

**(Abstract)**

M A Music Programme in the Department of Music, Swami Ananda Theertha Campus, Payyannur - Revised Scheme and Syllabus - Approved- Implemented w.e.f. 2023 admission--Orders issued

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**ACADEMIC C SECTION**

ACAD C/ACAD C1/26674/2023

Dated: 27.12.2023

- Read:-1. U. O. No. ACAD C/ACAD C3/22373/2019 dtd.12.09.2023  
2. Circular No. dated ACAD C/ACAD C3/22373/2019 dated 12/09/2023  
3. Email dated 18.12.2023 from the Head, Department of Music, Swami Ananda Theertha Campus, Payyannur  
4. Letter dtd.25.09.2023 from the Head, Dept. of Music.  
5. Minutes of the meeting of the Department Council held on 23.09.2023

**ORDER**

1. The revised Regulations for Post Graduate Programmes under Choice Based Credit and Semester System in the University Teaching Departments/Schools were implemented w.e.f. 2023 admissions vide paper read(1) above.
2. As per paper read (2) above, Heads of all Teaching Departments were requested to submit the revised Syllabus in accordance with the approved Regulations along with a copy of the Department Council Minutes
3. As per paper read (3) above, the Head, Department of Music submitted the Scheme & Syllabus of M A Music Programme, prepared on the basis of Departmental workshop, participating resource persons( Paper read 4)
4. Department Council vide the paper read (5) above approved the aforementioned Scheme & Syllabus of M A Music Programme to be implemented in the Dept. of Music of the University w. e. f. 2023 admission.
5. The Vice Chancellor after considering the matter in detail, and in exercise of the powers of the Academic Council conferred under section 11(1), Chapter III of Kannur University Act 1996, approved the **Scheme & Syllabus of M A Music Programme and accorded sanction to implement the same in the Department of Music, Swami Ananda Theertha Campus of the University w.e.f. 2023 admissions, subject to report to the Academic Council.**
6. The Scheme & Syllabus of M A Music Programme, under Choice Based Credit Semester System implemented in the Department of Music, Swami Ananda Theertha Campus w. e. f. 2023 admission, is appended and uploaded in the University Web Site.(www.kannuruniversity.ac.in)
7. Orders are issued accordingly.

Sd/-

Narayanadas K

DEPUTY REGISTRAR (ACAD)

For REGISTRAR

To: 1. The Head, Department of Music, Swami Ananda theertha Campus.  
2. Convener, Curriculum Committee.

Copy To: 1. The Examination branch (through PA to CE)  
2. PS to VC/ PA to PVC/PA to R  
3. DR/AR1/AR II (Acad), EXCI, EP IV



4. Web Manager ( for uploading in the website)
5. Computer Programmer
- 6.SF/DF/FC

Forwarded / By Order  
*[Signature]*  
SECTION OFFICER

*[Signature]*





**KANNUR UNIVERSITY**

**SYLLABUS FOR POST GRADUATE PROGRAMME IN MUSIC  
UNDER CHOICE BASED CREDIT SEMESTER SYSTEM FROM 2023 ADMISSION**

**NAME OF THE DEPARTMENT: DEPARTMENT OF MUSIC**

**NAME OF THE PROGRAMME: MA MUSIC**

**DEPARTMENT OF MUSIC**

**KANNUR UNIVERSITY**

**SWAMI ANANDA THEERTHA CAMPUS**

**EDAT PO, PAYYANUR**

**PIN: 670327**

**SYLLABUS FOR POST GRADUATE PROGRAMME IN MUSIC  
UNDER CHOICE BASED CREDIT SEMESTER SYSTEM FROM 2023 ADMISSION**

**NAME OF THE DEPARTMENT: DEPARTMENT OF MUSIC**

**NAME OF THE PROGRAMME: M A (MUSIC)**

**ABOUT THE DEPARTMENT.**

The Department of Music, Kannur University was established in 2002. The Department offers MA Music programme and PhD. Since then 20 batches of students have passed out from this Department. This Department is the only institution offering PG programme in Music in the Malabar area of Kerala. The Department is functioning at Swami Ananda Theertha Campus, Kannur University, Edat, Payyanur.

The Department has a well-equipped library with more than 1800 books and subscribes to over 10 Journals on Music. We have a good digital collection of recordings of well-known musicians. The Department also possesses a variety of musical instruments such as Tambura, Veena, Violin, Mridangam, Keyboard, Harmonium, etc.

The Department is active in the research of various facets of music. So far 11 scholars have been awarded PhD from this Department.

The Department of Music conducts Seminars, Lecture programmes and Music concerts. The Department of Music has conducted seminars and workshops in collaboration with Indira Gandhi National Centre for the Arts-New Delhi, All India Radio, Zonal Cultural Centre under the Ministry of Culture, Government of India, and Folklore Academy, Kannur.

The Department of Music conducts invited lecture classes by renowned Carnatic musicians, critics, etc. The Department also conducts music concerts by eminent musicians. During the last ten years around a hundred eminent personalities from the music field have visited our Department and conducted classes and concerts.

Music being a performing art, the Department of Music is actively engaged in various Classical music programmes organized in different parts of the country. Students of the Department have presented Music programmes on All India Radio and various Television channels on different occasions. Alumni of the Department have made a mark in the field of Carnatic music and many are well-known Performing Artists. Many are teaching faculty in various academic institutions such as Universities, Colleges and Schools. Also, there are well-established learning centers of Music established by the alumni of this Department. Faculty & Students of the Department have been presenting papers; participating in Seminars at National and International levels organized by various Universities & institutions and also have published works.

**1. Objective for the Programme:** The M A Music Programme aims at a thorough study of South Indian Carnatic Music, both theory and practice and a general study of other musical traditions prevailing in different parts of India. The courses aim at moulding good performing artists.

**1.1. Duration of the Programme:** The Programme shall have a duration of two years, of four semesters in Choice-based Credit Semester system.

**1.2. Distribution of Programme:** There shall be Four Core courses(DSC) and One elective course (DSE) in the First semester, Three Core courses (DSC) and two elective courses(DSE),One Multidisciplinary Elective (MDC) and One Ability Enhancement Course(AEC) in the Second semester and Four Core courses, One Elective Course, One Multidisciplinary elective Course, One Skill Enhancement Course (SEC) and One Value Added Course (VAC) in the Third Semester. In the Fourth Semester, there shall be Three Core Courses (DSC), a Dissertation/Project, One Elective Course (DSE) and One Skill Enhancement Course (SEC).There shall be Continuous Evaluation (40%) and End Semester Evaluation (60%). The Programme shall have a total of 85 Credits.

## **2. Eligibility for Admission**

**2.1. Admission** will be given to candidates possessing the following qualification(s):

**2.2.** For admission to M. A. Music, the prerequisite is a B. A. Degree in Music with a minimum of 45% marks.

**2.3.** Candidates holding a Degree in any discipline other than Music with a minimum of 45% marks and having aptitude and training in Carnatic Music will also be considered for admission.

**2.4.**Reservation/relaxation in marks will be available to SC/ST/SEBC and other eligible candidates as per extant rules.

**3. Admission procedure:**The selection procedure will be as follows:

**3.1.** For admission to M. A. Music, the index marks will be prepared based on an entrance test.

**3.2.** A committee comprising the Head of the Department and two senior members of the faculty shall conduct the entrance test by testing the musical aptitude of the candidates.

**4. Attendance**

Students shall have a minimum of 60% attendance for each semester for appearing for the examination.

**5. Continuous Evaluation**

40 marks shall be allocated for the continuous evaluation of each paper. The continuous evaluation shall involve Tests / Seminars/ Assignments/Demonstration/ viva/Record etc.



### PROGRAMME OUTCOMES (PO)

PO1	Critical Thinking: Take informed actions after identifying the assumptions that frame our thinking and actions, checking out the degree to which these assumptions are accurate and valid, and looking at our ideas and decisions (intellectual, organizational, and personal) from different perspectives.
PO2	Problem Solving: Identify, formulate, conduct investigations, and find solutions to problems based on in-depth knowledge of relevant domains.
PO3	Communication: Speak, read, write and listen clearly in person and through electronic media in English/language of the discipline, and make meaning of the world by connecting people, ideas, books, media and technology.
PO4	Responsible Citizenship: Demonstrate empathetic social concern, and the ability to act with an informed awareness of issues.
PO5	Ethics: Recognize different value systems including your own, understand the moral dimensions of your decisions, and accept responsibility for them.
PO6	Self-directed and Life-long Learning: Acquire the ability to engage in independent and life-long learning in the broadest context socio-technological changes.
PO7	Environmental Sustainability and Global Perspective - Develop an understanding of global standards to foster legal environment. Learn and practice to critically analyze the legal issues from local, national and international concerns.
PO8	Any other which is deemed fit for the university. (To add if necessary)

### PROGRAMME SPECIFIC OUTCOMES (PSO)

**On successful completion of the course a student will be able to:**

PSO1	Gain scientific knowledge in Theory & Practice of Carnatic Music.
PSO2	Give music performances.
PSO3	Attain proficiency in application of Classical Music viz. Compose, Teach, Write, Evaluate and Critical appreciation.
PSO4	Develop research and analytical aptitude.
PSO5	Acquire wider career avenues.

