper explanation if required.	Clear and detailed reply for the questions asked.	Average mode of answering with vague explanation.	Minimal response to questions with below average answering.	Only the attempt to answer or not responding.
Seminar Presentation	Exemplary writing, well organized writing styles, a good link with points allocated for the answer and inclusion points presented. There are no or very few lapses, precision in delivery etc.	Sound technical expressions, few errors on organizing the writing, complex concept not adequately conveyed	Ambiguity in stating facts, not a good writing style, often ends with errors and mistakes, poor sentence control and focus on the points, lack of relationship with given mark and contents, grammatical lapses.	Moderate expressions and style of writing, all technical, conceptual aspects are deficient and unclear.	Poor expressions and style of writing, all technical, conceptual aspects are deficient and unclear
Cultural and social value	Experience the cultural and social values with relevant contents. Usage of music and the instrument	Usage of music and the instrument with utmost dedication.	Medium interaction with social contents and relevance	Minimum coverage of the cultural and social values through music.	Only attempting to perform or not responding.

	with utmost dedication.	Moderate social interaction			
Rhythm/ Talam	Adequate Tala rendering and notation with brilliance, confidence and presence of mind along with all affairs required	Adequate Tala rendering and notation with confidence and presence of mind along with all affairs required	Tala rendering and notation without mistake with all affairs required	Partially completed Tala rendering and notation	Only attempting to render or notate or not responding.
Purity and grace of fingering	Usage of fingers and hands with brilliance and distinction while demonstrating, along with all affairs required	Usage of fingers and hands with distinction while demonstrating along with all affairs required	Usage of fingers and hands with an average level while demonstrating along with all affairs required	Usage of fingers and hands with a below average level while demonstrating along with all affairs required	Only attempting to demonstrate or not responding.
Completion of demonstration	Usage of notes with brilliance and distinction while demonstrating, along with all affairs required while playing a composition.	Usage of musical features with distinction while demonstrating, along with all affairs required while playing the instrument.	Playing of notes with an average level while demonstrating, along with all affairs required while playing the instrument.	Usage of notes with a below average level while demonstrating, along with all affairs required while playing the instrument.	Only attempting to demonstrate or not responding.

MGU-UGP (HONOURS)

Syllabus



SEMESTER 6

MGU-UGP (HONOURS)

Syllabus



**Mahatma Gandhi University
Kottayam**

Programme	BA (Honours) Music-Veena					
Course Name	RAGAM TANAM PALLAVI					
Type of Course	DSC A					
Course Code	MG6DSCMVN300					
Course Level	300 - 399					
Course Summary	<p>This programme introduces the musical form Pallavi along with ragam and tanam. The pupil will get to know more about Pallavi exposition and its steps in this course. Chowka kala kritis and minor raga compositions will become familiar to the pupil. The student gets to know the significance of talam in veena by learning Pallavi playing. They will come across various aspects of Pallavi exposition. Totally they will get a clear picture of the subject.</p>					
Semester	VI	Credits		4	Total Hours	
Course Details	Learning Approach	Lecture	Tutorial	Practical		Others
			3	1		75
Pre-requisites, if any	Aptitude, skill and interest in the concerned subject.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Learn ragam-tanam-pallavi in veena	S	PO 10
2	Ability to play kalpana swaram for pallavi	A	PO 10
3	Create raga and tana suitable for the pallavi	C	PO 10
4	Understand the anuloma and pratiloma of Pallavi exposition	A	PO 10

5	Learn major chowka kritis in veena	S	PO 9
6	Know Minor kritis in Veena	U	PO 9
7	Able to play various kritis in various ragas	S	PO 9
8	Skill in performing a particular raga in its best form	C	PO 3
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Units	Course description	Hrs	CO No.
Module 1	Simple Pallavi (Any 2)	15	
1.1	Ragam, Tanam, Niraval, kalpana swaram		CO 1
Module 2	Major Kritis	20	
2.1	Chowka kala kriti - Hemavathi, Madhyamavati, Bhairavi, Todi		CO 5
Module 3	Minor Kritis	30	
3.1	Minor Kritis - Begada, atana,kannada gaula, Bilahari,Kadanakuthoohalam, sindhu kannada, Bahudari, Sri ranjini, Ranjini, Ravi chandrika, Pushpa lathika, manirang, Bhushavali, Saama, sarasangi, kunthalavarali, Gambeeranaatta, sindhu bhairavi, Peelu, bageshri, Vrindavana saranga, Kannada - any 10		CO 6
Module 4	Study of any one raga in a concert pattern	10	CO 8
4.1	Varnam, Ragam, Tanam, Kirtanam, Swaram		
Module 5	Teachers Specific Content This can be either classroom teaching, Practical Session, field visit etc. As specified by the teacher Concerned. This Content Will be evaluated internally.		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Direct Instruction, Explicit teaching, E-learning, Interactive Instruction, active Cooperative learning, Group/ Individual Assignments, Authentic learning, Library work, Group Discussions, Record Book	
Assessment Types	MODE OF ASSESSMENT	
	A. Continuous Comprehensive Assessment (CCA) - 30 Marks 1. Internal tests 2. Internal Practical examination 3. Viva voce	
	B. Semester End practical examination considering the following criteria for evaluation and a Viva voce Time: 2 hours, Marks: 70	
	Accuracy in Pitch and Rhythm	20
	Tone quality, Fingering and Plucking	10
	Proficiency in playing lessons	30
Viva voce	10	

References

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952
3. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
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Rubrics Developed

Viva Voce
Accuracy in Pitch
Accuracy in rhythm
Tone quality
Fingering
Plucking
Fluency in playing

MGU-UGP (HONOURS)

Syllabus



**Mahatma Gandhi University
Kottayam**

Programme	BA (Honours) Music-Veena					
Course Name	Veena Concert					
Type of Course	DSC A					
Course Code	MG6DSCMVN301					
Course Level	300 - 399					
Course Summary	This programme focuses on the display of skill in the student for handling the instrument. The pupil will get to know more about the veena concert and its steps in this course. Vakra raga kritis and dance-oriented compositions will become familiar to the pupil. The student gets to know the significance of Veena playing as an accompanist in dance performances. They will come across various musical forms used during veena and dance concerts. Totally they will get a clear picture of the subject.					
Semester	VI	Credits		4	Total Hours	
Course Details	Learning Approach	Lecture	Tutorial	Practical		Others
			4			60
Pre-requisites, if any	Aptitude, skill and interest in the concerned subject.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	The student will be prepared to play a veena concert	S	PO 10
2	Ability to reproduce their skill and efficiency in veena	A	PO 1
3	Musical forms in Dance	I	PO 1

4	Vakra raga compositions on veena	U	PO 1
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Units	Course description	Hrs	CO No.
Module 1	Veena concert (30 Minutes)	20	
1.1	Adi Tala Varnam (2 Degree speed), Ganapathi Kriti with brief raga alapana,- any 1, main kriti- with ragam, tanam, swaram followed by Taniyavartanam, padam/ javali/bhajan, Tillana, Mangalam, <ul style="list-style-type: none"> Choice of compositions must be versatile based on raga and tala Repetition of ragas and talas must be avoided Selection of compositions Must be from the syllabus 		CO 1
Module 2	Vakra raga compositions	10	
2.1	Ritigaula, Anandabhairavi, Surutti, Behag, Nalinakanthi, Neelambari - Any 4		CO 4
Module 3	Compositions on Other musical forms	10	
3.1	Daru Varnam - Kamas		CO 3
3.2	Padam- javali Anandabhairavi, surutti, Kurunji, Ahiri		
Module 4	Compositions in Different Ragas	20	
4.1	Compositions - Keeravani, Todi, Mohanam, Natta, Sindhu Bhairavi, Kanada, kapi		CO 2
Module 5	Teachers Specific Content		

	This can be either classroom teaching, Practical Session, field visit etc. As specified by the teacher Concerned. This Content Will be evaluated internally.		
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Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Direct Instruction, Explicit teaching, E-learning, Interactive Instruction, active Cooperative learning, Group/ Individual Assignments, Authentic learning, Library work, Group Discussions, Record Book		
Assessment Types	MODE OF ASSESSMENT		
	A. Continuous Comprehensive Assessment (CCA) - 30 Marks		
	1. Internal tests 2. Internal Practical examination 3. Viva voce 4. Record Book		
	B. Semester End practical examination considering the following criteria for evaluation and a Viva voce Time: 2 hours, Marks -70		
	Accuracy in Pitch and Rhythm		20
Tone quality, Fingering and Plucking		10	
Proficiency in playing lessons		30	
Co-ordination during concert playing		10	

Syllabus

References

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952
3. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
4. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991

5. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publications, Trivandrum, 1990
6. Great composers by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1970
7. Great Musicians by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1959
8. Sangita Nighandu by Dr. V T Sunil, DC Books, Kottayam, 2012

SUGGESTED READINGS

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991.
3. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952

Rubrics Developed

Co-ordination during concert playing
Accuracy in Pitch
Accuracy in rhythm
Tone quality
Fingering
Plucking
Fluency in playing



Mahatma Gandhi University Kottayam

Programme	BA (Honours) Music-Veena					
Course Name	Allied Disciplines in Carnatic music-II					
Type of Course	DSE					
Course Code	MG6DSEMVN300					
Course Level	300 - 399					
Course Summary	<p>This programme focuses on the theoretical aspects of music. The pupil will get to know more about various mudras used in compositions and its literal beauties. Musical appreciation of composers will become familiar to the pupil. The student gets to know the significance of Gamakas in Carnatic music. They will come across various duties of an artist during concerts. They will acquire knowledge on 22 srutis in Carnatic music. Totally they will get a clear picture of the subject.</p>					
Semester	VI	Credits		4	Total Hours	
Course Details	Learning Approach	Lecture	Tutorial	Practical		Others
		4				60
Pre-requisites, if any	Aptitude, skill and interest in the concerned subject.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand various mudras used in kritis	U	PO 3
2	Know the panchadasa gamakas in Carnatic music	K	PO 3
3	Literary beauties used in Kritis	Ap	PO 1

4	Kacheri dharma in Carnatic music	An	PO 1
5	Understand 22 srutis in music	E	PO 1
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Units	Course description	Hrs	CO No.
Module 1	Mudras	15	
1.1	Ashtadasa Mudras used in musical compositions		CO1
Module 2	Panchadasa Gamakas	15	
2.1	Gamakas and its application in various ragas		Co2
Module 3	Musical Prosody	15	
3.1	Prasa and its varieties, Yati and its varies, yamakam		CO 3
3.2	Musical appreciation of any one kriti of trinity		
Module 4	Kacheri Dharma	15	
4.1	The fundamental duties of an artist during concerts		CO4
Module 5	Teachers Specific Content This can be either classroom teaching, Practical Session, field visit etc. As specified by the teacher Concerned. This Content Will be evaluated internally.		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Direct Instruction, Explicit teaching, E-learning, Interactive Instruction, active Cooperative learning, Group/ Individual Assignments, Authentic learning, Library work, Group Discussions, Record Book
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) - 30 Marks 1. Internal tests 2. Written examination 3. Assignment/ Seminar B. Semester End practical examination considering the following criteria for evaluation

