



MAHATMA GANDHI UNIVERSITY

COURSE ◊ CREDIT AND SEMESTER (C.C.S) SYSTEM

B. A. MUSIC Programme (VEENA)

Sl. No.	SEM	Alpha numerical code	Course	Course Title	Course Type	Hrs/ Week	Credits	Duration of exam Practical 30 mts Theory 3 hrs	% of Marks	Total Credits
1.	I		Common course -1			5	4	3hrs		20
2.			Common course -2			4	4	3hrs		
3.			Common course -3			4	4	3hrs		
4.		I MUSCOR VINA 101	Core course-1	Fundamental lessons 1	Practical 1	7	4	30min		
5.		I MUSCOM VINA 102	1 st Complimentary -1	Preliminary svara Exercises 1	Practical (vocal)	3	2	30min		
6.		I MUSCOM 103	2 nd Complimentary -1	Musicology	Theory	2	2	3hrs		
7.	II		Common Course - 4			5	4	3hrs		20
8.			Common Course - 5			4	4	3hrs		
9.			Common Course ◊ 6			4	4	3hrs		
10.		II MUSCORVINA 201	Core Course-2	Fundamental lessons II	Practical 2	7	4	30min		
11.		II MUSCOMVINA 202	1 st Complimentary - 2	Preliminary Exercises 2	Practical (vocal)	3	2	30min		
12.		II MUS COM 203	2 nd Complimentary ◊ 2	Musicology	Theory	2	2	3hrs		
13.	III		Common Course ◊ 7			5	4	3hrs		20
14.			Common Course ◊ 8			5	4	3hrs		
15.		III MUSCOR 301	Core Course ◊ 3	Theory of Music	Theory	3	3	3hrs		
16.		III MUSCORVINA 302	Core Course ◊ 4	Fundamental lessons ◊ 3	Practical 3	7	4	30min		
17.		III MUSCOMVINA 303	1 st Complimentary ◊ 3	Varnams	Practical (vocal)	3	3	30min		
18.		III MUSCOM 304	2 nd Complimentary ◊ 3	Musicology	Theory	2	2	3hrs		

MAHATMA GANDHI UNIVERSITY COURSE ◊ CREDIT AND SEMESTER (C.C.S) SYSTEM B. A. ◊ MUSIC ◊ PROGRAMME ◊ (VEENA)

19.	IV		Common Course ◊ 9			5	4	3hrs		20
20.			Common Course ◊ 10			5	4	3hrs		
21.		IV MUSCOR 401	Core Course ◊ 5	Theory of Music	Theory	3	3	3hrs		
22.		IV MUSCORVINA 402	Core Course ◊ 6	Varnams & Simple Kritis	Practical 4	7	4	30min		
23.		IV MUSCOMVIO 403	1 st Complimentary ◊ 4	Varnam & simple kritis	Practical (vocal)	3	3	30min		
24.		IV MUSCOM 404	2 nd Complimentary ◊ 4	Musicology	Theory	2	2	3hrs		
25.	V	V MUSCOR VINA501	Core Course ◊ 7	Theory of Music	Theory	4	4	3hrs		20
26.		V MUSCOR VINA502	Core Course ◊ 8◊	Fundamental lessons IV	Practical 5	6	4	30min		
27.		V MUSCORVINA 503	Core Course -9	varnams & ghanaraga pancharatnam	Practical 6	5	4	30min		

V	Core Course ♦ 6 (Practical)	7	4	30 mts	20
	1 st Complementary ♦ 4 (Instrumental)	3	3	30 mts	
	2 nd Complementary ♦ 4 (Theory)	2	2	3 hrs	
	Core Course ♦ 7 (Theory)	4	4	3 hrs	
	Core Course ♦ 8 (Practical)	6	4	60 mts	
	Core Course ♦ 9 (Practical)	5	4	30 mts	
	Core Course ♦ 10 (Practical)	5	4	30 mts	
	Open Course ♦ 1 (Practical)	3	2	30 mts	
VI	Course Work/ Project Work ♦ 1	2	2		20
	Core Course ♦ 11 (Theory)	4	4	3 hrs	
	Core Course ♦ 12 (Practical)	6	4	30 mts	
	Core Course ♦ 13 (Practical)	5	4	30 mts	
	Core Course ♦ 14 (Practical)	5	4	30 mts	
	Open Course ♦ 2 (Practical)	3	2	30 mts	
Course Work/ Project Work ♦ 2	2	2			
Total		150	120		120
			Course	Credits♦♦	
TOTAL COMMON COURSES			10	40	
TOTAL CORE COURSE (10Pr. + 4Th.)			14	40+16=56	
TOTAL COMPLIMENTARY COURSES			8	16	
TOTAL OPEN COURSES			2	4	
TOTAL COURSE WORK/ PROJECT WORK			2	4	
TOTAL			36	120	