**COURSE OUTCOMES (List for all courses of the Programme)**

**Course Code: MAMUS01DSC01**

**Course Name: THEORY OF INDIAN MUSIC-PAPER 1 (THEORY)**

**Semester: I**

**Credits: 4**

**Course Learning Outcomes: At the end of the Course, the Student will be able to -**

<b>C01</b>	Evaluate various stages of development of Carnatic Music.
<b>C02</b>	Classify the sources of Musical history.
<b>C03</b>	Explain Music, Tala and Musical Forms of ancient times.
<b>C04</b>	Illustrate construction and route of selected ragas.

**Course Code: MAMUS01DSC02**

**Course Name: MUSICAL COMPOSITIONS-PAPER 1 (PRACTICAL)**

**Semester: I**

**Credits: 4**

**Course Learning Outcomes: At the end of the Course, the Student will be able to –**

<b>C01</b>	Demonstrate advanced musical compositions.
<b>C02</b>	Manage Talas and Ragas which require higher performance skills.
<b>C03</b>	Design concert items.
<b>C04</b>	Develop manodharma (improvisation) skills.

**Course Code: MAMUS01DSC03**

**Course Name: MUSICAL COMPOSITIONS-PAPER 2 (PRACTICAL)**

**Semester: I**

**Credits: 4**

**Course Learning Outcomes: At the end of the Course, the Student will be able to –**

<b>C01</b>	Demonstrate group Krities of various composers
<b>C02</b>	Demonstrate compositions in slow tempo
<b>C03</b>	Illustrate selected Ragas
<b>C04</b>	Design concert repertoire.

**Course Code: MAMUS01DSC04**

**Course Name: VARNAS (PRACTICAL)**

**Semester: I**

**Credits: 4**

**Course Learning Outcomes: At the end of the Course, the Student will be able to –**

<b>C01</b>	Develop understanding of Swara, Raga and Laya.
<b>C02</b>	Develop rendering of Ragas.



<b>C03</b>	Distinguish Ragas.
<b>C04</b>	Design concert repertoire.

**Course Code: MAMUS02DSC05**

**Course Name: THEORY OF INDIAN MUSIC-PAPER 2 (THEORY)**

**Semester: II**

**Credits: 4**

**Course Learning Outcomes: At the end of the Course, the Student will be able to –**

<b>C01</b>	Outline the classification of musical instruments.
<b>C02</b>	Compare other systems of Music viz Hindustani, Western, Folk Music.
<b>C03</b>	Demonstrate the techniques to memorize musical facts & laws.
<b>C04</b>	Distinguish various Rasas (essence & effect).
<b>C05</b>	Illustrate route and construction of selected ragas.
<b>C06</b>	Appraise the music styles of Kerala

**Course Code: MAMUS02DSC06**

**Course Name: MUSICAL COMPOSITIONS-PAPER 3 (PRACTICAL)**

**Semester: II**

**Credits: 4**

**Course Learning Outcomes: At the end of the Course, the Student will be able to –**

<b>C01</b>	Demonstrate group Krities of various composers.
<b>C02</b>	Demonstrate compositions in slow tempo.
<b>C03</b>	Illustrate selected Ragas.
<b>C04</b>	Design concert repertoire.

**Course Code: MAMUS02DSC07**

**Course Name: MUSICAL COMPOSITIONS& MANODHARMA SANGEETHA-PAPER 1 (PRACTICAL)**

**Semester: II**

**Credits: 4**

**Course Learning Outcomes: At the end of the Course, the Student will be able to –**

<b>C01</b>	Demonstrate group Krities of various composers.
<b>C02</b>	Demonstrate compositions in slow tempo.
<b>C03</b>	Illustrate selected Ragas.
<b>C04</b>	Design concert repertoire.
<b>C05</b>	Develop Manodharma(improvisational skills).

**Course Code: MAMUS03DSC08**  
**Course Name: THEORY OF INDIAN MUSIC-PAPER 3 (THEORY)**  
**Semester: III Credits: 4**

**Course Learning Outcomes: At the end of the Course, the Student will be able to –**

<b>C01</b>	Demonstrate Sruti intervals in Music and sing ragas appropriately.
<b>C02</b>	Explain acoustics and the requirements of ideal concert halls.
<b>C03</b>	Create musical compositions.
<b>C04</b>	Illustrate route and construction of selected ragas.
<b>C05</b>	Summarize musical theories propounded by ancient scholars.

**Course Code: MAMUS03DSC09**  
**Course Name: MUSICAL COMPOSITIONS -PAPER 4 (PRACTICAL)**  
**Semester: III Credits: 4**

**Course Learning Outcomes: At the end of the Course, the Student will be able to –**

<b>C01</b>	Demonstrate group Krities of various composers
<b>C02</b>	Demonstrate compositions in slow tempo
<b>C03</b>	Illustrate selected Ragas
<b>C04</b>	Design concert repertoire.
<b>C05</b>	Create Raga, Niraval and Swara (manodharma-improvisation)

**Course Code: MAMUS03DSC10**  
**Course Name: MUSICAL COMPOSITIONS& MANODHARMA SANGEETHA-PAPER 2 (PRACTICAL)**  
**Semester: III Credits: 4**

**Course Learning Outcomes: At the end of the Course, the Student will be able to –**

<b>C01</b>	Demonstrate group Krities of various composers.
<b>C02</b>	Demonstrate compositions in slow tempo.
<b>C03</b>	Illustrate selected Ragas.
<b>C04</b>	Plan Raga, Niraval and Swaraprasthara.
<b>C05</b>	Design concert repertoire.
<b>C06</b>	Develop Manodharma(improvisational skills).

**Course Code: MAMUS03DSC11**  
**Course Name: MINOR PROJECT**

**Semester: III**

**Credits: 2**

**Course Learning Outcomes: At the end of the Course, the Student will be able to –**

<b>C01</b>	Prepare research articles
<b>C02</b>	Plan research projects.

**Course Code: MAMUS04DSC12**  
**Course Name: THEORY OF INDIAN MUSIC-PAPER 4 (THEORY)**

**Semester: IV**

**Credits: 4**

**Course Learning Outcomes: At the end of the Course, the Student will be able to –**

<b>C01</b>	Develop ability to sing Manodharma according to the laid down practices.
<b>C02</b>	Demonstrate group Krities of various composers and compositions in slow tempo.
<b>C03</b>	Illustrate route and structure of selected Ragas.
<b>C04</b>	Analyze & appreciate compositions, performances.
<b>C05</b>	Summarize musical theories propounded by ancient scholars.
<b>C06</b>	Develop interest in interdisciplinary studies.

**Course Code: MAMUS04DSC13**  
**Course Name: MUSICAL COMPOSITIONS & RAGA ALAPANA (PRACTICAL)**

**Semester: IV**

**Credits: 4**

**Course Learning Outcomes: At the end of the Course, the Student will be able to –**

<b>C01</b>	Illustrate Krities in various Ragas
<b>C02</b>	Demonstrate improvisational skills
<b>C03</b>	Illustrate selected Ragas
<b>C04</b>	Create Raga, Niraval and Swaraprasthara
<b>C05</b>	Design concert repertoire.

**Course Code: MAMUS04DSC14**  
**Course Name: MUSICAL COMPOSITIONS, NIRAVAI, KALPANA  
 SVARAS&RAGAM TANAM PALLAVI (PRACTICAL)**

**Semester: IV**

**Credits: 4**

**Course Learning Outcomes: At the end of the Course, the Student will be able to –**



<b>C01</b>	Illustrate Krities in various Ragas.
<b>C02</b>	Demonstrate improvisational skills.
<b>C03</b>	Create Raga, Niraval and Swaraprasthara.
<b>C04</b>	Develop concert repertoire.
<b>C05</b>	Demonstrate Ragam Tanam Pallavi.

**Course Code: MAMUS04DSC15**

**Course Name: DISSERTATION/PROJECT**

**Semester: IV**

**Credits: 4**

**Course Learning Outcomes: At the end of the Course, the Student will be able to -**

<b>C01</b>	Prepare research articles
<b>C02</b>	Plan research projects.

**Course Code: MAMUS01DSE01**

**Course Name: COMPOSITIONS OF KERALA COMPOSERS (PRACTICAL)**

**Semester: I**

**Credits: 3**

**Course Learning Outcomes: At the end of the Course, the Student will be able to –**

<b>C01</b>	Explain contribution of composers from Kerala
<b>C02</b>	Compare the compositions in Malayalam with compositions in other languages
<b>C03</b>	Develop concert repertoire.

**Course Code: MAMUS01DSE02**

**Course Name: JAYA DEVA'S ASHTAPADI (PRACTICAL)**

**Semester: I**

**Credits: 3**

**Course Learning Outcomes: At the end of the Course, the Student will be able to –**

<b>C01</b>	Explain contribution of Jayadeva.
<b>C02</b>	Explain the peculiarities of Ashtapadi.
<b>C03</b>	Develop concert repertoire.

**Course Code: MAMUS02DSE03**

**Course Name: UTSAVA SAMPRADAYA KRITHIS AND DIVYANAMA KRITHIS OF THYAGARAJA(PRACTICAL)**

**Semester: II****Credits: 3****Course Learning Outcomes: At the end of the Course, the Student will be able to –**

<b>C01</b>	Demonstrate Divyanama Krithis & Utsava Sampradaya Krithis.
<b>C02</b>	Practice simple compositions.
<b>C03</b>	Develop performance skills.
<b>C04</b>	Design concert repertoire.