Time : 2 Hrs

Max Marks: 70

Pattern for Theory Question paper				
Question Type	Total No of Questions	No of Questions to be answered	Marks for each Questions	Total Marks
Very Short answer type (Answers in one or two sentences)	6	6	1	6
Short answer (Not to exceed one paragraph)	10	7	2	14
Short Essay (Minimum one page)	6	4	5	20
Long Essay	4	2	15	30
Total	26	19		70

References

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai
1973

2. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952
3. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
4. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
5. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publications, Trivandrum, 1990
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7. Great Musicians by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1959
8. Sangita Nighandu by Dr. V T Sunil, DC Books, Kottayam, 2012

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2. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991.
3. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952

Rubrics Developed

Written Test
Seminar Presentation
Cultural and social value
Accuracy in Pitch
Accuracy in rhythm
Tone quality
Fingering
Plucking
Fluency in playing



Mahatma Gandhi University Kottayam

Programme	BA (Honours) Music-Veena				
Course Name	ALLIED DISCIPLINES IN CARNATIC MUSIC-III				
Type of Course	DSE				
Course Code	MG6DSEMVN301				
Course Level	300 - 399				
Course Summary	This programme focuses on the theoretical aspects of music. The pupil will get to know more about various veena players and their contributions. Knowledge on Various lakshana grandhas to the pupil. The student gets to know the significance of Acoustics in music and the physics of music. They will come to understand various stages of learning music and its significance. Totally they will get a clear picture of the subject.				
Semester	VI	Credits		4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	
Pre-requisites, if any		Aptitude, skill and interest in the concerned subject.			
		4			60

Syllabus

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Knowing famous veena artists and their contributions	U	PO 1
2	Understanding the Lakshana grandhas	K	PO 1
3	Significance of Mathematics in music	An	PO 1
4	Acoustical knowledge	A	PO 2
5	Various stages of musical education	Ap	PO 1

**Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)*

COURSE CONTENT

Content for Classroom transaction (Units)

Units	Course description	Hrs	CO No.
Module 1	Popular Veena artist	15	
1.1	Veena Kuppayyar, Veena Dhanammal, Doraiswamy Iyengar, Chitti Babu, R. Venkattaraman, S. Balachander		CO1
Module 2	Lakshana grandhas	15	
2.1	Natya sastra, Sangita Ratnakara, Sangita Makaranda, Brihaddesi		CO 2
Module 3	Music & Other Disciplines	15	
3.1	Significance of Mathematics in music		CO3
3.2	Acoustics - Production and transmission of sound, Laws of vibration of strings, pitch, intensity, Timbre, Loudness, Echo, Resonance		CO4
Module 4	Different phases of music education	15	
4.1	Gurukula system, Institutionalized music education and modern technology		CO 5
Module 5	Teachers Specific Content This can be either classroom teaching, Practical Session, field visit etc. As specified by the teacher Concerned. This Content Will be evaluated internally.		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Direct Instruction, Explicit teaching, E-learning, Interactive Instruction, active Cooperative learning, Group/ Individual Assignments, Authentic learning, Library work, Group Discussions, Record Book
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Assessment Types	MODE OF ASSESSMENT
	A. Continuous Comprehensive Assessment (CCA) - 30 Marks 1. Internal tests 2. Written examination 3. Assignment/ Seminar
	B. Semester End practical examination considering the following criteria for evaluation

Time : 2 Hrs

Max Marks: 70

Pattern for Theory Question paper				
Question Type	Total No of Questions	No of Questions to be answered	Marks for each Questions	Total Marks
Very Short answer type (Answers in one or two sentences)	6	6	1	6
Short answer (Not to exceed one paragraph)	10	7	2	14
Short Essay (Minimum one page)	6	4	5	20
Long Essay	4	2	15	30
Total	26	19		70

References

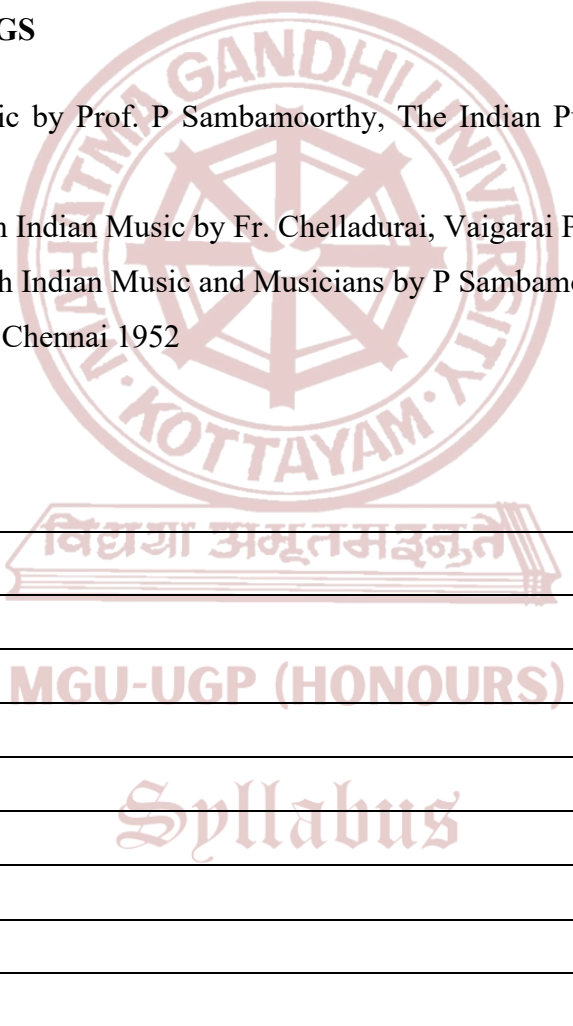
1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952
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3. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952

Rubrics Developed

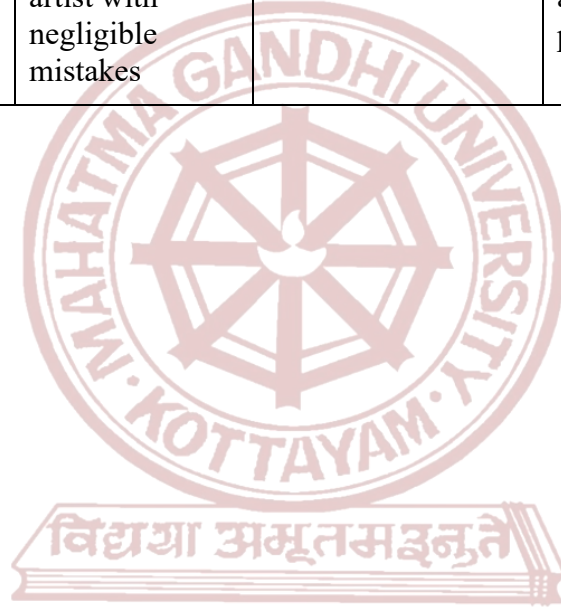
Written test	
Seminar Presentation	
Assignment	
Accuracy in Pitch	
Accuracy in rhythm	
Tone quality	
Fingering	
Plucking	
Fluency in playing	

Rubrics for Each Assessment

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
<i>Viva Voce</i>	Quick and clear answer for the question with proper explanation if required.	Clear and detailed reply for the questions asked.	Average mode of answering with vague explanation.	Minimal response to questions with below average answering.	Only the attempt to answer or not responding.
<i>Written test</i>	Neat and clear writing of each phrase without content loss and spelling, grammar mistakes.	Writing of each phrase without content loss or spelling mistake	Writing of partially completed content	Writing of less than partially completed content	Only the attempt to write or not responding.
Seminar Presentation	Exemplarity writing well organized writing styles, a good link with points allocated for the answer and inclusion points presented there is no or very few lapses, precision in delivery	Sound technical expressions, few errors on organizing the writing, complex concept not adequately conveyed	Ambiguity in stating facts, not a good writing style, often ends with errors and mistakes, poor sentence control and focus on the points, lack of relationship with given mark and contents, grammatical lapses.	Moderate expressions and style of writing, all technical, conceptual aspects are deficient and unclear.	Poor expressions and style of writing, all technical, conceptual aspects are deficient and unclear
Assignment	Detailed neat and clear writing without content loss and spelling, grammar mistakes. Submit a spiral binded assignment.	Writing of each phrase without content lose or spelling mistake	Writing of partially completed content	Writing of less than partially completed content	Only the attempt to write without content or not submitting.
Accuracy in / Talam	Accuracy in Tala rendering and presenting lesson or manodharmam with brilliance, confidence and presence of mind along with all affairs required	Accuracy in Tala rendering and presenting lessons or manodharmam with minor mistakes. Presence of mind along	Tala rendering and presenting lessons or manodharmam in medium quality with mistakes.	Fumbled presentation with mistakes in Tala rendering and presenting lesson or manodharmam in moderate level.	Only attempting to render , poor presentation with lots of mistakes or not responding.

		with all affairs required			
Accuracy in Pitch/Sruthi	Accuracy in Sruthi and presenting lesson or manodharmam with brilliance, confidence and presence of mind along with all affairs required	Accuracy in Sruthi and presenting lessons or manodharmam with minor mistakes. Presence of mind along with all affairs required	Lack of perfection in Pitch and presenting lessons or manodharmam in medium quality with mistakes.	Fumbled presentation with mistakes in sruthi and presenting lesson or manodharmam in moderate level.	Only attempting to render, poor presentation with lots of mistakes or not responding.
Tone quality	Excellent tone quality in playing without making mistakes. Presenting lessons or manodharmam with brilliance, confidence and presence of mind.	Good tone quality in playing with negligible mistakes. Presenting lessons or manodharmam with brilliance, confidence and presence of mind.	Lack of perfection in tone quality and presenting lessons or manodharmam in medium quality with mistakes.	Fumbled presentation without tone quality and presenting lesson or manodharmam in moderate level.	Only attempting to render , poor presentation with lots of mistakes or not responding.
Fingering	Excellent fingering without making mistakes. Presenting finger techniques in playing and presenting a good bani.	Good fingering without making mistakes. Presenting finger techniques in playing	Medium level of fingering due to less practice. Making mistakes in playing, low confidence and presence of mind.	Fumbled presentation due to less practice. Presenting lesson or manodharmam in moderate level.	Only attempting to render, poor presentation with lots of mistakes or not responding.
Plucking	Excellent plucking without making mistakes. Presenting plucking techniques in playing. Confidence in playing.	Good plucking without making mistakes. Confidence in playing	Medium level of plucking without making mistakes due to lack of practice.	Moderate level of plucking and less volume in playing. As a result, lack of confidence in lessons and manodharmam.	Only attempting to render, poor presentation with lots of mistakes or not responding.
Fluency in playing lessons and	Excellent playing without any mistakes. Playing	Good playing with negligible mistakes.	Medium level of quality in playing with mistakes.	Fumbled playing due to	Only attempting to render, poor

manodhar ma in overall.	of anuloma and prathiloma with proficiency and accuracy in Ragam-tanam- pallavi	Above average in playing ragam-tanam- pallavi		less practice with mistakes.	presentation with lots of mistakes or not responding.
Co- ordination during concert playing	Professionalism in playing with the co-artists. Rarely making mistakes during concert	Good interaction with the accompanying artist with negligible mistakes	Average interaction with the co-artists and negligible mistakes	Minimum co- ordination with the accompaniments and lack of practice	No co- ordination at all with the accompanimen ts and lack of practice



MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Programme	BA (Honours) Music-Veena					
Course Name	Skill Oriented Veena Playing - III					
Type of Course	SEC					
Course Code	MG6SECMVN300					
Course Level	300 - 399					
Course Summary	This course makes the student capable of playing ragan, tanam and pallavi on veena. Their assessment ability is nourished by analysing Carnatic and film music based on ragas used. Their tala base is also enhanced in this course. Their overall skill development occurs in this course.					
Semester	VI	Credits		3	Total Hours	
Course Details	Learning Approach	Lecture	Tutorial	Practical		Others
			2	1		60
Pre-requisites, if any	Aptitude, skill and interest in the concerned subject.					