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MAHATMA GANDHI UNIVERSITY

B. A. VEENA

1ST SEMESTER

CORE COURSE ♦ I

I MUSCOR VINA 101

PRACTICAL ♦ I ♦ FUNDAMENTAL LESSONS ♦ I

1. Sadhaka varisas ♦ Sarali, Jhanta and Dhatu varisas, Swara pallavi, Tarasthayi varisas ♦ ♦ all in three degrees of speed.
2. Sapta tala alankaras ♦ in 2 degrees of speed in the ragas 15, 21, 22, 29, 65, mohanam, ♦ ♦ hamsadvani and Sudhasaveri.

1ST COMPLIMENTARY ♦ I (VOCAL)

I MUSCOM VINA 102

PRELIMINARY SVARA EXERCISES ♦ I

1. Ability to render preliminary svara exercises
 - ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ a. Sarali varisas
 - ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ b. Janta varisas
 - ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ c. Madhya stayi varisas

2ND COMPLEMENTARY ♦ I

I MUSCOM 103

MUSICOLOGY (THEORY)

1. Distinctive features of Indian music
2. Cultural, Intellectual, Emotional, Spiritual values of music
3. Technical terms and their explanations.
 - a. Nadam
 - b. Sruti
 - c. Svaram ♦ Svara nomenclature
 - d. Sthayi
 - e. Graha
 - f. Nyasa
 - g. Amsa
 - h. Tala ♦ Sapta talas and their angas, shadangas.
4. Life sketch and contributions of the following vaggeyakaras
 - a. Purandaradasa and
 - ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ b. Trinity (Thyagaraja, Muthuswamy Dikshitar, Syama Sastri)

2ND SEMESTER
CORE COURSE II

II MUSCOR VINA 201



PRACTICAL II FUNDAMENTAL LESSONS II

1. Sadhaka varisas ♦ trisvara prastara
2. Alankaras in ♦ Sudhadhanyasi, Madhyamavathi, Abhogi, Pantuvarali, Vachaspathi and Lathangi.
3. Geetham ♦ Sudhasaveri, Mohanam, Malahari and any other 3.
4. Jathiswaram ♦ Any 2.
5. Swarajathi ♦ Any 1
6. Adi tala varnam ♦ Mohanam and Hamsadhvani

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1ST COMPLIMENTARY II

II MUSCOM VINA 202

PRELIMINARY SVARA EXERCISES II (VOCAL)

1. Sapta tala alankaras in Mayamalavagaula and any other 3 ragas
2. Geethams ♦ 1

♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦ a. Malahari or

♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦ b. Mohanam

2ND COMPLEMENTARY II

II MUSCOM 203

MUSICOLOGY (THEORY)

1. Musical Instruments and their classification in general (in detail)
2. Detailed knowledge of the notation used in South Indian Music
3. Principal seats of Music
 - a. Tanjore ♦♦♦♦♦♦♦♦
 - b. Thiruvananthapuram
- ♦♦♦♦♦♦ 4. Folk music ♦ out line knowledge of folk music in general, their characteristics, and ♦ its varieties
- ♦♦♦♦♦♦ 5. Ability to write in notation
 - a. Sapta tala alankaras
 - b. Geetams (as ♦ prescribed in practical paper)

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3RD SEMESTER
CORE COUSE III

III MUSCOR 301

THEORY OF MUSIC (THEORY)

1. The characteristic features of a Janaka Mela
 - ♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦ a. Scheme of 72 melas
 - b. Application of Kadapayadi formula
 - c. Application of Bhutasankhya
2. Explanation of the technical terms ♦ Vadi, Samvadi, Vivadi and Anuvadi
3. Raga classification in detail
 - a. Janaka-Janya
 - b. Upanga-Bhashanga
 - c. Varjya-Vakra
 - d. Nishadantya, Dhaivatantya and Panchamantya
 - ♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦ e. Ghana, Naya, Desya
 - f. Karnataka, desya
 - g. Sudha, Chayalaga, Sankeerna
 - h. Classification based on Kampita svaras
 - i. Mitra ragas
 - j. Ganakala niyama
4. The scheme of 35 talas, 175 talas and Chapu talas
5. Raga lakshana in detail of the following ragas
 - ♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦ a. Mohanam
 - b. Hamsadhvani