**Course Code: MAMUS02DSE04****Course Name: BHAJANS & PADAMS OF MAHARAJA SREE SWATHI THIRUNAL(PRACTICAL)****Semester: II****Credits: 3****Course Learning Outcomes: A the end of the Course, the Student will be able to –**

<b>C01</b>	Demonstrate Bhajans and Padams of Maharaja Sree Swathithirunal.
<b>C02</b>	Practice simple compositions.
<b>C03</b>	Develop performance skills.
<b>C04</b>	Design concert repertoire.

**Course Code: MAMUS02DSE05****Course Name: THARANGAM (PRACTICAL)****Semester: II****Credits: 3****Course Learning Outcomes: At the end of the Course, the Student will be able to –**

<b>C01</b>	Demonstrate Tharangams of Narayanathirtha.
<b>C02</b>	Practice simple compositions
<b>C03</b>	Develop performance skills
<b>C04</b>	Design concert repertoire.

**Course Code: MAMUS02DSE06****Course Name: JAVALI&TILLANA (PRACTICAL)****Semester: II****Credits: 3****Course Learning Outcomes: At the end of the Course, the Student will be able to –**

<b>C01</b>	Demonstrate Tillanas and Javalis.
<b>C02</b>	Illustrate dance compositions.
<b>C03</b>	Develop performance skills.
<b>C04</b>	Design concert repertoire.

**Course Code: MAMUS03DSE07****Course Name: COMPOSITIONS OF TAMIL COMPOSERS (PRACTICAL)**

**Semester: III****Credits: 3****Course Learning Outcomes: At the end of the Course, the Student will be able to –**

<b>C01</b>	Demonstrate compositions of Tamil Composers.
<b>C02</b>	Compare Tamil compositions with compositions in other languages.
<b>C03</b>	Develop performance skills.
<b>C04</b>	Design concert repertoire.

**Course Code: MAMUS03DSE08****Course Name: COMPOSITIONS OF KANNADA COMPOSERS (PRACTICAL)****Semester: III****Credits: 3****Course Learning Outcomes: At the end of the Course, the Student will be able to –**

<b>C01</b>	
<b>C02</b>	Compare Kannada compositions with compositions in other languages.
<b>C03</b>	Develop performance skills.
<b>C04</b>	Design concert repertoire.

**Course Code: MAMUS04DSE09****Course Name: MUSIC CONCERT (PRACTICAL)****Semester: IV****Credits: 3****Course Learning Outcomes: At the end of the Course, the Student will be able to –**

<b>C01</b>	Illustrate various types of compositions.
<b>C02</b>	Demonstrate improvisational skills
<b>C03</b>	Create Raga, Niraval and Swaraprasthara
<b>C04</b>	Design music concert.

**Course Code: MAMUS04DSE10****Course Name: RECORD & VIVA VOCE****Semester: IV****Credits: 3****Course Learning Outcomes: At the end of the Course, the Student will be able to -**

<b>C01</b>	Express songs learned in solfa notations
<b>C02</b>	Develop skills for writing notations of compositions



### Multidisciplinary Courses (MDC)

**Course Code: MAMUS02MDC01**

**Course Name: GITHAS & SWARAJATHI (PRACTICAL**

**Semester: II**

**Credits: 2**

**Course Learning Outcomes: At the end of the Course, the Student will be able to -**

<b>C01</b>	Demonstrate simple compositions
<b>C02</b>	Practice simple compositions
<b>C03</b>	Develop singing skills
<b>C04</b>	Relate with Melody & Rhythm
<b>C05</b>	Distinguish between Dhathu(music) and Mathu(lyric)

**Course Code: MAMUS03MDC02**

**Course Name: Patriotic Compositions (PRACTICAL)**

**Semester: III**

**Credits: 4**

**Course Learning Outcomes: At the end of the Course, the Student will be able to -**

<b>C01</b>	Demonstrate patriotic compositions
<b>C02</b>	Practice simple compositions
<b>C03</b>	Develop singing skills
<b>C04</b>	Relate with Melody & Rhythm

### Ability Enhancement Courses (AEC)

**Course Code: MAMUS02AEC01**

**Course Name: NOTTUSWARAS OF MUTHUSWAMY DEEKSHITHAR (PRACTICAL)**

**Semester: II**

**Credits: 2**

**Course Learning Outcomes: At the end of the Course, the Student will be able to -**

<b>C01</b>	Relate with Melody & Rhythm
<b>C02</b>	Practice simple compositions
<b>C03</b>	Develop singing skills
<b>C04</b>	Relate Dhathu(music) and Mathu(lyric)

### Skill Enhancement Courses (SEC)

**Course Code: MAMUS03SEC01**

**Course Name: SIMPLE COMPOSITIONS OF THYAGARAJA (PRACTICAL)**

**Semester: III**

**Credits: 2**

**Course Learning Outcomes: At the end of the Course, the Student will be able to -**

<b>C01</b>	Demonstrate simple compositions of Thyagaraja.
<b>C02</b>	Practice simple compositions.
<b>C03</b>	Develop singing skills.
<b>C04</b>	Relate with Melody & Rhythm.

### Skill Enhancement Courses (SEC)

**Course Code: MAMUS04SEC02**

**Course Name: OPERA COMPOSITIONS & SEMI CLASSICAL COMPOSITIONS (PRACTICAL)**

**Semester: IV**

**Credits: 2**

**Course Learning Outcomes: At the end of the Course, the Student will be able to -**

<b>C01</b>	Relate with Melody & Rhythm
<b>C02</b>	Practice simple compositions
<b>C03</b>	Develop singing skills
<b>C04</b>	Relate Dhathu(music) and Mathu(lyric)

### VALUE ADDED COURSE (VAC)

**Course Code: MAMUS03VAC01**

**Course Name: REVIVAL OF TRADITIONAL BHAJANA SAMPRADAYA IN KERALA (PRACTICAL)**

**Semester: III**

**Credits: 2**

**Course Learning Outcomes: At the end of the Course, the Student will be able to –**

<b>C01</b>	Render compositions in Bhajana tradition
<b>C02</b>	Align with congregational singing method
<b>C03</b>	Form Bhajana groups.
<b>C04</b>	Vocation as Bhajana performers in various functions and festivals.

**Mapping of Course Outcomes to PSOs/POs**

	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>	<b>PSO6</b>	<b>PSO7</b>	<b>PO1</b>
<b>CO1</b>								
<b>CO2</b>								
<b>CO3</b>								
<b>CO4</b>								
<b>CO5</b>								



## PROGRAMME STRUCTURE

### SEMESTER - I

**Distribution of Credit, Hours and Marks:**

**Total Credit in the Semester: 19**

**Theory Credits: 4 Practicum Credits: 15**

Course Code	Course Name	Credit			Teaching Hours			Assessment		
		L/T	P/I	Total	L/T	P/I	Total	CE	ES	Total
<b>Part A - Theory Courses</b>										
<b>Core Courses (DSC)</b>										
MAMUS01DS C01	THEORY OF INDIAN MUSIC- PAPER 1 (THEORY)	4		4	6/1		7	40	60	100
MAMUS01DS C02	MUSICAL COMPOSITIO NS-PAPER 1 (PRACTICAL)	4		4	5/1		6	40	60	100
MAMUS01DS C03	MUSICAL COMPOSITIO NS-PAPER 2 (PRACTICAL)	4		4	5/1		6	40	60	100
MAMUS01DS C04	VARNAS (PRACTICAL)	4		4	5/1		6	40	60	100
<b>Elective Course (DSE) (Choose any One)</b>										
MAMUS01D SE01	COMPOSITION S OF KERALA COMPOSERS (PRACTICAL)	3		3	4/1		5	40	60	100
MAMUS01D SE02	JAYA DEVA'S ASHTAPADI (PRACTICAL)	3		3	4/1		5	40	60	100
<b>Total</b>										
		19		19	30		30	200	300	500

**SEMESTER - II****Distribution of Credit, Hours and Marks:****Total Credit in the Semester: 22****Theory Credits: 4 Practicum Credits: 18**

Course Code	Course Name	Credit			Teaching Hours			Assessment		
		L/T	P/I	Total	L/T	P/I	Total	CE	ES E	Total
<b>Part A - Theory Courses</b>										
<b>Core Courses (DSC)</b>										
MAMUS02DSC05	THEORY OF INDIAN MUSIC-PAPER 2 (THEORY)	4		4	5/1		6	40	60	100
MAMUS02DSC06	MUSICAL COMPOSITIONS-PAPER 3 (PRACTICAL)	4		4	5/1		6	40	60	100
MAMUS02DSC07	MUSICAL COMPOSITIONS & MANODHARMA SANGEETHA-PAPER 1 (PRACTICAL)	4		4	5/1		6	40	60	100
<b>Elective Course (DSE) ( Choose any two)</b>										
MAMUS02DSE03	UTSAVA SAMPRADAYA KRITHIS AND DIVYANAMA KRITHIS OF THYAGARAJA (PRACTICAL)	3		3	3/1		4	40	60	100
MAMUS02DSE04	BHAJANS & PADAMS OF MAHARAJA SREE SWATHI THIRUNAL (PRACTICAL)	3		3	3/1		4	40	60	100
MAMUS02DSE05	THARANGAM (PRACTICAL)	3		3	3/1		4	40	60	100
MAMUS02DSE06	JAVALI & TILLANA (PRACTICAL)	3		3	3/1		4	40	60	100