COURSE OUTCOMES (CO)

Syllabus

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	In-depth knowledge of musical form Ragam-Tanam-Pallavi and its Exposition	U	Po 10
2	Ability to perform ragam-tanam-pallavi with Anuloma and Pratiloma	A	PO 1
3	Recognise and reproduce a new pallavi	A	PO 1
4	Demonstrate raga-based creations in Veena	S	PO 1
5	Compare raga based kritis with film songs	A	PO 1

6	Understand and implement visesha prayogas of bhashanga ragas in Veena	C	PO 1
7	Apply the pancha jati Ta-ti-ki-ta-tom in kalpana swaras	S	PO 1
<i>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i>			

COURSE CONTENT

Content for Classroom transaction (Units)

Units	Course description	Hrs	CO No.
Module 1	Ragam -Tanam -Pallavi	20	
1.1	Perform a Ragam Tanam Pallavi with accompaniments		CO 2
Module 2	Demonstration on Veena	25	
2.1	Comparative Study of film music and Carnatic music - Demonstration - Based on Carnatic ragas		CO 5
2.2	Bhashanga ragas visesha prayogam Demonstration (minimum 5 ragas)		CO 6
Module 3	Tala application in veena	15	
3.1	Pancha jati Ta Ti Ki Ta Tom Application		CO 7
Module 4	Teachers Specific Content This can be either classroom teaching, Practical Session, field visit etc as specified by the teacher Concerned. This Content Will be evaluated internally.		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Direct Instruction, Explicit teaching, E-learning, Interactive Instruction, active Cooperative learning, Group/ Individual Assignments, Authentic learning, Library work, Group Discussions, Record Book	
Assessment Types	MODE OF ASSESSMENT	
	A. Continuous Comprehensive Assessment (CCA) - 25 Marks	
	1. Internal tests 2. Internal Practical examination 3. Assignment. 4. Viva voce	
	B. Semester End practical examination considering the following criteria for evaluation and a Viva voce Mark: 50, Time : 1.5 hours	
	Accuracy in Pitch and Rhythm	10
	Tone quality, Fingering and Plucking	10
Proficiency in playing lessons	10	
Viva voce	20	

References

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952
3. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
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Rubrics Developed

Seminar Presentation
Cultural and social value
Accuracy in Pitch
Accuracy in rhythm
Tone quality
Fingering
Plucking
Fluency in playing

MGU-UGP (HONOURS)

Rubrics for Each Assessment

Syllabus

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
<i>Viva Voce</i>	Quick and clear answer for the question with proper explanation if required.	Clear and detailed reply for the questions asked.	Average mode of answering with vague explanation.	Minimal response to questions with below average answering.	Only the attempt to answer or not responding.
Seminar Presentation	Exemplary writing well organized writing styles, a good link with points allocated for the answer and inclusion points presented there is no or very few lapses, precision in delivery	Sound technical expressions, few errors on organizing the writing, complex concept not adequately conveyed	Ambiguity in stating facts, not a good writing style, often ends with errors and mistakes, poor sentence control and focus on the points, lack of relationship with given mark and contents, grammatical lapses.	Moderate expressions and style of writing, all technical, conceptual aspects are deficient and unclear.	Poor expressions and style of writing, all technical, conceptual aspects are deficient and unclear
Assignment	Detailed neat and clear writing without content loss and spelling, grammar mistakes. Submit a spiral binded assignment.	Writing of each phrase without content lose or spelling mistake	Writing of partially completed content	Writing of less than partially completed content	Only the attempt to write without content or not submitting.
Accuracy in / Talam	Accuracy in Tala rendering and presenting lesson or manodharmam with brilliance, confidence and presence of mind along with all affairs required	Accuracy in Tala rendering and presenting lessons or manodharmam with minor mistakes. Presence of mind along with all affairs required	Tala rendering and presenting lessons or manodharmam in medium quality with mistakes.	Fumbled presentation with mistakes in Tala rendering and presenting lesson or manodharmam in moderate level.	Only attempting to render , poor presentation with lots of mistakes or not responding.
Accuracy in Pitch/Sruthi	Accuracy in Sruthi and presenting lesson or manodharmam with brilliance, confidence and presence of mind along with all affairs required	Accuracy in Sruthi and presenting lessons or manodharmam with minor mistakes. Presence of mind along with all affairs required	Lack of perfection in Pitch and presenting lessons or manodharmam in medium quality with mistakes.	Fumbled presentation with mistakes in sruthi and presenting lesson or manodharmam in moderate level.	Only attempting to render, poor presentation with lots of mistakes or not responding.

Tone quality	Excellent tone quality in playing without making mistakes. Presenting lessons or manodharmam with brilliance, confidence and presence of mind.	Good tone quality in playing with negligible mistakes. Presenting lessons or manodharmam with brilliance, confidence and presence of mind.	Lack of perfection in tone quality and presenting lessons or manodharmam in medium quality with mistakes.	Fumbled presentation without tone quality and presenting lesson or manodharmam in moderate level.	Only attempting to render , poor presentation with lots of mistakes or not responding.
Fingering	Excellent fingering without making mistakes. Presenting finger techniques in playing and presenting a good bani.	Good fingering without making mistakes. Presenting finger techniques in playing	Medium level of fingering due to less practice. Making mistakes in playing, low confidence and presence of mind.	Fumbled presentation due to less practice. Presenting lesson or manodharmam in moderate level.	Only attempting to render, poor presentation with lots of mistakes or not responding.
Plucking	Excellent plucking without making mistakes. Presenting plucking techniques in playing. Confidence in playing.	Good plucking without making mistakes. Confidence in playing	Medium level of plucking without making mistakes due to lack of practice.	Moderate level of plucking and less volume in playing. As a result, lack of confidence in lessons and manodharmam.	Only attempting to render, poor presentation with lots of mistakes or not responding.
Fluency in playing lessons and manodhar ma in overall.	Excellent playing without any mistakes.	Good playing with negligible mistakes.	Medium level of quality in playing with mistakes.	Fumbled playing due to less practice with mistakes.	Only attempting to render, poor presentation with lots of mistakes
Co-ordination during concert playing	Professionalism in playing with the co-artists. Rarely making mistakes during concert	Good interaction with the accompanying artist	Average interaction with the co-artists and negligible mistakes	Minimum co-ordination with the vidvans and lack of practice	No co-ordination with the vidvans and lack of practice



Mahatma Gandhi University Kottayam

Programme	BA (Honours) Music-Veena					
Course Name	Manodharma SanGeetam					
Type of Course	VAC					
Course Code	MG6VACMVN300					
Course Level	300- 399					
Course Summary	Students get the capability of playing various Ragas and their characteristics. Get the ability to play the ragas and develop the manodharmam sangitam. The major, minor, vivadi and ubhaya vakra varieties cover a large area of ragas.					
Semester	VI	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
Pre-requisites, if any	Aptitude, skill and interest in the concerned subject.					60

MGU-UGP (HONOURS)

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Ability to render major ragas in veena	C	PO 10
2	Creative playing of ragam, tanam and kalpana swaram	S	PO 10
3	Capable to play minor ragas and swaram for kritis	A	PO 3
4	Play vivadi ragas on veena	U	PO 3

***Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

COURSE CONTENT

Content for Classroom transaction (Units)

Units	Course description	Hrs	CO No.
Module 1	Major ragas	20	
1.1	Ragalapana of Kalyani, Shankarabharanam, Gaurimanohari, Subhapantuvarali, Dharmavati, Todi, Hemavati - Any 5		CO1
1.2	Tanam and kalpana swaram in above mentioned ragas		CO2
Module 2	Janya ragas or minor ragas	20	
2.1	Ranjini, Hindolam, Bahudhari, Nalinakanti, Hamsanandi, Madhyamavati		CO3
2.2	Tanam and kalpana swaram in above mentioned ragas		CO3
Module 3	Vivadi ragas & Ubhaya vakra ragas	20	
3.1	Ganamoorti, Chandrajyoti, Nasikabhooshani, Rasikapriya, Chalanata, - Sahana, Nattakurunji, Ritigaula (any 4)		CO4
3.2	Ragam And Tanam in above mentioned ragas		CO4
Module 4	Teachers Specific Content This can be either classroom teaching, Practical Session, field visit etc as specified by the teacher Concerned. This Content Will be evaluated internally.		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Direct Instruction, Explicit teaching, E-learning, Interactive Instruction, active Cooperative learning, Group/ Individual Assignments, Authentic learning, Library work, Group Discussions, Record Book
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Assessment Types	MODE OF ASSESSMENT	
	A. Continuous Comprehensive Assessment (CCA) - 25 Marks	
	1. Internal tests 2. Internal Practical examination 3. Assignment. 4. Viva voce	
	B. Semester End practical examination considering the following criteria for evaluation and a Viva voce Time: 1.5 hours, Marks: 50	
	Accuracy in Pitch and Rhythm	10
	Tone quality, Fingering and Plucking	10
Proficiency in playing lessons	10	
Viva voce	20	

References

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952
3. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
4. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
5. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publications, Trivandrum, 1990
6. Great composers by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1970
7. Great Musicians by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1959
8. Sangita Nighandu by Dr. V T Sunil, DC Books, Kottayam, 2012

SUGGESTED READINGS

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991.
3. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952

Rubrics Developed

Viva voce
Seminar Presentation
Assignment
Accuracy in Pitch
Accuracy in rhythm
Tone quality
Fingering
Plucking
Fluency in playing