2. Different schools of Veena vadana
 - ◆◆◆ Regional varieties of Veena at Mysore, Andhra, Tanjore and Thiruvananthapuram
3. Biographical studies of eminent performers on Veena
 - ◆◆◆ a. Veena Seshanna
 - ◆◆◆ b. Veena Dhanammal
4. Different kinds of ◆Meetu◆ in Veena, in various schools of Veena vadana
5. Construction, maintenance and fretting of Veena (Veena Melam)
6. Role of Veena in various music platforms
7. Application of Gamakas in Veena
8. Short notes on Rudra Veena, Mohana Veena and Gottuvadyam
9. Notation of any kriti learnt in the practical paper

CORE COURSE ◆VIII◆

V MUSCOR VINA 502

PRACTICAL ◆V◆ FUNDAMENTAL LESSONS ◆IV

1. Sadhaka varisas with alankaras in various ragas
2. Adi tala varnam ◆ Navaragamalika, Vasanta and Kalyani

CORE COURSE ◆IX

V MUSCOR VINA 503

PRACTICAL ◆VI◆ VARNAMS AND GHANA RAGA PANCHARATNAM

1. Ata tala varnam - Ritigaula
2. Ghanaraga pancharatnam ◆ Nata or Sreeraga

CORE COURSE ◆X

V MUSCOR VINA 504

PRACTICAL ◆VII◆ MANODHARMA SANGEETHAM ◆I

1. Kritis from prescribed ragas ◆ Any 10 with outline knowledge of the raga alapana and kalpana◆ svaras
2. Chittatanam in the ragas ◆ Sankarabharanam, Mechakalyani, Pantuvarali, Kharaharapriya, ◆◆◆ Simhendramadhyamam, Shanmukhapriya, Lathangi, Thodi, Keeravani and Bhairavi

OPEN COURSE ◆I

V MUSOPC VINA 505

COURSE ◆I

1. Awareness of veena mechanism and fingering technique
2. Tuning of veena in sama sruti and madhyama sruti
3. Playing popular tunes in veena

COURSE ◆II

1. Fundamental lessons sarali varisas and jhanta varisas.
2. Sapta tala alankara in varied ragas.◆
3. Note svara sahityas of Muthusvami Dikshitar

COURSE ◆III

1. Sarali varisas and jhanta varisas in madhyama sruti.
2. Alankaras in Pantuvarali and Chakravakam.
3. Malahari and Mohanam Geethams.

COURSE WORK/PROJECT

VI MUSOPC 605

COURSE I

1. Navagraha kriti of Muthuswami Dikshitar 1
2. Navaratri kriti of Swathithirunal 1
3. Utsava sampradaya kriti of Tyagaraja 1

COURSE II

1. Swarajathi/ jathiswaram not learned in the core course 1
2. Thanam in Ghana ragas
3. Composition of Annamacharya 2

COURSE III

1. Thillana of Lalgudi Jayaraman/ Balamuralikrishna 1
2. Kshetrjna padam 1
3. Music compositions more apt for instrumental music only 2

COURSE WORK/PROJECT

VI MUSCW/P 606

Submission of a record with the notation of all compositions learnt in the core course

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MODEL QUESTION PAPER FOR CORE COURSE VII

I. Choose the correct answers
Weights: 1

1. Name of Narada's Veena (Kachapi, Parivadini, Mahati)
2. Veena of Goddess Saraswathi (Mahati, Kachapi, Parivadini)
3. A great exponent of thillanas among Vainikas (Veena Seshanna, Veena Narasayya, Veena Venkataramanadas)
4. A Vainika who used to play Veena keeping in vertical position (Veena Dhanammal, Veena Kuppayyar, Karaikudi Sambasivus Iyer)
5. The Veenas used for studying sruthi intervals (Pradarsana Veena, Satatantri Veena, Dhruva Veena Chala Veena)
6. The Actual name of the modern Veena (Raghunathamela Veena, Madhyamamela Veena, Eka ragamela Veena)
7. The name of the Veena made of single piece of wood (Sarva ragamela Veena, Eka danda Veena, Eka ragamela Veena)
8. Name of the Veena string at the farthest end of the Veena player (Sarani, Mandram, Anumandram)

- II. Write short notes on any four of the following Weights: 1
1. Tanjore Veena
 2. Tharjani meettu
 3. Mysore bani
 4. Veyi sadhakam
 5. Vali

- III. Write short essays on any two of the following Weights: 2
1. Veena melam
 2. Dasavidha gamakas
 3. Gottuvadyam

- IV. Write an essay on any one of the following Weights: 4
1. Narrate in brief the evolution of Veena from the Vedic age to the present day
 2. Discuss the characteristics of different schools of Veena