Multidisciplinary Elective Course											
MAMUS02M DC01	GITHAS & SWARAJATHI (PRACTICAL)- Offered to other department students.										
IDC/MDC/ AEC/SEC	To be obtained from other departments.	2		2	2			2	40	60	100
Ability Enhancement Course											
MAMUS02A EC01	NOTTUSWARA S OF MUTHUSWAM Y DEEKSHITHAR (PRACTICAL)- Offered to other department students.										
IDC/MDC/ AEC/SEC	To be obtained from other departments.	2		2	2			2	40	60	100
<b>Total</b>		22		22	30			30	280	420	700

### SEMESTER - III

#### Distribution of Credit, Hours and Marks:

Total Credit in the Semester: 23

Theory Credits: 4 Practicum Credits: 19

Course Code	Course Name	Credit			Teaching Hours			Assessment		
		L/ T	P/ I	Total	L/T	P/I	Total	CE	ES E	Total
<b>Part A - Theory Courses</b>										
<b>Core Courses (DSC)</b>										
MAMUS03DS C08	THEORY OF INDIAN MUSIC- PAPER 3 (THEORY)	4		4	5/1		6	40	60	100
MAMUS03DS C09	MUSICAL COMPOSITIO NS-PAPER 4	4		4	5/1		6	40	60	100

	(PRACTICAL)									
<b>MAMUS03DS C10</b>	<b>MUSICAL COMPOSITIO NS &amp; MANODHAR MA SANGEETHA- PAPER 2 (PRACTICAL)</b>	4		4	5/1		6	40	60	100
<b>MAMUS03DS C11</b>	<b>MINOR PROJECT</b>	2		2	2		2	40	60	100
<b>Elective Course (DSE) (Choose any One)</b>										
<b>MAMUS03D SE07</b>	<b>COMPOSITION S OF TAMIL COMPOSERS (PRACTICAL)</b>	3		3	3/1		4	40	60	100
<b>MAMUS03D SE08</b>	<b>COMPOSITION S OF KANNADA COMPOSERS (PRACTICAL)</b>	3		3	3/1		4	40	60	100
<b>Multidisciplinary Elective Course</b>										
<b>MAMUS03M DC02</b>	<b>PATRIOTIC COMPOSITION S (PRACTICAL)- Offered to other department students.)</b>									
<b>MDC/IDC</b>	<b>To be obtained from other department.</b>	4		4	4		4	40	60	100
<b>Skill Enhancement Course</b>										
<b>MAMUS03S EC01</b>	<b>SIMPLE COMPOSITION S OF THYAGARAJA (PRACTICAL)</b>	2		2	2		2	40	60	100
<b>VALUE ADDED COURSE</b>										
<b>MAMUS03V AC01</b>	<b>REVIVAL OF TRADITIONAL BHAJANA SAMPRADAYA</b>	2		2	2		2	40	60	100

	<b>IN KERALA (PRACTICAL)</b>									
<b>Total</b>		23		23	30		30	280	420	700

### SEMESTER - IV

**Distribution of Credit, Hours and Marks:**

**Total Credit in the Semester: 21**

**Theory Credits: 4 Practicum Credits: 17**

Course Code	Course Name	Credit			Teaching Hours			Assessment		
		L/T	P/I	Total	L/T	P/I	Total	CE	ES	Total
<b>Part A - Theory Courses</b>										
<b>Core Courses (DSC)</b>										
MAMUS04DS C12	THEORY OF INDIAN MUSIC- PAPER 4 (THEORY)	4		4	5/1		6	40	60	100
MAMUS04DS C13	MUSICAL COMPOSITIO NS & RAGA ALAPANA(PR ACTICAL)	4		4	5/1		6	40	60	100
MAMUS04DS C14	MUSICAL COMPOSITIO NS, NIRAV AL, KALPANA SVARAS & RAGAM TANAM PALLAVI (PRACTICAL)	4		4	5/1		6	40	60	100
MAMUS04DS C15	DISSERTATI ON/PROJECT	4		4	5/1		6	40	60	100
<b>Elective Course (DSE) (Choose any One)</b>										
MAMUS04D SE09	MUSIC CONCERT (PRACTICAL)	3		3	3/1		4	40	60	100
MAMUS04D SE10	RECORD & VIVAVOCE	3		3	3/1		4	40	60	100
<b>Skill Enhancement Course</b>										
MAMUS04S EC02	OPERA COMPOSITION	2		2	2		2	40	60	100

	<b>S &amp; SEMI CLASSICAL COMPOSITION S (PRACTICAL)</b>									
<b>Total</b>		21		21	30		30	240	360	600

**TOTAL CREDITS: 85**

Note: Hours allocated for practical means class room teaching of compositions, guidance in developing Manodharma Sangitha (improvisation) etc. and will be equal to lecture hours. One credit each shall be given for one hour practical class per week.

**SEMESTER I****CORE COURSE**

**Course Code: MAMUS01DSC01-THEORY OF INDIAN MUSIC-PAPER 1 (THEORY)**

<b>Credit</b>			<b>Teaching Hours</b>			<b>Assessment</b>		
L/T	P/I	Total	L/T	P/I	Total	CE	ESE	Total
4		4	6/1		7	40	60	100

Lecture/Tutorials, P/I=Practical/Internship, CE =Continuous Evaluation, ESE = End

Semester Evaluation

**COURSE DESCRIPTION**

*This course is divided into four modules. It includes an overview of different periods of musical history, sacred and secular literature including Vedic Music, sources of musical history such as iconography, inscriptions. It also contains a study of ancient Tala schemes, evolution of Musical forms and Music concert. The course also includes lakshanas of selected Ragas.*

**COURSE OBJECTIVES**

1. To have knowledge of the various phases of History in the development of Carnatic

Music

2. To have understanding about the sources of musical history
3. To have various musical forms used in various stages of development.
4. To familiarize with selected ragas of Carnatic Music.

## COURSE OUTCOMES

**Course Learning Outcomes: At the end of the Course, the Student will be able to -**

<b>C01</b>	Evaluate various stages of development of Carnatic Music.
<b>C02</b>	Classify the sources of Musical history.
<b>C03</b>	Explain Music, Tala and Musical Forms of ancient times.
<b>C04</b>	Illustrate construction and route of selected ragas.

### Module 1

1.1 Study of different periods of musical history, their distinctive features and Land marks:-

1.1.1 Ancient period – Prehistoric to Bharata.

1.1.2 Medieval period – Matanga to Purandaradasa.

1.1.3 Modern period – Chaturdandiprakashika onwards.

1.2 References to music in sacred and secular literature in Sanskrit and Tamil languages.

1.3 Vedic Music – Samagana and its characteristics.

Suggested readings specific to the module.

1. HISTORY OF INDIAN MUSIC, Prof . P. SAMBAMOORTHY, B.A.,B.L ., MUSICOLOGIST, THE INDIAN PUBLISHING HOUSE, New 23A, Sripuram First Street, Royapettah, Chennai-600 014. [2005]
2. MUSIC IN THE VEDAS – Its Magico – Religious Significance G.U.Thite, Sharada Publishing House New Delhi – 110035 [1997]
3. A HISTORICAL STUDY OF INDIAN MUSIC, Swami Prajnananda, Munshiram Manoharlal Publishers Pvt.Ltd. Post Box No 5715, 54 Rani Jhansi Road, New Delhi 110055 [2002]
4. ORIGIN AND EVOLUTOIN OF INDIAN CLASSICAL MUSIC Muzafarahmad Bhat, Cyber Tech Publications, 4264/3, Ansari Road, Daryangang, New Delhi -110002 [2012]
5. THEORY OF MUSIC, Vidhushi Vasanthamadhavi, Published by Prism Books Pvt Ltd, 1865, 32<sup>nd</sup> Cross, Banashankari 2<sup>nd</sup> Stage, Bangalore – 560070 [2005]
6. MUSIC THROUGH THE AGES, Premlatha V., Sundeep Prakashan, Delhi [1985]



7. THE MUSIC OF INDIA, POPLEY H A, Ed. By A. Coomaraswamy, Ragani Award, New Delhi [1986]

## Module 2

2.1 Alankaras of ancient music: Suddha Tana, Koota Tana and other varieties of Tanas, Gita prabandhas and Vadya prabandhas.

2.2 Different mela systems propounded by lakshanakaras.

2.3 Music and Temples, Musical iconography, Musical pillars, Musical inscriptions (Kudumiamalai)

Suggested readings specific to the module.

1. SOUTH INDIAN MUSIC BOOK – I, BOOK – II, BOOK –III, BOOK - IV, BOOK – V, BOOK –VI, Prof . P. SAMBAMOORTHY, B.A.,B.L .,MUSICOLOGIST,THE INDIAN MUSIC PUBLISHING HOUSE, New 23A,Sripuram First Street, Royapettah,Chennai-600 014.
2. DAKSHINENDIAN SANGEETHAM [Malayalam] , Part –I & Part –II, By A . K . Ravindranath, Published by The State Institute of Languages, Kerala, Thiruvananthapuram – 3 [2009]
3. A HISTORY OF INDIAN MUSIC, Swami Prajnananda, Ramakrishna Vedanta Math, 19- A and B, Rajkrishna Street, Calcutta – 700 006
4. A HISTORICAL STUDY OF INDIAN MUSIC, Swami Prajnananda, Munshiram Manoharlal Publishers Pvt.Ltd. Post Box No 5715, 54 Rani Jhansi Road, New Delhi 110055 [2002]

## Module 3

3.1 Marga and Desi Talas, Scheme of 108 Talas, 175 Talas, Laghu Jati varieties of 6, 8, 10, 12 and 14 aksharakala, Sarabha Nandana Talas , Nava Sandhi Talas & Taladasa pranas.