Rubrics for Each Assessment

Syllabus

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
<i>Viva Voce</i>	Quick and clear answer for the question with proper explanation if required.	Clear and detailed reply for the questions asked.	Average mode of answering with vague explanation.	Minimal response to questions with below average answering.	Only the attempt to answer or not responding.
Seminar Presentation	Exemplary writing well organized writing styles, a good link with points allocated for the answer and inclusion points presented there is no or very few lapses, precision in delivery	Sound technical expressions, few errors on organizing the writing, complex concept not adequately conveyed	Ambiguity in stating facts, not a good writing style, often ends with errors and mistakes, poor sentence control and focus on the points, lack of relationship with given mark and contents, grammatical lapses.	Moderate expressions and style of writing, all technical, conceptual aspects are deficient and unclear.	Poor expressions and style of writing, all technical, conceptual aspects are deficient and unclear
Assignment	Detailed neat and clear writing without content loss and spelling, grammar mistakes. Submit a spiral binded assignment.	Writing of each phrase without content lose or spelling mistake	Writing of partially completed content	Writing of less than partially completed content	Only the attempt to write without content or not submitting.
Accuracy in / Talam	Accuracy in Tala rendering and presenting lesson or manodharmam with brilliance, confidence and presence of mind along with all affairs required	Accuracy in Tala rendering and presenting lessons or manodharmam with minor mistakes. Presence of mind along with all affairs required	Tala rendering and presenting lessons or manodharmam in medium quality with mistakes.	Fumbled presentation with mistakes in Tala rendering and presenting lesson or manodharmam in moderate level.	Only attempting to render , poor presentation with lots of mistakes or not responding.
Accuracy in Pitch/Sruthi	Accuracy in Sruthi and presenting lesson or manodharmam with brilliance, confidence and presence of mind	Accuracy in Sruthi and presenting lessons or manodharmam with minor mistakes.	Lack of perfection in Pitch and presenting lessons or manodharmam in medium quality with mistakes.	Fumbled presentation with mistakes in sruthi and presenting lesson or manodharmam	Only attempting to render, poor presentation with lots of mistakes or

	along with all affairs required	Presence of mind along with all affairs required		in moderate level.	not responding.
Tone quality	Excellent tone quality in playing without making mistakes. Presenting lessons or manodharmam with brilliance, confidence and presence of mind.	Good tone quality in playing with negligible mistakes. Presenting lessons or manodharmam with brilliance, confidence and presence of mind.	Lack of perfection in tone quality and presenting lessons or manodharmam in medium quality with mistakes.	Fumbled presentation without tone quality and presenting lesson or manodharmam in moderate level.	Only attempting to render , poor presentation with lots of mistakes or not responding.
Fingering	Excellent fingering without making mistakes. Presenting finger techniques in playing and presenting a good bani.	Good fingering without making mistakes. Presenting finger techniques in playing	Medium level of fingering due to less practice. Making mistakes in playing, low confidence and presence of mind.	Fumbled presentation due to less practice. Presenting lesson or manodharmam in moderate level.	Only attempting to render, poor presentation with lots of mistakes or not responding.
Plucking	Excellent plucking without making mistakes. Presenting plucking techniques in playing. Confidence in playing.	Good plucking without making mistakes. Confidence in playing	Medium level of plucking without making mistakes due to lack of practice.	Moderate level of plucking and less volume in playing. As a result, lack of confidence in lessons and manodharmam.	Only attempting to render, poor presentation with lots of mistakes or not responding.
Fluency in playing lessons and manodhar ma in overall.	Excellent playing without any mistakes.	Good playing with negligible mistakes.	Medium level of quality in playing with mistakes.	Fumbled playing due to less practice with mistakes.	Only attempting to render, poor presentation with lots of mistakes or not responding.



SEMESTER 7

MGU-UGP (HONOURS)

Syllabus



**Mahatma Gandhi University
Kottayam**

Programme	BA (Honours) Music-Veena				
Course Name	Technical Developments in Veena				
Type of Course	DCC				
Course Code	MG7DCCMVN400				
Course Level	400-499				
Course Summary	The course provides knowledge on sound engineering and the transformation which took place in the structure of veena. The importance of veena in film music is also analysed by the student. A study on modern veena players also makes the students more updated in the subject.				
Semester	7	Credits		4	
Course Details	Learning Approach	Lecture	Tutorial	Practical	Total Hours
		4			
Pre-requisites, if any	The student should have attained a good level of Knowledge in subject and sufficient credits in previous semesters.				

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Knowledge on sound engineering	U	PO 2
2	Structural advances in veena	An	PO 1
3	Strings used in veena nowadays	A	PO 1
4	Veena usage in Film music	U	PO 1
5	Modern Veena players	K	PO 3

**Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)*

COURSE CONTENT

Content for Classroom transaction (Units)

Units	Course description	Hrs	CO No.
Module 1	Awareness in Sound Engineering	20	
1.1	Awareness in sound engineering during live concerts		CO1
1.2	Awareness in sound engineering Applications in Studio recordings		CO1
Module 2	Transformations in Veena	15	
2.1	Changes in Basic Structure		CO 2
2.2	Recent trends in usage of strings in veena		CO 3
Module 3	Use of Veena in Film Music	10	
3.1	Importance of Veena in Film Industry		CO 4
Module 4	Modern Vainikas	15	
4.1	Vainikas in 21st Century		CO 5
Module 5	Teachers Specific Content This can be either classroom teaching, Practical Session, field visit etc. As specified by the teacher Concerned. This Content Will be evaluated internally.		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Direct Instruction, Explicit teaching, E-learning, Interactive Instruction, active Cooperative learning, Group/ Individual Assignments, Authentic learning, Library work, Group Discussions, Record Book
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) - 30 Marks 1.Internal tests 2.Written examination 3. Assignment/ Seminar

	B. Semester End practical examination considering the following criteria for evaluation
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Time : 2 Hrs

Max Marks: 70

Pattern for Theory Question paper				
Question Type	Total No of Questions	No of Questions to be answered	Marks for each Questions	Total Marks
Very Short answer type (Answers in one or two sentences)	6	6	1	6
Short answer (Not to exceed one paragraph)	10	7	2	14
Short Essay (Minimum one page)	6	4	5	20
Long Essay	4	2	15	30
Total	26	19		70

MGU-UGP (HONOURS)

References

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952
3. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
4. Splendor of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
5. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publications, Trivandrum, 1990
6. Great composers by Prof. P Sambamoorthy, The Indian Publishing House, Chennai

1970

7. Great Musicians by Prof. P Sambamoorthy, The Indian Publishing House, Chennai

1959

8. Sangita Nighandu by Dr. V T Sunil, DC Books, Kottayam, 2012

SUGGESTED READINGS

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991.
3. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952

Rubrics Developed

Written test
Seminar Presentation
Assignment
Accuracy in Pitch
Accuracy in rhythm
Tone quality
Fingering
Plucking
Fluency in playing



**Mahatma Gandhi University
Kottayam**

Programme	BA (Honours) Music-Veena					
Course Name	Research Methodology					
Type of Course	DCC					
Course Code	MG7DCCMVN401					
Course Level	400- 499					
Course Summary	This course delves into the exciting world of research methodology in music, equipping the students of music with the tools and knowledge to critically analyze existing research and conduct their own studies. They will explore various research methods, from quantitative experiments to qualitative interviews, gaining a comprehensive understanding of their strengths, limitations, and applications in diverse musical contexts. This course aims to empower the students to become an active participant in the ever-evolving landscape of music research					
Semester	7	Credits			4	Total Hours
Total Student Learning Time(SLT)	Learning Approach	Lecture	Tutorial	Practical	Others	
		4				60
Pre-requisites	The student should have attained a good level of Knowledge in subject and sufficient credits in previous semesters.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Formulate a research question and develop a research plan. Evaluate the validity and reliability of research	A	1
2	Choose the appropriate research design and data collection methods	U	1&2
3	Conduct research ethically and responsibly	A	1&2

4	Critically evaluate research findings and draw valid conclusions	E	2
<i>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i>			

COURSE CONTENT

Content for Classroom transaction (Sub-Units)

Units	Course description	Hrs	CO No.
Module 1	Fundamentals of Research and Research Procedure	15	
1.1	Definition, Aims & Objectives		CO1
1.2	Concept, process of research and various types of research		CO1
1.3	Research procedure- Selection of topics, types of source materials, hypothesis, data collection, Cataloguing, Principles of Data bases		CO 2
1.4	Primary and secondary sources-their importance in research		CO 2
Module 2	Methods of Research	15	
2.1	Oral, textual, documentary analysis, questionnaire, interviews, historical data collection		CO 2
2.2	Manuscripts: -published data of manuscripts from various manuscripts libraries, unpublished manuscripts, collection from private sources, electronic resources, reviews, articles and journals, letters		CO 2
2.3	Data on traditional singing, recordings & notation of compositions of traditional musicians		CO 2
2.4	Archeological findings, sculpture, inscriptions, Musical Pillars and stones, museums, coins, paintings and frescoes		CO 2
Module 3	Synopsis	15	
3.1	Synopsis-definition, importance		CO 3
3.2	Preparation of synopsis on different topics		CO 3

Module 4	Structure of Thesis	15	
4.1	Introduction, body of the thesis and conclusions, preface, table of contents, acknowledgment, introduction, division of chapters, sub-chapters, footnotes, endnotes, quotations, references, analytical study, bibliography, appendices		CO 4
4.2	Discography, Year of books, Directories, Websites		CO 4
Module 5	Teachers Specific Content This can be either classroom teaching, Practical Session, field visit etc As specified by the teacher Concerned. This Content Will be evaluated internally.		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Direct Instruction, Explicit teaching, E-learning, Interactive Instruction, active Cooperative learning, Group/ Individual Assignments, Authentic learning, Library work, Group Discussions, Record Book
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) - 30 Marks 1. Internal tests 2. Written examination 3. Assignment/ Seminar
	B. Semester End practical examination considering the following criteria for evaluation

Time : 2 Hrs

Syllabus

Max Marks: 70

Pattern for Theory Question paper				
Question Type	Total No of Questions	No of Questions to be answered	Marks for each Questions	Total Marks
Very Short answer type (Answers in one or two sentences)	6	6	1	6

Short answer (Not to exceed one paragraph)	10	7	2	14
Short Essay (Minimum one page)	6	4	5	20
Long Essay	4	2	15	30
Total	26	19		70

References

1. The Craft of Research by Wayne C Booth, The University of Chicago Press, 2016
2. Research Methodology in Indian Music by Amit kumar Verma, Aayu Publications, 2017
3. Research Methodology: Methods and Techniques by C.R. Kothari, New Age International Publishers, New Delhi 1990
4. Sources of Research in Indian Classical Music: Reena Gautam, Kanishka, New Delhi 2010
5. Introduction to Research Methods by Dr, Catherine Dawson, Robinson Publishers, 2019

SUGGESTED READINGS

1. Essentials of Research Methodology and Dissertation writing by Kanan Yelikar, Atithi books, Dariyaganj, New Delhi, 2009

Rubrics Developed

Written test
Seminar Presentation
Assignment

Rubrics for Each Assessment

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
<i>Written test</i>	Neat and clear writing of each phrase without content loss and spelling, grammar mistakes.	Writing of each phrase without content lose or spelling mistake	Writing of partially completed content	Writing of less than partially completed content	Only the attempt to write or not responding.
Seminar Presentation	Exemplarity writing well organized writing styles, a good link with points allocated for the answer and inclusion points presented there is no or very few lapses, precision in delivery	Sound technical expressions, few errors on organizing the writing, complex concept not adequately conveyed	Ambiguity in stating facts, not a good writing style, often ends with errors and mistakes, poor sentence control and focus on the points, lack of relationship with given mark and contents, grammatical lapses.	Moderate expressions and style of writing, all technical, conceptual aspects are deficient and unclear.	Poor expressions and style of writing, all technical, conceptual aspects are deficient and unclear
Assignment	Detailed neat and clear writing without content loss and spelling, grammar mistakes. Submit a spiral binded assignment.	Writing of each phrase without content lose or spelling mistake	Writing of partially completed content	Writing of less than partially completed content	Only the attempt to write without content or not submitting.

Syllabus



**Mahatma Gandhi University
Kottayam**

Programme	BA (Honours) Music-Veena					
Course Name	GAMAKAS IN VEENA					
Type of Course	DCC					
Course Code	MG7DCCMVN402					
Course Level	400 - 499					
Course Summary	This practical paper covers gamakas in various kritis and its application in veena. Incidental compositions of various composers will be taught in this syllabus along with ragamalikas, Tillanas and other musical forms.					
Semester	7	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3		1		75
Pre-requisites, if any	The student should have attained a good level of Knowledge in subject and sufficient credits in previous semesters.					

MGU-UGP (HONOURS)

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand the gamakas used in veena	K	PO 3
2	Learn various group kritis by trinity	S	PO 1
3	Knowing the dasavidha gamaka usage in Bhairavi ata tala varnam	U	PO 1
4	Learn Incidental compositions of various composers	I	PO 1
5	Studying ragamalikas in veena	S	PO 1
6	Study Tillana and other compositions in veena	I	PO 10

**Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)*

COURSE CONTENT

Content for Classroom transaction (Units)

Units	Course description	Hrs	CO No.
Module1	Study on Gamakas	25	CO 1
1.1	Usage of gamakas in Group kritis of Muthuswami Dikshitar (Navaavaranam, Navagraham, shodasha Ganapati, Panchalingam)		CO 2
1.2	Study on Usage of Dashavidha Gamakas in Bhairavi Ata tala varnam		CO 3
Module 2	Variety Compositions in Veena	20	
2.1	Incidental compositions of various composers		CO 4
2.2	Ragamalika- Ranjini Ragamalika, Sree chakra raja, Bhavayami, Kurayondrumillai (any 3)		CO 5
Module 3	Tillana	20	
3.1	Sindhu bhairavi, Surutti, Bihag, Mohana kalyani, Misra sivaranjini, Mand (Any 4)		CO 6
Module 4	Padam, Javali	10	
4.1	Any Ragas (any Two)		CO 6
Module 5	Teachers Specific Content This can be either classroom teaching, Practical Session, field visit etc. As specified by the teacher Concerned. This Content Will be evaluated internally.		

Syllabus

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Direct Instruction, Explicit teaching, E-learning, Interactive Instruction, active Cooperative learning, Group/ Individual Assignments, Authentic learning, Library work, Group Discussions, Record Book
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Assessment Types	MODE OF ASSESSMENT	
	A. Continuous Comprehensive Assessment (CCA) - 30 Marks	
	1. Internal tests	
	2. Internal Practical examination	
	3. Viva voce	
	B. Semester End practical examination considering the following criteria for evaluation and a Viva voce	
Time: 2 hours, Marks: 70 marks		
	Accuracy in Pitch and Rhythm	20
	Tone quality, Fingering and Plucking	10
	Proficiency in playing lessons	30
	Viva voce	10

References

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952
3. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
4. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
5. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publications, Trivandrum, 1990
6. Great composers by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1970
7. Great Musicians by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1959
8. Sangita Nighandu by Dr. V T Sunil, DC Books, Kottayam, 2012

SUGGESTED READINGS

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2. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991.
3. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952

Rubrics Developed

Viva voce
Seminar Presentation
Assignment
Accuracy in Pitch
Accuracy in rhythm
Tone quality
Fingering
Plucking
Fluency in playing

MGU-UGP (HONOURS)

Syllabus



**Mahatma Gandhi University
Kottayam**

Programme	BA (Honours) Music-Veena					
Course Name	ADVANCED THEORY I					
Type of Course	DCE					
Course Code	MG7DCEMVN400					
Course Level	400-499					
Course Summary	The Course offers advanced theory of Carnatic Music. The theory paper covers major domains of musical theory like music therapy, physics of music and importance of temples and Mathematics in music etc. The student will find new research realms after learning this paper.					
Semester	7	Credits		4	Total Hours	
Course Details	Learning Approach	Lecture	Tutorial	Practical		Others
		4				60
Pre-requisites, if any	The student should have attained a good level of Knowledge in subject and sufficient credits in previous semesters.					

COURSE OUTCOMES (CO)

Syllabus

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Knowledge on music therapy	U	PO 1
2	Knowing the raga usage in music therapy	An	PO 1
3	Knowing the laws of vibrations	U	PO 2
4	Importance of Acoustics in music	K	PO 2
5	Knowing the allied ragas in Carnatic music	E	PO 3
6	Knowing raga lakshanas of certain ragas	U	PO 3

***Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

COURSE CONTENT

Content for Classroom transaction (Units)

Units	Course description	Hrs	CO No.
Module 1	Music Therapy	15	
1.1	Introduction to Music Therapy		CO1
1.2	Study on Ragas and Emotions		CO2
Module 2	Music & Physics	15	
2.1	Laws of Vibration and other scientific terms		CO3
2.2	Acoustics of concert halls		CO4
Module 3	Allied Ragas	15	
3.1	Anadabhairavi - Ritigaula, Darbar - Nayaki, Sahana-Dwijavanti, Bhairavi - Maanji, Huseni - Mukhari, Arabhi - Devagandhari, Surutti - Kedaragaula		CO 5
Module 4	Raga Lakshana	15	
4.1	Varali, Ganamoorthi, Chandrajyothi, Vagadheeswari and nasikabhushani		CO 6
Module 5	Teachers Specific Content This can be either classroom teaching, Practical Session, field visit etc. As specified by the teacher Concerned. This Content Will be evaluated internally.		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Direct Instruction, Explicit teaching, E-learning, Interactive Instruction, active Cooperative learning, Group/ Individual Assignments, Authentic learning, Library work, Group Discussions, Record Book
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) - 30 Marks 1. Internal tests 2. Written examination 3. Assignment/ Seminar B. Semester End practical examination considering the following criteria for evaluation

Time : 2 Hrs

Max Marks: 70

Pattern for Theory Question paper				
Question Type	Total No of Questions	No of Questions to be answered	Marks for each Questions	Total Marks
Very Short answer type (Answers in one or two sentences)	6	6	1	6
Short answer (Not to exceed one paragraph)	10	7	2	14
Short Essay (Minimum one page)	6	4	5	20
Long Essay	4	2	15	30
Total	26	19		70

References

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai, 1973
2. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952
3. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute. 2016
4. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
5. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publications, Trivandrum, 1990
6. Great composers by Prof. P Sambamoorthy, The Indian Publishing House, Chennai, 1970
7. Great Musicians by Prof. P Sambamoorthy, The Indian Publishing House, Chennai, 1959
8. Sangita Nighandu by Dr. V T Sunil, DC Books, Kottayam, 2012

SUGGESTED READINGS

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991.
3. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952

Rubrics Developed

Written test
Seminar Presentation
Assignment
Accuracy in Pitch
Accuracy in rhythm
Tone quality
Fingering
Plucking
Fluency in playing



**Mahatma Gandhi University
Kottayam**

Programme	BA (Honours) Music-Veena					
Course Name	Composers of Carnatic Music					
Type of Course	DCE					
Course Code	MG7DCEMVN401					
Course Level	400-499					
Course Summary	The course will provide wide knowledge on various composers in Carnatic music. This paper also focuses on samudaya kritis by Trinities. The course provides knowledge on Tamil composers of Carnatic music.					
Semester	7	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4				60
Pre-requisites, if any	The student should have attained a good level of Knowledge in subject and sufficient credits in previous semesters.					

MGU-UGP (HONOURS)

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Life and contributions of various composers	U	PO 3
2	Detailed study of Samudaya kritis	Ap	PO 1
3	Analysing the styles of Trinity	An	PO 1
4	Composers of Tamil literary works	K	PO 10
5	Composers of Tamil Kritis	U	PO 10

***Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

COURSE CONTENT

Content for Classroom transaction (Units)

Units	Course description	Hrs	CO No.
Module 1	Life sketch and Contribution	25	
1.1	Pre Trinity composers -Oothukkad Venkata Subbayar, Arunachala Kavirayar, Sadasiva Brahmendra and Annamacharya		CO1
1.2	Contemporary composers- Thanjavur Sankara iyer, Ialgudi Jayaraman, S. kalyana Raman, Koteeswara iyer		CO1
1.3	Post Trinity composers- Ramnad Sreenivasa Iyengar, Mysore Vasudevacharya, Maha Vaidyanatha Iyer, Muthiah Bhagavatar, T Lakshmanan Pillai, Papanasam Sivan and G N Balasubramaniam		CO1
Module 2	Samudaya kritis	10	
2.1	Detail study of Samudaya kritis of Trinity, Swati Tirunal, Veena kuppayyar		CO2
Module 3	Analysis of styles of Musical Trinity	10	
3.1	Analysis on the basic of music and laya aspects in general - Tyagaraja, Syama Sastri and Muthuswami Dikshitar		CO3
Module 4	Tamil Composers	15	
4.1	Life and Contribution of Composers of Tevaram , Tiruppugazh & Tiruvachakam		CO4
4.2	Post Trinity Composers of Tamil Composers		CO5
Module 5	Teachers Specific Content This can be either classroom teaching, Practical Session, field visit etc as specified by the teacher Concerned. This Content Will be evaluated internally.		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Direct Instruction, Explicit teaching, E-learning, Interactive Instruction, active Cooperative learning, Group/ Individual Assignments, Authentic learning, Library work, Group Discussions, Record Book
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Assessment Types	MODE OF ASSESSMENT
	<p>A. Continuous Comprehensive Assessment (CCA) - 30 Marks</p> <p>1. Internal tests 2. Written examination 3. Assignment/ Seminar</p> <p>B. Semester End practical examination considering the following criteria for evaluation</p>