3.2 Evolution of musical forms and their Angas, Obsolete forms and their Angas.

3.3 Origin and evolution of Musical Concerts

Suggested readings specific to the module.

1. SOUTH INDIAN MUSIC BOOK – I, BOOK – II, BOOK –III, BOOK - IV, BOOK – V, BOOK –VI, Prof . P. SAMBAMOORTHY, B.A.,B.L .,MUSICOLOGIST,THE

INDIAN MUSIC PUBLISHING HOUSE, New 23A,Sripuram First Street,  
Royapettah,Chennai-600 014.

2. HISTORY OF INDIAN MUSIC, Prof . P. SAMBAMOORTHY, B.A.,B.L .,  
MUSICOLOGIST,THE INDIAN PUBLISHING HOUSE, New 23A,Sripuram First  
Street, Royapettah,Chennai-600 014. [2005]
3. DAKSHINENDIAN SANGEETHAM [Malayalam] , Part –I &  
Part –II, By A . K . Ravindranath, Published by The State Institute of Languages,  
Kerala, Thiruvananthapuram – 3 [2009]
4. SANGEETHASASTRA PRAVESHKA[Malayalam],Dr.  
VENKETASUBRAHMONTIA IYER, Published by State Institute of Languages,  
Nalanda, Thiruvananthapuram – 695 003 [2002]

## Module 4

### Lakshana of the following Ragas

- 4.1 Arabhi
- 4.2 Begada
- 4.3 Bilahari
- 4.4 Hamasadhwani
- 4.5 Hindolam
- 4.6 Kamas
- 4.7 Kedaragaula
- 4.8 Malayamarutham
- 4.9 Manirangu
- 4.10 Poorvikalyani
- 4.11 Reetigaula
- 4.12 Sahana
- 4.13 Sama
- 4.14 Sri
- 4.15 Surutti

Suggested readings specific to the module.

1. SOUTH INDIAN MUSIC BOOK – I, BOOK – II, BOOK –III, BOOK - IV, BOOK –  
V, BOOK –VI, Prof . P. SAMBAMOORTHY, B.A.,B.L .,MUSICOLOGIST,THE  
INDIAN MUSIC PUBLISHING HOUSE, New 23A,Sripuram First Street,  
Royapettah,Chennai-600 014.
2. DAKSHINENDIAN SANGEETHAM [Malayalam] , Part –I &  
Part –II, By A . K . Ravindranath, Published by The State Institute of Languages,  
Kerala, Thiruvananthapuram – 3 [2009]
3. RAGAS OF INDIAN MUSIC, Pro. Nookala Chinna Satyanarayana Composed And  
Printed at: Sri Dattasai Graphics Hyderabad, [2004] January.
4. SANGEETA NIGHANDU, V T Sunil, DC Books, 2012

**Reference:****Core Compulsory Readings** (Books, Journals, E-sources Websites/ weblinks)

1. THE CONCEPT AND EVOLUTION OF RAGA IN HINDUSTHANI AND KARNATIC MUSIC, Dr.(Smt) Geetha Ravikumar Bharatiya Vidya Bhavan Kulapati Munshi Marg Mumbai – 400007
2. MUSIC OF HINDOSTAN, Fox Strangways A H, Oxford University Press, Amen House, Landon E C -4 [1965]
3. HISTORY OF SOUTH INDIAN MUSIC, Rangaramanuja Ayyangar, Self Published, Madras[1972]
4. STORY OF INDIAN MUSIC, O Goswamy, Asia Publishing House, Bombay,1961

**Core Suggested Readings** (Books, Journals, E-sources Websites/ weblinks)

1. ASPECTS OF INDIAN MUSIC, Ed. By Sumati Mutatkar, Sangeet Natak Akademi, New Delhi 2006
2. MUSIC AND MUSICAL THOUGHT IN EARLY INDIA, Lewis Rowell, University of Chicago, Munshi Ram Manohar Lal Publishers Pvt.Ltd. 1992
3. AN ANTHOLOGY ON ASPECTS OF INDIAN CULTURE, Dr. V. Raghavan, Dr. V. Raghavan Centre for Performing Arts, 2002
4. HINDU SPEAKS ON MUSIC, Kasturi & Sons Ltd
5. MUSIC OF INDIA, William Johns & N Augustus Willard, Viswabharati Publications, 20

**TEACHING LEARNING STRATEGIES**

- Assignments, Paper presentation, Group discussions, Continuous evaluation, Viva Voce

**MODE OF TRANSACTION**

Lecture,Black Board, Power Point, smart class room

**ASSESSMENT RUBRICS**

**Marks**

<b>End Semester Evaluation</b>	<b>60</b>
<b>Continuous Evaluation</b>	<b>40</b>

### Sample Questions to test Outcomes.

1. List the important landmarks in the history of Indian music.
2. Explain the evolution of musical forms and their angas.
3. Estimate the role of Kudumiyamalai inscription in the early development of Notation as well as raga concept in Indian music.
4. Write an essay on the scheme of 108 talas.
5. Elucidate the references to music in sacred and secular literature in Sanskrit.
6. Compile the Alankaras of ancient music.

## SEMESTER I

### CORE COURSE

#### Course Code: MAMUS01DSC02-MUSICAL COMPOSITIONS-PAPER 1 (PRACTICAL)

Credit			Teaching Hours			Assessment		
L/T	P/I	Total	L/T	P/I	Total	CE	ESE	Total
4		4	5/1		6	40	60	100

Lecture/Tutorials, P/I=Practical/Internship, CE =Continuous Evaluation, ESE = End Semester Evaluation

### COURSE DESCRIPTION

*This course is divided into four modules. It includes Ata Tala Varnas, Swarajathi of Syama Sastry, Pancharatna Kriti of Thyagaraja and compositions in selected Ragas. Includes lakshanas of selected Ragas.*

### COURSE OBJECTIVES

1. To have proficiency in singing advanced musical compositions.
2. To have the knowledge of Talas and Ragas.
3. To augment concerts repertoire..
4. To familiarize with selected ragas of Carnatic Music.

### COURSE OUTCOMES

**Course Learning Outcomes: At the end of the Course, the Student will be able to -**

<b>C01</b>	Demonstrate advanced musical compositions.
<b>C02</b>	Manage Talas and Ragas which require higher performance skills.
<b>C03</b>	Design concert items.
<b>C04</b>	Develop Manodharma (improvisation) skills.

### **Module 1**

1.1 Two Ata Tala Varnas – Bhairavi, Sankarabharanam, Kanada and Panthuvrali

### **Module 2**

2.1 Swarajati- Bhairavi (Syama Sastry)

### **Module 3**

3.1 Pancharatna Krities – Arabhi (Thyagaraja)

### **Module 4**

**Compositions (Kriti) in the following Ragas**

4.1 Arabhi

4.2 Begada

4.3 Bilahari

4.4 Hamsadhwani

4.5 Hindolam

4.6 Kamas

4.7 Kedaragoula

### **TEACHING LEARNING STRATEGIES**

One to one vocal training, Notating compositions, Group rendering, listening sessions, Attending performances

### **MODE OF TRANSACTION**

Vocal classes, Black board, smart class room

### **ASSESSMENT RUBRICS**

**Marks**

<b>End Semester Evaluation</b>	<b>60</b>
<b>Continuous Evaluation</b>	<b>40</b>

**Sample Questions to test Outcomes.**

**1. Performance analysis.**

**SEMESTER I  
CORE COURSE**

**Course Code: MAMUS01DSC03-MUSICAL COMPOSITIONS-PAPER2  
(PRACTICAL)**

<b>Credit</b>			<b>Teaching Hours</b>			<b>Assessment</b>		
L/T	P/I	Total	L/T	P/I	Total	CE	ESE	Total
4		4	5/1		6	40	60	100

Lecture/Tutorials, P/I=Practical/Internship, CE =Continuous Evaluation, ESE = End Semester Evaluation

**COURSE DESCRIPTION**

*This course is divided into four modules , which include group kritis and compositions in various Ragas including chowka kala krities.*

**COURSE OBJECTIVES**

1. To have proficiency in singing advanced musical compositions including group Kritis.
2. To augment concerts repertoire.
3. To familiarize with selected ragas of Carnatic Music.

**COURSE OUTCOMES**

**Course Learning Outcomes: At the end of the Course, the Student will be able to –**

<b>C01</b>	Demonstrate group Kritis of various composers
<b>C02</b>	Demonstrate compositions in slow tempo
<b>C03</b>	Illustrate selected Ragas
<b>C04</b>	Design concert repertoire.

**Module 1**

- Panchalinga Sthala Kriti (Muthuswami Dikshitar)

**Module-2**

- Shodasa Ganapathy Kriti (Muthuswami Dikshitar)

**Module-3**

- One Chowka Kala Kriti each in the following major ragas
  - a. Sankarabharanam
  - b. Kalyani
  - c. Thodi
  - d. Kamboji
  - e. Saveri

**Module-4**

- Compositions of any composer in the following ragas:-
  1. Malayamarutham
  2. Manirangu
  3. Poorvikalyani
  4. Reetigaula
  5. Sahana
  6. Sama
  7. Sri
  8. Surutti

**TEACHING LEARNING STRATEGIES**

One to one vocal training, Notating compositions, Group rendering, Listening sessions, Attending performances

**MODE OF TRANSACTION**

- Vocal classes, Black Board, smart class room

**ASSESSMENT RUBRICS****Marks**

<b>End Semester Evaluation</b>	<b>60</b>
<b>Continuous Evaluation</b>	<b>40</b>

**Sample Questions to test Outcomes.****1. Performance analysis.**



**SEMESTER I  
CORE COURSE**

**Course Code: MAMUS01DSC04-VARNAS(Practical)**

Credit			Teaching Hours			Assessment		
L/T	P/I	Total	L/T	P/I	Total	CE	ESE	Total
4		4	5/1		6	40	60	100

Lecture/Tutorials, P/I=Practical/Internship, CE =Continuous Evaluation, ESE = End Semester Evaluation

**COURSE DESCRIPTION**

*This course is in a singular module consists of six Adi Tala Varnas.*

**COURSE OBJECTIVES**

1. To have the knowledge of Talas and Ragas.
2. To augment concerts repertoire..
3. To familiarize with selected ragas of Carnatic Music.
4. To improve improvisation skill.