Time : 2 Hrs

Max Marks: 70

Pattern for Theory Question paper				
Question Type	Total No of Questions	No of Questions to be answered	Marks for each Questions	Total Marks
Very Short answer type (Answers in one or two sentences)	6	6	1	6
Short answer (Not to exceed one paragraph)	10	7	2	14
Short Essay (Minimum one page)	6	4	5	20
Long Essay	4	2	15	30
Total	26	19		70

References

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952
3. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute

2016

4. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
5. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publications, Trivandrum, 1990
6. Great composers by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1970
7. Great Musicians by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1959
8. Sangita Nighandu by Dr. V T Sunil, DC Books, Kottayam, 2012

SUGGESTED READINGS

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991.
3. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952

Rubrics Developed

Written test
Seminar Presentation
Assignment
Accuracy in Pitch
Accuracy in rhythm
Tone quality
Fingering
Plucking
Fluency in playing



**Mahatma Gandhi University
Kottayam**

Programme	BA (Honours) Music-Veena					
Course Name	TAMIL MUSIC					
Type of Course	DCE					
Course Code	MG7DCEMVN402					
Course Level	400 - 499					
Course Summary	This course is specifically dedicated to Tamil music and its history. The course covers the origin and evolution of the ancient musical instrument Yazh and other ragas used in Tamil music. Time theory of ragas is also focused in this course. Ancient ragas and talas along with various musical forms are analysed in this paper.					
Semester	7	Credits		4	Total Hours	
Course Details	Learning Approach	Lecture	Tutorial	Practical		Others
		4				60
Pre-requisites, if any	The student should have attained a good level of Knowledge in subject and sufficient credits in previous semesters.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Yazh and its evolution	U	Po 3
2	Classification of ragas in Tamil music	U	
3	Time theory followed in usage of ragas	K	Po 1
4	Instruments used in ancient tamil music	E	
5	Ancient talas	I	Po 10
6	Tamil musical forms	U	

***Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

COURSE CONTENT

Content for Classroom transaction (Units)

Units	Course description	Hrs	CO No
Module 1	Detail Study on Tamil Music	15	
1.1	Origin And evolution in Yazh		CO 1
1.2	Raga classification in ancient Tamil Music		CO 2
Module 2	Time Theory	15	
2.1	Time Theory of Ragas		CO 3
2.2	Instrument Used in Tamil Music		CO 4
Module 3	Ancient Talas	15	
3.1	Tala Practices in Tevaram, Tiruppugal and other Tamil musical forms		CO 5
Module 4	Folk Music in Tamil	15	
4.1	Various musical forms in Tamil		CO 6
Module 5	Teachers Specific Content This can be either classroom teaching, Practical Session, field visit etc. As specified by the teacher Concerned. This Content Will be evaluated internally.		

Syllabus

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Direct Instruction, Explicit teaching, E-learning, Interactive Instruction, active Cooperative learning, Group/ Individual Assignments, Authentic learning, Library work, Group Discussions, Record Book
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Assessment Types	MODE OF ASSESSMENT
	<p>A. Continuous Comprehensive Assessment (CCA) - 30 Marks</p> <p>1. Internal tests 2. Written examination 3. Assignment/ Seminar</p> <p>B. Semester End practical examination considering the following criteria for evaluation</p>

Time : 2 Hrs

Max Marks: 70

Pattern for Theory Question paper				
Question Type	Total No of Questions	No of Questions to be answered	Marks for each Questions	Total Marks
Very Short answer type Answers in one or two sentences)	6	6	1	6
Short answer (Not to exceed one paragraph	10	7	2	14
Short Essay (Minimum one page)	6	4	5	20
Long Essay	4	2	15	30
Total	26	19		70

References

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952
3. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
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Syllabus

1990

6. Great composers by Prof. P Sambamoorthy, The Indian Publishing House, Chennai

1970

7. Great Musicians by Prof. P Sambamoorthy, The Indian Publishing House, Chennai

1959

8. Sangita Nighandu by Dr. V T Sunil, DC Books, Kottayam, 2012

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Rubrics Developed

Written test
Seminar Presentation
Assignment
Accuracy in Pitch
Accuracy in rhythm
Tone quality
Fingering
Plucking
Fluency in playing

Rubrics for Each Assessment

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
<i>Viva Voce</i>	Quick and clear answer for the question with proper explanation if required.	Clear and detailed reply for the questions asked.	Average mode of answering with vague explanation.	Minimal response to questions with below average answering.	Only the attempt to answer or not responding.
<i>Written test</i>	Neat and clear writing of each phrase without content loss and spelling, grammar mistakes.	Writing of each phrase without content loss or spelling mistake	Writing of partially completed content	Writing of less than partially completed content	Only the attempt to write or not responding.
Seminar Presentation	Exemplary writing well organized writing styles, a good link with points allocated for the answer and inclusion points presented there is no or very few lapses, precision in delivery	Sound technical expressions, few errors on organizing the writing, complex concept not adequately conveyed	Ambiguity in stating facts, not a good writing style, often ends with errors and mistakes, poor sentence control and focus on the points, lack of relationship with given mark and contents, grammatical lapses.	Moderate expressions and style of writing, all technical, conceptual aspects are deficient and unclear.	Poor expressions and style of writing, all technical, conceptual aspects are deficient and unclear
Assignment	Detailed neat and clear writing without content loss and spelling, grammar mistakes. Submit a spiral binded assignment.	Writing of each phrase without content lose or spelling mistake	Writing of partially completed content	Writing of less than partially completed content	Only the attempt to write without content or not submitting.
Accuracy in / Talam	Accuracy in Tala rendering and presenting lesson or manodharmam with brilliance, confidence and presence of mind along with all affairs required	Accuracy in Tala rendering and presenting lessons or manodharmam with minor mistakes. Presence of mind along with all affairs required	Tala rendering and presenting lessons or manodharmam in medium quality with mistakes.	Fumbled presentation with mistakes in Tala rendering and presenting lesson or manodharmam in moderate level.	Only attempting to render , poor presentation with lots of mistakes or not responding.

Accuracy in Pitch/Sruthi	Accuracy in Sruthi and presenting lesson or manodharmam with brilliance, confidence and presence of mind along with all affairs required	Accuracy in Sruthi and presenting lessons or manodharmam with minor mistakes. Presence of mind along with all affairs required	Lack of perfection in Pitch and presenting lessons or manodharmam in medium quality with mistakes.	Fumbled presentation with mistakes in sruthi and presenting lesson or manodharmam in moderate level.	Only attempting to render, poor presentation with lots of mistakes or not responding.
Tone quality	Excellent tone quality in playing without making mistakes. Presenting lessons or manodharmam with brilliance, confidence and presence of mind.	Good tone quality in playing with negligible mistakes. Presenting lessons or manodharmam with brilliance, confidence and presence of mind.	Lack of perfection in tone quality and presenting lessons or manodharmam in medium quality with mistakes.	Fumbled presentation without tone quality and presenting lesson or manodharmam in moderate level.	Only attempting to render , poor presentation with lots of mistakes or not responding.
Fingering	Excellent fingering without making mistakes. Presenting finger techniques in playing and presenting a good bani.	Good fingering without making mistakes. Presenting finger techniques in playing	Medium level of fingering due to less practice. Making mistakes in playing, low confidence and presence of mind.	Fumbled presentation due to less practice. Presenting lesson or manodharmam in moderate level.	Only attempting to render, poor presentation with lots of mistakes or not responding.
Plucking	Excellent plucking without making mistakes. Presenting plucking techniques in playing. Confidence in playing.	Good plucking without making mistakes. Confidence in playing	Medium level of plucking without making mistakes due to lack of practice.	Moderate level of plucking and less volume in playing. As a result, lack of confidence in lessons and manodharmam.	Only attempting to render, poor presentation with lots of mistakes or not responding.
Fluency in playing lessons and manodhar ma	Excellent playing without any mistakes.	Good playing with negligible mistakes.	Medium level of quality in playing with mistakes.	Fumbled playing due to less practice with mistakes.	Only attempting to render or poor presentation



SEMESTER 8

MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Programme	BA (Honours) Music-Veena					
Course Name	Self-Learning in Veena					
Type of Course	DCC					
Course Code	MG8DCCMVN400					
Course Level	400-499					
Course Summary	This course is completely dedicated to self-learning of compositions on veena. The syllabus focuses on compositions in various languages like Malayalam, Telugu and Hindi.					
Semester	8	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorials	Practicals	Others	
Pre-requisites, if any		3	1	1		75

MGU-UGP (HONOURS)

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Self learning of compositions	S	PO 10
2	Learning of minor musical forms	S	PO 10
3	Learning Malayalam compositions on veena	U	PO 10
4	Playing Telugu compositions	I	PO 10
5	Playing Bhajans on veena	S	PO 10

***Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

COURSE CONTENT

Content for Classroom transaction (Units)

Units	Course description	Hrs	CO No.
Module 1	Self-Learning of Compositions in Veena: Tamil	30	
1.1	Tevaram/ Thiruppugazh/ Kavadichinth (one each)		CO1
1.2	Tillanas with Tamil Sahityam (Two Each)		CO 2
Module 2	Malayalam Composition	15	
2.1	Kritis (Two each)		CO 3
Module 3	Telugu Compositions	15	
3.1	Popular Kritis (Three Each)		CO 4
Module 4	Hindi Compositions	15	
4.1	Bhajans (Three Each)		Co 5
Module 5	Teachers Specific Content This can be either classroom teaching, Practical Session, field visit etc. As specified by the teacher Concerned. This Content Will be evaluated internally.		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Direct Instruction, Explicit teaching, E-learning, Interactive Instruction, active Cooperative learning, Group/ Individual Assignments, Authentic learning, Library work, Group Discussions, Record Book	
Assessment Types	MODE OF ASSESSMENT	
	A. Continuous Comprehensive Assessment (CCA) - 30 Marks 1. Internal tests 2. Internal Practical examination 3. Viva voce	
	B. Semester End practical examination considering the following criteria for evaluation and a Viva voce Time: 2 hours, Marks: 70	
	Accuracy in Pitch and Rhythm	20
	Tone quality, Fingering and Plucking	10
	Proficiency in playing lessons	30
Viva voce	10	

References

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952
3. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
4. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
5. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publications, Trivandrum, 1990
6. Great composers by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1970
7. Great Musicians by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1959

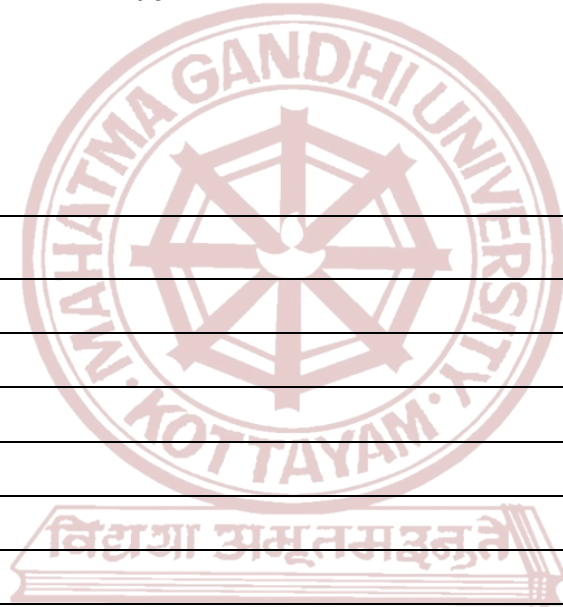
8. Sangita Nighandu by Dr. V T Sunil, DC Books, Kottayam, 2012

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1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
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3. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952

Rubrics Developed

Viva Voce
Seminar Presentation
Assignment
Accuracy in Pitch
Accuracy in rhythm
Tone quality
Fingering
Plucking
Fluency in playing



MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Programme	BA (Honours) Music-Veena					
Course Name	VEENA CONCERT					
Type of Course	DCC					
Course Code	MG8DCCMVN401					
Course Level	400-499					
Course Summary & Justification	This course offers a unique and immersive experience through a 90-minute music concert, providing students with a comprehensive understanding of the artistic dimensions of live musical performances. The concert serves as a practical application of the lessons learned throughout the course. By attending this concert, students gain valuable insights into the nuances of musical expression, and performance techniques. Ultimately this can be treated as an arangetam for the students.					
Semester	8	Credits			4	Total Hours
Total Student Learning Time (SLT)	Learning Approach	Lecture	Tutorial	Practical	Others	
			3	1		75
Pre-requisites	The student should have attained a good level of Knowledge in the subject and sufficient credits in the previous semesters.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	This is the application of the item varnam studied in previous semesters	A	1
2	This is the application of the items minor or simple kritis studied in previous semesters with manodharma	A	2

	sangitam.		
3	This is the main item of the concert and the student will be able to perform this item as the aim of the program.	A	10
4	Students present a raga, tanam, pallavi in the concert and it is a high degree of performance and creativity.	A	10
5	Perform minor compositions like padam, javali, Tillana etc	A	
<i>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i>			

COURSE CONTENT

Content for Classroom transaction (Sub-Units)

Units	Course description	Hrs	CO No.
Module 1	Play an Adi Talam/ Atatala varnam in two degrees of speed	15	CO 1
Module 2	A minor kriti with short raga alapana and kalpana swaram	20	CO 2
2.1	A composition in madhyama or druta kalam		
Module 3	A main composition with elaborate raga alpanam, Niraval and kalpana swaram along with a Taniyavartanam	25	CO 3
3.1	A druta kala composition		
Module 4	A raga tanam pallavi with detailed raga alapanam, tanam, niraval, kalpana swaram, ragamalika swaram and trikalam of pallavi	15	CO 4
4.1	A bhajan/padam/javali/thirupugazh/Kavati chindu		CO 5
4.2	Tillana		CO 5
4.4	Mangalam		CO 5
Module 5	Teachers Specific Content This can be either classroom teaching, Practical Session, field visit etc. As specified by the teacher Concerned. This Content Will be evaluated internally.		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Direct Instruction, Explicit teaching, E-learning, Interactive Instruction, active Cooperative learning, Group/ Individual Assignments, Authentic learning, Library work, Group Discussions, Record Book	
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) - 30 Marks 1. Internal tests 2. Internal Practical examination 3. Viva voce	
	B. Semester End practical examination considering the following criteria for evaluation and a Viva voce Time: 2 hrs, Marks :70	
	Accuracy in Pitch and Rhythm	20
	Tone quality, Fingering and Plucking	10
	Proficiency in playing lessons	30
	Co-ordination during concert playing	10

References:

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952
3. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
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8. Sangita Nighandu by Dr. V T Sunil, DC Books, Kottayam, 2012

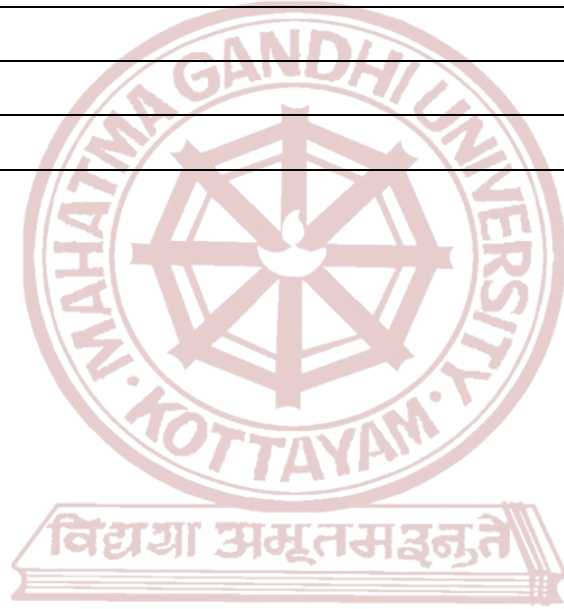
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3. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952

Rubrics Developed

Accuracy in Pitch
Accuracy in rhythm
Tone quality
Fingering
Plucking
Fluency in playing



MGU-UGP (HONOURS)

Syllabus



**Mahatma Gandhi University
Kottayam**

Programme	BA (Honours) Music-Veena					
Course Name	ADVANCED VEENA PLAYING					
Type of Course	DCE					
Course Code	MG8DCEMVN400					
Course Level	400-499					
Course Summary	This course aims at making students capable of playing kritis in various talas and rare ragas. This paper helps in gaining knowledge on various allied ragas and equivalent ragas of Carnatic and Hindustani music.					
Semester	8	Credits			Total Hours	
Course Details	Learning Approach	Lecture	Tutorial	Practical		Others
		3	1			75
Pre-requisites, if any	The student should have attained a good level of Knowledge in the subject and sufficient credits in the previous semesters.					

MGU-UGP (HONOURS)

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Playing kritis in various talas	U	PO 10
2	Rare raga compositions	S	PO 10
3	Allied raga kritis	S	PO 3
4	Hindustani and Carnatic equivalent ragas	K	PO 3

***Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

COURSE CONTENT

Content for Classroom transaction (Units)

Units	Course description	Hrs	CO No.
Module 1	Kritis in Different Talas	15	
1.2	Adi, Roopaka, Tripata, Khanta- Chapu, Misra- Misra Chappu		CO 1
Module 2	Rare Raga Compositions	15	
2.1	Medieval & Modern Ragas		CO 2
Module 3	Allied Raga Compositions (any 2 Set)	15	CO 3
Module 4	Hindustani Ragas Popular in Carnatic Music	30	
4.1	Desya and Hindustani Raga Compositions		CO 4
4.2	Compositions in Hindustani & Carnatic Music Corresponding Ragas		CO 4
Module 5	<p>Teachers Specific Content</p> <p>This can be either classroom teaching, Practical Session, field visit etc. As specified by the teacher Concerned.</p> <p>This Content Will be evaluated internally.</p>		

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <p>Direct Instruction, Explicit teaching, E-learning, Interactive Instruction, active Cooperative learning, Group/ Individual Assignments, Authentic learning, Library work, Group Discussions, Record Book</p>
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Assessment Types	MODE OF ASSESSMENT	
		A. Continuous Comprehensive Assessment (CCA) - 30 Marks
	1. Internal tests	
	2. Internal Practical examination	
	3. Viva voce	
	B. Semester End practical examination considering the following criteria for evaluation and a Viva voce	
	Time: 2 hours Marks: 70	
	Accuracy in Pitch and Rhythm	20
	Tone quality, Fingering and Plucking	10
	Proficiency in playing lessons	30
	Viva voce	10

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Rubrics Developed

Viva Voce
Seminar Presentation
Assignment
Accuracy in Pitch
Accuracy in rhythm
Tone quality
Fingering
Plucking
Fluency in playing

MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Programme	BA (Honours) Music-Veena				
Course Name	RAGA STUDY IN VEENA				
Type of Course	DCE				
Course Code	MG8DCEMVN401				
Course Level	400 - 499				
Course Summary	This course focuses on certain ragas in Carnatic music. This helps in understanding the raga and its features in detail. The prayogas and sancharas are learnt in detail in this paper. The student will be able to play ragas like Mohanam, Hindolam, Ritigowla and Kalyani in detail.				
Semester	8	Credits			Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	
			3	1	
Pre-requisites, if any	The student should have attained a good level of Knowledge in the subject and sufficient credits in the previous semesters.				

COURSE OUTCOMES (CO)

Syllabus

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Ability to play Mohanam raga in Veena	C	PO 3
2	Playing musical forms in Mohanam	S	PO 3
3	Ritigaula playing in veena	I	PO 3
4	Hindolam playing in Veena	S	PO 3
5	Playing raga kalyani on veena	A	PO 3

***Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

COURSE CONTENT

Content for Classroom transaction (Units)

Units	Course description	Hrs	CO No.
Module 1	Detailed study on Following Ragas: Mohanam	20	
1.1	Raga Lakshana With sancharam		CO 1
1.2	Composition in any Musical Forms (Kriti, Padam, javali)		CO 2
1.3	Ragam based Film Song (each one)		CO 1
Module 2	Ritigowla	20	
2.1	Raga Lakshana With sancharam		CO 3
2.2	Composition in any Musical Forms (Kriti, Padam, javali)		CO 3
2.3	Ragam based Film Song (each one)		CO 3
Module 3	Hindolam	15	
3.1	Raga Lakshana With sancharam		CO 4
3.2	Composition in any Musical Forms (Kriti, Padam, javali)		CO 4
3.3	Ragam based Film Song (each one)		CO 4
Module 4	Kalyani	20	
4.1	Raga Lakshana With sancharam		CO 5
4.2	Composition in any Musical Forms (Kriti, Padam, javali)		CO 5
4.3	Ragam based Film Song (each one)		CO 5
Module 5	Teachers Specific Content This can be either classroom teaching, Practical Session, field visit etc as specified by the teacher Concerned. This Content Will be evaluated internally.		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Direct Instruction, Explicit teaching, E-learning, Interactive Instruction, active Cooperative learning, Group/ Individual Assignments, Authentic learning, Library work, Group Discussions, Record Book	
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) - 30 Marks 1. Internal tests 2. Internal Practical examination 3. Viva voce	
	B. Semester End practical examination considering the following criteria for evaluation and a Viva voce Time: 2 hours, Marks: 70	
	Accuracy in Pitch and Rhythm	20
	Tone quality, Fingering and Plucking	10
	Proficiency in playing lessons	30
	Viva voce	10

References

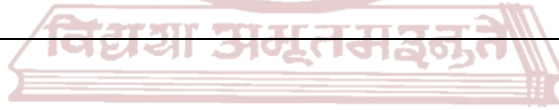
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Rubrics Developed

Viva Voce
Seminar Presentation
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Accuracy in Pitch
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Fluency in playing



MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Programme	BA (Honours) Music-Veena					
Course Name	ADVANCED PRACTICAL LESSONS					
Type of Course	DCE					
Course Code	MG8DCEMVN402					
Course Level	400 - 499					
Course Summary	This paper focuses on the advanced practical side of veena banis. The student will learn madhyamakala kritis, ragam tanam pallavi and manipravala kritis. The student will be able to perform concert level musical compositions after learning this paper.					
Semester	8	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
Pre-requisites, if any	The student should have attained a good level of Knowledge in the subject and sufficient credits in the previous semesters.					75

COURSE OUTCOMES (CO)

Syllabus

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understanding various fingering techniques	U	PO 1
2	Learning Madhyamakala Kritis	S	PO 1
3	Ragam tanam pallavi learning	A	PO 3
4	Playing manipravala kritis on veena	S	PO 1

***Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

COURSE CONTENT

Content for Classroom transaction (Units)

Units	Course description	Hrs	CO No.
Module 1	Different Fingering Techniques & Baanis	20	
1.1	Andhra, Madras & Kerala		CO1
Module 2	Compositions of Contemporary Composers	20	
2.1	Kotiswara Iyer, Thanjavur Sankara Iyer, Tulaseevanam, S. Kalyanaraman		CO1
Module 3	Ragam Tanam pallavi	20	
3.1	Tisram, anulomam		CO3
3.2	Niraval,Ragam , Kalpana swaram		CO3
Module 4	Manipravalam Composition	15	
4.1	Any 3 Ragas		CO4
Module 5	Teachers Specific Content This can be either classroom teaching, Practical Session, field visit etc. As specified by the teacher Concerned. This Content Will be evaluated internally.		