**COURSE OUTCOMES**

**Course Learning Outcomes: At the end of the Course, the Student will be able to –**

<b>C01</b>	Develop understanding of Swara, Raga and Laya.
<b>C02</b>	Develop rendering of Ragas.
<b>C03</b>	Distinguish Ragas.
<b>C04</b>	Design concert repertoire.

**Module 1**

### 1 Adi tala varnas (6 Nos)

1. Saveri
2. Begada
3. Sree
4. Saranga
5. Sahana
6. Kedaragoula
7. Darbar
8. Surutti
9. Udayaravichandrika
10. Todi
11. Navaragamalika
12. Natta
13. Arabhi
14. Devamanohari
15. Kannada
16. Mayamalavagoula
17. Goula
18. Pantuvarali
19. Kalyani
20. Sankarabharanam
21. Nattakurinji

### TEACHING LEARNING STRATEGIES

One to one vocal training, Notating compositions, Group rendering, Listening sessions, Attending performances

### MODE OF TRANSACTION

- Vocal classes, Black Board, smart class room

### ASSESSMENT RUBRICS

	Marks
<b>End Semester Evaluation</b>	<b>60</b>
<b>Continuous Evaluation</b>	<b>40</b>

**Sample Questions to test Outcomes.**

**1. Performance analysis.**

### SEMESTER II

### CORE COURSE

**Course Code: MAMUS02DSC05-THEORY OF INDIAN MUSIC-PAPER 2 (THEORY)**

Credit			Teaching Hours			Assessment		
L/T	P/I	Total	L/T	P/I	Total	CE	ESE	Total
4		4	5/1		6	40	60	100

Lecture/Tutorials, P/I=Practical/Internship, CE =Continuous Evaluation, ESE = End Semester Evaluation

### COURSE DESCRIPTION

*This course is divided into four modules. It includes classification of musical instruments, instruments used in folk music as well as Music of Kerala, musical aspects of Tamil Music and the origin and development of Yazh. It also includes classification of Hindustani Music, how to write staff notation, music in Natakas and the concept of Madhura Bhakthi. The course also includes lakshanas of selected Ragas.*

### COURSE OBJECTIVES

1. To have knowledge of classification of musical instruments and the instruments used in Kerala.
2. To have understanding of Tamil musical forms and Thirupugazh Talas.
3. To have understanding of other systems of Music such as Hindustani Music and Western Music
4. To have knowledge of music in ancient dramas and the Raga and Rasa concept
5. To familiarize with selected ragas of Carnatic Music.

### COURSE OUTCOMES

**Course Learning Outcomes: At the end of the Course, the Student will be able to -**

<b>C01</b>	Outline the classification of musical instruments.
<b>C02</b>	Compare other systems of Music viz Hindustani, Western, Folk Music.
<b>C03</b>	Demonstrate the techniques to memorize musical facts & laws.
<b>C04</b>	Distinguish various Rasas (essence & effect).
<b>C05</b>	Illustrate route and construction of selected ragas.
<b>C06</b>	Appraise the music styles of Kerala

### Module 1

1.1 Detailed classification of Musical instruments and knowledge of Sruti, Laya and Sangeetha Vadyas. Keyed and Keyless instruments. Resonators of Musical instruments, their functions and shapes. Utility of bridges, Jeevali, Sound post, Bass – Bar, Mute and Damper, Compound wind instruments.

1.2 Music in Kathakali and instruments used in it.

1.3 Folk music and prominent Folk musical instruments of Kerala.

Suggested readings specific to the module.

1. A GUIDE TO KADHAKALI – David Bolland, An imprint of Sterling Publishers (P) Ltd, L-10, Green Park Extension, New Delhi-110016, [1996]
2. MELODY AND MUSICAL INSTRUMENTS IN INDIAN MUSIC, Dr. Sumitha Chakravorty, Kanishka Publishers, Distributors, New Delhi – 110002 [2017]
3. MUSICAL INSTRUMENTS OF INDIA, Their History And Development, B. Chaitanya Deva with Foreword by Swami Prajnananda, Munshiram Manoharlal Publishers Pvt. Ltd. Post Box 5715, 54 Rani Jhansi Road, New Delhi – 110055 [2000]

## Module 2

2.1 Study of the Musical aspects of Tevaram, Tiruvachakam, Tirupugazh, Divyaprabandha – Rare Talas used in Tirupugazh.

2.2 Raga classification in ancient Tamil music – Time theory of Ragas.

2.3 Yazh – its origin evolution and decline. Various stages in the development of Veena.

Suggested readings specific to the module.

1. HISTORY OF INDIAN MUSIC, Prof . P. SAMBAMOORTHY, B.A.,B.L .,MUSICOLOGIST,THE INDIAN PUBLISHING HOUSE,New 23A,Sripuram First Street, Royalpettah,Chennai-600 014. [2005]
2. SOUTH INDIAN MUSIC BOOK – I, BOOK – II, BOOK –III, BOOK - IV, BOOK – V, BOOK –VI, Prof . P. SAMBAMOORTHY, B.A.,B.L .,MUSICOLOGIST,THE INDIAN MUSIC PUBLISHING HOUSE, New 23A,Sripuram First Street, Royalpettah,Chennai-600 014
3. THE SPLENDER OF SOUTH INDIAN MUSIC[M.A., B.ED, DIP: MUSIC] Dr.P.T. Chelladurai S J Vaigari Publishers Dindigul 624001 Tamilnadu South India.

## Module 3

- 3.1 Hindustani Music, Raga classification, Raga Ragini Parivara system, Comparative study of some of the popular ragas common to Hindusthani and Carnatic music.
- 3.2 Outline knowledge of staff notation, Ability to reproduce in staff notation simple melodies (Gita and Varna).
- 3.3 Musical mnemonics.
- 3.4 Treatment of Music in Geya Nataka, Nritya Nataka, Bhagavatha Mela Nataka, Kathakalakshepam and the accompaniments used in it.
- 3.5 Raga and Rasa, Madhura Bhakthi – Musical forms having on this theme, contributions of Vaggeyakaras on this theme.

Suggested readings specific to the module.

1. ACOUSTICAL PERSPECTIVE ON RAGA –RASA THEORY, Suvarnalatha Rao, Munshiram manoharlal Publishers, New Delhi, [2000]
2. NAVAM AND THE KARNATAK GROUP KRITIS, Leela Omcheri and Padma Varma N K, Kanishka Publishers, New Delhi, [2002]
3. MUSIC AESTHETICS, Dr. Manorama Sharma, A P H Publishing Corporation, New Delhi - [2007]
4. THEORY OF INDIAN MUSIC Ram Avatar Vir Sangeethacharya, Pankaj Publications New Delhi
5. INDIAN MUSIC SERIES BOOK-IV Dr.S V Leela, B.A., M.B.H., M.B.B., Sangitha Vidwan [Vocal And Veena] Published by Dr. .S V Leela, B.A., M.B.H., M.B.B., The Bharati Gana Nilayam 2. Sabari Salai Madipakkam Madras -600091
6. KATHAKALAKSHEPA A STUDY Dr. Prameela Gurumurthy, International Society For The Investigation Of Ancient Civilisations 102 Mount Road, Guindy, Madras 600 032 [1994]
7. THE CONCEPT AND EVELUTION OF RAGA IN HINDUSTHANI AND KARNATIC MUSIC, Dr. Geetha Ravikumar, Kulapati Munshimarg, Mumbai – 20023

## Module 4

### Lakshana of the following Ragas

- 4.1 Amritavarshini
- 4.2 Bahudari
- 4.3 Charukesi
- 4.4 Dhenuka
- 4.5 Gourimanohari
- 4.6 Hamirkalyani
- 4.7 Jaganmohini
- 4.8 Kanada
- 4.9 Kannada
- 4.10 Lalita
- 4.11 Navarasa Kannada

- 4.12 Ravichandrika
- 4.13 Saraswati
- 4.14 Sriranjini
- 4.15 Vachaspathi
- 4.16 Mohanam
- 4.17 Abhogi

Suggested readings specific to the module.

1. SOUTH INDIAN MUSIC BOOK – I, BOOK – II, BOOK –III, BOOK - IV, BOOK – V, BOOK –VI, Prof . P. SAMBAMOORTHY, B.A.,B.L .,MUSICOLOGIST,THE INDIAN MUSIC PUBLISHING HOUSE, New 23A,Sripuram First Street, Royapettah,Chennai-600 014.
2. DAKSHINENDIAN SANGEETHAM [Malayalam] , Part –I & Part –II, By A . K . Ravindranath, Published by The State Institute of Languages, Kerala, Thiruvananthapuram – 3 [2009]
3. RAGAS OF INDIAN MUSIC, Pro. Nookala Chinna Satyanarayana Composed And Printed at: Sri Dattasai Graphics Hyderabad, [2004] January.
4. SANGEETA NIGHANDU, V T Sunil, DC Books, 2012

### Reference:

#### Core Compulsory Readings (Books, Journals, E-sources Websites/ weblinks)

1. STORY OF INDIAN MUSIC, O Goswamy, Asia Publishing House, Bombay,1961
2. ASPECTS OF INDIAN MUSIC, Ed. By Sumati Mutatkar, Sangeet Natak Akademi, New Delhi 2006
3. MUSIC AND MUSICAL THOUGHT IN EARLY INDIA, Lewis Rowell, University of Chicago, Munshi Ram Manohar Lal Publishers Pvt.Ltd. 1992

#### Core Suggested Readings (Books, Journals, E-sources Websites/ weblinks)

1. HINDU SPEAKS ON MUSIC, Kasturi & Sons Ltd
  2. MUSIC OF INDIA, William Johns & N Augustus Willard, Viswabharati Publications, 2006
- 
1. KELI [Malayalam dvaimasika], Kerala Sangeetha Nataka Accademy 2016 April-May,Chembookavu,Trissur – 20
  2. NADAMRITHAM The Journal of Music Vol -7,December 2011,Department of Music, University of Kerala,Thiruvananthapuram-14.

3. HINDU SPEAKS ON MUSIC, Kasturi & Sons Ltd

### TEACHING LEARNING STRATEGIES

- Assignments, Paper presentation, Group discussions, Continuous evaluation, Viva Voce

### MODE OF TRANSACTION

- Lecture, Black Board, Power Point, smart class room

### ASSESSMENT RUBRICS

	<b>Marks</b>
<b>End Semester Evaluation</b>	<b>60</b>
<b>Continuous Evaluation</b>	<b>40</b>

### Sample Questions to test Outcomes.

1. Describe the classification of musical Instruments in Indian Music.
2. Narrate various classifications of Folk Songs.
3. A. Describe the Rare Talas of Tiruppukazh
4. What are the main stages of the evolution of Veena.
5. Write in staff notation the Utharanga of an Adi tala varna.
6. Narrate the varieties of Yazh.

## SEMESTER II

### CORE COURSE

**Course Code: MAMUS02DSC06-MUSICAL COMPOSITIONS-PAPER 3  
(PRACTICAL)**



Credit			Teaching Hours			Assessment		
L/T	P/I	Total	L/T	P/I	Total	CE	ESE	Total
4		4	5/1		6	40	60	100

Lecture/Tutorials, P/I=Practical/Internship, CE =Continuous Evaluation, ESE = End Semester Evaluation

### COURSE DESCRIPTION

*This course is divided into four modules , which include an Ata Tala Varna, Swarajati of Syama Sastry, Panchratna of Thyagaraja, compositions in various Ragas including chowka kala krities and training in Raga alapana.*

### COURSE OBJECTIVES

1. To have proficiency in singing advanced musical compositions.
2. To have the knowledge of Talas and Ragas.
3. To augment concerts repertoire..
4. To familiarize with selected ragas of Carnatic Music.
5. To improve improvisation skill.

### COURSE OUTCOMES

**Course Learning Outcomes: At the end of the Course, the Student will be able to -**

<b>C01</b>	Demonstrate group Krities of various composers.
<b>C02</b>	Demonstrate compositions in slow tempo.
<b>C03</b>	Illustrate selected Ragas.
<b>C04</b>	Design concert repertoire.

#### Module 1

1.1 Ata tala Varna – Reetigaula or Anandabhairavi.

#### Module 2

3.1 Swarajati- Yadukulakamboji (Syama Sastry)

3.2 Pancharatnam- Sree (Thyagaraja)

#### Module 3

- Compositions in the following ragas:-

- 3.1 Amritavarshini
- 3.2 Bahudari
- 3.3 Charukesi
- 3.4 Dhenuka
- 3.5 Gourimanohari
- 3.6 Mohanam
- 3.7 Abhogi

#### Module 4

1.1 One Chowka Kala Kriti each in the following major ragas

- (a) Madhymavathi
- (b) Harikamboji

1.2 Brief alapana of Janya Ragas-Bilahari, Hindolam, Sree & Surutti.

#### TEACHING LEARNING STRATEGIES

One to one vocal training, Notating compositions, Group rendering, Listening sessions, Attending performances

#### MODE OF TRANSACTION

- Vocal classes, Black Board, smart class room

#### ASSESSMENT RUBRICS

Marks

<b>End Semester Evaluation</b>	<b>60</b>
<b>Continuous Evaluation</b>	<b>40</b>

Sample Questions to test Outcomes.

1. Performance analysis.

#### SEMESTER II

#### CORE COURSE

**Course Code: MAMUS02DSC07-MUSICAL COMPOSITIONS& MANODHARMA  
SANGEETHA-PAPER 1 (PRACTICAL)**

Credit			Teaching Hours			Assessment		
L/T	P/I	Total	L/T	P/I	Total	CE	ESE	Total

4		4	5/1		6	40	60	100
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Lecture/Tutorials, P/I=Practical/Internship, CE =Continuous Evaluation, ESE = End Semester Evaluation

### COURSE DESCRIPTION

*This course is divided into four modules , which include group kritis and compositions in various Ragas including chowka kala krities. It also includes training in developing Manodharma singing.*

### COURSE OBJECTIVES

1. To have proficiency in singing advanced musical compositions including group Kritis.
2. To augment concerts repertoire.
3. To familiarize with selected ragas of Carnatic Music.
4. To upgrade the improvisational skills.

### COURSE OUTCOMES

**Course Learning Outcomes: At the end of the Course, the Student will be able to –**

<b>C01</b>	Demonstrate group Kritis of various composers.
<b>C02</b>	Demonstrate compositions in slow tempo.
<b>C03</b>	Illustrate selected Ragas.
<b>C04</b>	Design concert repertoire.
<b>C05</b>	Develop Manodharma(improvisational skills).

### Module 1

- One composition each representing the following group kritis:

- 1.1 Kovur Pancharatna
- 1.2 Tiruvattiyur Pancharatna
- 1.3 Navavidha Bhakthi Kriti

### Module-2

- Compositions in the following ragas:-

1. Hamirakalyani
2. Jaganmohini
3. Kanada
4. Kannada
5. Lalita
6. Navarasa Kannada
7. Ravichandrika

8. Saraswati
9. Sriranjini
10. Vachaspathi

### Module-3

- Raga alapana, Niraval and kalpanasvara to the kritis learned in the following ragas:
  1. Kamboji
  2. Kalyani
  3. Thodi

### Module 4

- Pancharatna Kriti – Natta

### TEACHING LEARNING STRATEGIES

One to one vocal training, Notating compositions, Group rendering, Listening sessions, Attending performances

- **MODE OF TRANSACTION:** Vocal classes, Black Board, smart class room

### ASSESSMENT RUBRICS

	<b>Marks</b>
<b>End Semester Evaluation</b>	<b>60</b>
<b>Continuous Evaluation</b>	<b>40</b>

**Sample Questions to test Outcomes.**

- 1. Performance analysis.**

**SEMESTER III****CORE COURSE****Course Code: MAMUS03DSC08-THEORY OF INDIAN MUSIC-PAPER 3 (THEORY)**

Credit			Teaching Hours			Assessment		
L/T	P/I	Total	L/T	P/I	Total	CE	ESE	Total
4		4	5/1		6	40	60	100

Lecture/Tutorials, P/I=Practical/Internship, CE =Continuous Evaluation, ESE = End Semester Evaluation

**COURSE DESCRIPTION**

*This course is divided into four modules. It includes discussion on sruti intervals, acoustics of concert hall, prosodic rules to be followed in compositions, overview of selected ancient texts, duties of performer, Vaggeyakara lakshanas, and varieties for folk concerts. The course also includes lakshanas of selected Ragas.*

**COURSE OBJECTIVES**

1. To understand the various sruti intervals used in Carnatic Music
2. To understand the rules of prosody applicable to Musical compositions
3. Introduction to Music Therapy, ideal concert hall
4. Knowledge of Role & Responsibility of performing musician
5. To familiarize with traditional folk concerts.
6. To understand selected Ragas.

**COURSE OUTCOMES**

**Course Learning Outcomes: At the end of the Course, the Student will be able to -**

<b>C01</b>	Demonstrate Sruti intervals in Music and sing ragas appropriately.
<b>C02</b>	Explain acoustics and the requirements of ideal concert halls.
<b>C03</b>	Create musical compositions.
<b>C04</b>	Illustrate route and construction of selected ragas.
<b>C05</b>	Summarize musical theories propounded by ancient scholars.

**Module 1**

- 1.1 Various views regarding 22 Srutis – Bharata’s experiment of Dhruva veena and Chala veena. Cycle of IV<sup>th</sup> and V<sup>th</sup>.
- 1.2 Acoustics of concert halls, Concert halls of the past.
- 1.3 Advanced knowledge of Musical prosody, Padachcheda, Varieties of Prasa, Yamaka, Yati and Swarakshara.
- 1.4 Music Therapy.

Suggested readings specific to the module.