Syllabus

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Direct Instruction, Explicit teaching, E-learning, Interactive Instruction, active Cooperative learning, Group/ Individual Assignments, Authentic learning, Library work, Group Discussions, Record Book	
Assessment Types	MODE OF ASSESSMENT	
	A. Continuous Comprehensive Assessment (CCA) - 30 Marks 1. Internal tests 2. Internal Practical examination 3. Viva voce	
	B. Semester End practical examination considering the following criteria for evaluation and a Viva voce Time: 2hrs, Marks: 70	
	Accuracy in Pitch and Rhythm	20
	Tone quality, Fingering and Plucking	10
Proficiency in playing lessons	30	
Viva voce	10	

References

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952
3. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute 2016
4. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991
5. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publications, Trivandrum, 1990
6. Great composers by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1970
7. Great Musicians by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1959
8. Sangita Nighandu by Dr. V T Sunil, DC Books, Kottayam, 2012

SUGGESTED READINGS

1. South Indian Music by Prof. P Sambamoorthy, The Indian Publishing House, Chennai 1973
2. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, 1991.
3. Dictionary of South Indian Music and Musicians by P Sambamoorthy, The Indian Publishing House, Chennai 1952

Rubrics Developed

Viva Voce
Seminar Presentation
Assignment
Accuracy in Pitch
Accuracy in rhythm
Tone quality
Fingering
Plucking
Fluency in playing

Rubrics for Each Assessment

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
<i>Viva Voce</i>	Quick and clear answer for the question with proper explanation if required.	Clear and detailed reply for the questions asked.	Average mode of answering with vague explanation.	Minimal response to questions with below average answering.	Only the attempt to answer or not responding.
Seminar Presentation	Exemplary writing well organized writing styles, a good link with points allocated for the answer and inclusion points presented there is	Sound technical expressions, few errors on organizing the writing, complex concept not	Ambiguity in stating facts, not a good writing style, often ends with errors and mistakes, poor sentence control and focus on the points, lack of relationship with	Moderate expressions and style of writing, all technical, conceptual aspects are deficient and unclear.	Poor expressions and style of writing, all technical, conceptual aspects are

	no or very few lapses, precision in delivery	adequately conveyed	given mark and contents, grammatical lapses.		deficient and unclear
Assignment	Detailed neat and clear writing without content loss and spelling, grammar mistakes. Submit a spiral binded assignment.	Writing of each phrase without content lose or spelling mistake	Writing of partially completed content	Writing of less than partially completed content	Only the attempt to write without content or not submitting.
Accuracy in / Talam	Accuracy in Tala rendering and presenting lesson or manodharmam with brilliance, confidence and presence of mind along with all affairs required	Accuracy in Tala rendering and presenting lessons or manodharmam with minor mistakes. Presence of mind along with all affairs required	Tala rendering and presenting lessons or manodharmam in medium quality with mistakes.	Fumbled presentation with mistakes in Tala rendering and presenting lesson or manodharmam in moderate level.	Only attempting to render , poor presentation with lots of mistakes or not responding.
Accuracy in Pitch/Sruthi	Accuracy in Sruthi and presenting lesson or manodharmam with brilliance, confidence and presence of mind along with all affairs required	Accuracy in Sruthi and presenting lessons or manodharmam with minor mistakes. Presence of mind along with all affairs required	Lack of perfection in Pitch and presenting lessons or manodharmam in medium quality with mistakes.	Fumbled presentation with mistakes in sruthi and presenting lesson or manodharmam in moderate level.	Only attempting to render, poor presentation with lots of mistakes or not responding.
Tone quality	Excellent tone quality in playing without making mistakes. Presenting lessons or manodharmam with brilliance, confidence and presence of mind.	Good tone quality in playing with negligible mistakes. Presenting lessons or manodharmam with brilliance, confidence and presence of mind.	Lack of perfection in tone quality and presenting lessons or manodharmam in medium quality with mistakes.	Fumbled presentation without tone quality and presenting lesson or manodharmam in moderate level.	Only attempting to render , poor presentation with lots of mistakes or not responding.

Fingering	Excellent fingering without making mistakes. Presenting finger techniques in playing and presenting a good bani.	Good fingering without making mistakes. Presenting finger techniques in playing	Medium level of fingering due to less practice. Making mistakes in playing, low confidence and presence of mind.	Fumbled presentation due to less practice. Presenting lesson or manodharmam in moderate level.	Only attempting to render, poor presentation with lots of mistakes or not responding.
Plucking	Excellent plucking without making mistakes. Presenting plucking techniques in playing. Confidence in playing.	Good plucking without making mistakes. Confidence in playing	Medium level of plucking without making mistakes due to lack of practice.	Moderate level of plucking and less volume in playing. As a result, lack of confidence in lessons and manodharmam.	Only attempting to render, poor presentation with lots of mistakes or not responding.
Fluency in playing lessons and manodhar ma in overall.	Excellent playing without any mistakes.	Good playing with negligible mistakes.	Medium level of quality in playing with mistakes.	Fumbled playing due to less practice with mistakes.	Only attempting to render, poor presentation with lots of mistakes or not responding.
Co-ordination during concert playing	Professionalism in playing with the co-artists. Rarely making mistakes during concert	Good interaction with the accompanying artist with negligible mistakes	Average interaction with the co-artists and negligible mistakes	Minimum co-ordination with the accompaniments and lack of practice	No co-ordination at all with the accompaniments and lack of practice

Syllabus



Mahatma Gandhi University Kottayam

Programme	BA (Honours) Music-Veena					
Course Name	PROJECT					
Type of Course	PRJ					
Course Code	MG8PRJMHN400					
Course Level	400 - 499					
Course Summary	Project of minimum 60-90 pages shall be prepared and submitted under a Supervising Guide having the qualification, Ph D					
Semester	8	Credits			12	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
Pre-requisites, if any	The student should have attained a good level of Knowledge in the subject and sufficient credits in the previous semesters.					

Credit			Teaching Hours		Assessment		
L/T	P/I	Total	L/T/P	Total	CCA	ESE	Total
		12			40	160	200

Prepare a Project as given in the following format

Pages

Project of minimum 60-90 pages shall be prepared and submitted under a Supervising Guide having the qualification, Ph D

The title of a project

The title of a project is of ultimate importance. Titles must be attractive and exciting at the same time. The title must convey the meaning, the area of intervention and the goals of the project while being enticing.

Order & Content

- A. Preliminary Pages - The title of the dissertation should be a meaningful description of the content of the dissertation
- B. Signature Page - The dissertation should be signed by the student and the supervisor. All signatures on the signature page must be original. However, if a faculty member is unable to sign in person, submissions with digital signatures may be permitted.
- C. Abstract of no more than 250 words.
- D. Acknowledgments.
- E. Table of contents, with page references for section headings

Text

- A. Introduction
- B. Literature review - a survey of scholarly sources related to the research question, as a means of situating the research work in relation to existing knowledge, combining both summary and synthesis.
- C. Main body, with the larger divisions and more important sub-divisions indicated by suitable, consistent headings.

Results and Discussion

This could also be in one or more chapters. Based on the analysis and interpretation of data and results, major findings should be pointed out unambiguously.

Findings, Conclusions and Recommendations

Conclusions are to be drawn with reference to the previously stated objectives of the project.

This should highlight the major results.

Appendices

Appendices may be provided to give supplementary information, which is included in the main text may serve as a distraction and cloud the central theme.

Bibliography or List of References

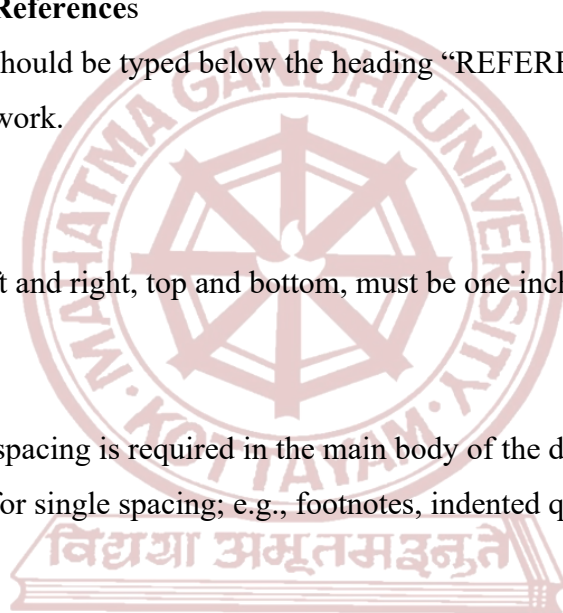
The listing of references should be typed below the heading “REFERENCES” in the order in which they appear in the work.

Margins

All margins, including left and right, top and bottom, must be one inch

Spacing

One and a half or double spacing is required in the main body of the dissertation except where conventional usage calls for single spacing; e.g., footnotes, indented quotations, etc.



MGU-UGP (HONOURS)

Syllabus

ASSESSMENT RUBRICS

	Marks
End Semester Evaluation	160
Preliminary pages & Introduction	20
Quality of Presentation	20
Content	30
Literature review	20
Results or Analysis	20
Methodology	10
Bibliography	10
Viva	30
Continuous Comprehensive Assessment (CCA)	40
Credibility	10
Relevance of the study	10
Reflection writing assignments	10
Seminar presentation	10