1. HISTORY OF INDIAN MUSIC, Prof . P. SAMBAMOORTHY, B.A.,B.L .,MUSICOLOGIST,THE INDIAN PUBLISHING HOUSE , New 23A,Sripuram First Street, Royalpettah,Chennai-600 014. [2005]
2. SOUTH INDIAN MUSIC BOOK – I, BOOK – II, BOOK –III, BOOK - IV, BOOK – V, BOOK –VI, Prof . P. SAMBAMOORTHY, B.A.,B.L .,MUSICOLOGIST,THE INDIAN MUSIC PUBLISHING HOUSE, New 23A,Sripuram First Street, Royalpettah,Chennai-600 014
3. SPECIAL EDUCATION MUSIC THERAPY, Dr Manorama Sharma, A P H Publishing Corporation, New Delhi—110 002, [1996]
4. DEFINING MUSIC THERAPY , Brusica E . K Barcelona Publishers [1998]

## Module 2

2.1 Study of Lakshanagrandhas:

- (a) Swaramela Kalanidhi
- (b) Ragavibodha
- (c) Chaturdandi Prakasika
- (d) Sangita Sudha
- (e) Sangraha Choodamani
- (f) Sangita Sampradaya Pradarsini
- (g) Sangita Chandrika

2.2 Kacheri Dharma, Lakshanas of Vaggeyakara

Suggested readings specific to the module.

1. HISTORY OF INDIAN MUSIC, Prof . P. SAMBAMOORTHY, B.A.,B.L .,MUSICOLOGIST,THE INDIAN PUBLISHING HOUSE , New 23A,Sripuram First Street, Royalpettah,Chennai-600 014. [2005]
2. SOUTH INDIAN MUSIC BOOK – I, BOOK – II, BOOK –III, BOOK - IV, BOOK – V, BOOK –VI, Prof . P. SAMBAMOORTHY, B.A.,B.L .,MUSICOLOGIST,THE INDIAN MUSIC PUBLISHING HOUSE, New 23A,Sripuram First Street, Royalpettah,Chennai-600 014

3. LAKSHANAGRANTHAS IN MUSIC, Dr.S Bhagyalekshmy M.A. Ph D, CBH Publications 53 C, Vani Cottage, Kamarajar Nagar, Post Box 16, Vetuurnimadom. P.O., Nagarcoil -629003 S.India [1991]

### Module 3

Lakshana of the following ragas:

- 3.1 Hamsanaadam
- 3.2 Hamsanandi
- 3.3 Hemavathi
- 3.4 Hindusthani Kapi
- 3.5 Keeravani
- 3.6 Kunthalavarali
- 3.7 Malavi
- 3.8 Mayamalavagaula
- 3.9 Nagaswaravali
- 3.10 Ramapriya
- 3.11 Ranjini
- 3.12 Saranga
- 3.13 Sarasangi
- 3.14 Simhendramadhyamam
- 3.15 Valachi

Suggested readings specific to the module.

1. SOUTH INDIAN MUSIC BOOK – I, BOOK – II, BOOK –III, BOOK - IV, BOOK – V, BOOK –VI, Prof . P. SAMBAMOORTHY, B.A.,B.L .,MUSICOLOGIST,THE INDIAN MUSIC PUBLISHING HOUSE, New 23A,Sripuram First Street, Royapettah,Chennai-600 014.
2. DAKSHINENDIAN SANGEETHAM [Malayalam] , Part –I & Part –II, By A . K . Ravindranath, Published by The State Institute of Languages, Kerala, Thiruvananthapuram – 3 [2009]
3. SANGEETA NIGHANDU, V T Sunil, DC Books, 2012
4. A DICTIONARY OF SOUTH INDIAN MUSIC AND MUSICIANS Vol-I [A-F], Vol-II [G-K] , Vol – III [L-N] Prof. P Sambamoorthy,B.A.,B.L., Musicologist , The Indian Music Publishing House, 27,Sripuram First Street, Royapettah, Chennai-600 014 [1984]
5. DICTIONARY OF SOUTH INDIAN MUSIC AND MUSICIANS Vol – IV [O-S] , Vol- V [ T-Z] Prof. P Sambamoorthy B.A.,B.L., Prof. Of Musicology [Retd ] Edited by Dr. M B Vedavalli, M A ,Phd, D.Litt.,Prof. And Head [Retd], The Department of Indian Music, University of Madras
6. RAGAS AT A GLANS, Prof. S R Janakiraman, Edited by Kiranavali VidyaSankar,Published by Srishti's Carnatica Pvt. Ltd. 10/4 Krishna Enclave 16<sup>th</sup> Cross Street Indiranagar Chennai 600 020, [2002]

## Module 4

### 4.1 Varieties of Folk Concerts:

- 4.1.1 Kuravanji nataka.
- 4.1.2 Bommalattam.
- 4.1.3 Tolubommalu
- 4.1.4 Burrakatha
- 4.1.5 Folk dances like Kummi, Kolattam, Thiruvathirakkali
- 4.1.6 Chinamelam
- 4.1.7 Periyamelam

4.2 Vivadi melas, its destination, their number in the 72 Melakartha Scheme, their characteristic features, concept of Vivaditva in Hindustani musical system.

Suggested readings specific to the module.

1. SOUTH INDIAN MUSIC BOOK – I, BOOK – II, BOOK –III, BOOK - IV, BOOK – V, BOOK –VI, Prof . P. SAMBAMOORTHY, B.A.,B.L .,MUSICOLOGIST,THE INDIAN MUSIC PUBLISHING HOUSE, New 23A,Sripuram First Street, Royapettah,Chennai-600 014.

### Core Compulsory Readings (Books, Journals, E-sources Websites/ weblinks)

1. AN INTRODUCTION TO MUSIC THERAPY : THEORY AND PRACTICE; Thautet Al, Mass: Mc Graw Hill; [1999]
2. SHANMUKHA – Vol- XLIV, July – Sep [2017] , Shri V S Amarnath Sury, Published from Shanmughananda Bharathiya Sangeetha Vidyalaya 292, Comrade Harbanslal Marg, Sion [East] Mumbai- 400022
3. TYAGARAJA’S NAUKA CHARITHRAMU By Dr. Y Bhagavathi, Sarvani Sangeetha Sabha Trust, Madras [1995]
4. INDIAN MUSIC SERIES BOOK –IV , Dr.S V Leela, B.A., M.B.H., M.B.B., Sangitha Vidwan[Vocal and Veena] Published by Dr. S V Leela, B.A., M.B.H., M.B.B., The Bharati Gana Nilayam 2. Sabari Salai Madipakkam Madras 600091
5. RAGACIKITSA [Music Therapy], Dr. Suvarna Nalapat, Readworthy Publications (P) Ltd, New Delhi -110059 [2008]
6. SANGITHA SASTHRA SANGRAHA-A GUIDE TO THEORY OF INDIAN MUSIC Dr. M B Vedavalli, M A ., Ph.D., D.Litt. Retd. Proffessor and Head, Department of Indian Music, University of Madras Naickamar Street, West Mambalam, Chennai—600 033
7. MUSIC THERAPY—In Management Education and Administration, Dr. Suvarna Nalapat, Readworthy Publications pvt. Ltd. [2008] New Delhi
8. THE OPERA IN SOUTH INDIA –S.A.K Durga,M.A., M.Litt., Ph.D. Professor Emeratus, Department of Indian Music, Madras University, [2004] B.R.RHYTHMS Delhi-110052



### Core Suggested Readings (Books, Journals, E-sources Websites/ weblinks)

1. PSYCOLOGICAL EFFECTS OF MUSIC , Dr.M.P Maheta, Cyber Tech Publications, 4264/3, Ansari Road, Darya Ganj, New Delhi – 110002 [2015]
2. GREAT COMPOSERS BOOK—I Pro. P. Sambamurthy, The Indian Music Publishing House, 27, Sreepuram First Street,Near Ajantha Hotel,Royapettah, Chennai- 600014
3. RAGAS IN CARNATIC MUSIC, Dr. Bhagyalakshmy. M.A., Ph.D, Research Officer, State Institute for Childrens Literature, Trivandrum, Published by CBH Publications
4. SANGEETHAVUM JEEVITHAVUM, Dr. K Omanakutty, Published by Kerala Bhasha Institute, Thiruvananthapuram [2013] June
5. THE HEALING ENERGIES OF MUSIC, Hal A. Lingerman, The Theosophical Publishing House, [1983&1995]
6. THE MIRACLE OF MUSIC THERAPY, Rajender Menen, Pustak Mahal,[2005]
7. MUSIC THERAPY, THE SACRED AND THE PROFANE, Ed. By T V Sairam, Nada Centre of Music Therapy [2006]
8. STORY OF INDIAN MUSIC, O Goswamy, Asia Publishing House, Bombay,1961
9. ASPECTS OF INDIAN MUSIC, Ed. By Sumati Mutatkar, Sangeet Natak Akademi, New Delhi 2006
10. MUSIC AND MUSICAL THOUGHT IN EARLY INDIA, Lewis Rowell, University of Chicago, Munshi Ram Manohar Lal Publishers Pvt.Ltd. 1992
11. SAMAKALIKA SANGEETHAM, A Bilingual Journal For Music, Published with financial assistance from Sangeeth Natak Accademy , New Delhi

### TEACHING LEARNING STRATEGIES

- Assignments, Paper presentation, Group discussions, Continuous evaluation, Viva Voce

### MODE OF TRANSACTION

- Lecture, Black Board, Power Point, smart class room

### ASSESSMENT RUBRICS

#### Marks

<b>End Semester Evaluation</b>	<b>60</b>
<b>Continuous Evaluation</b>	<b>40</b>

### Sample Questions to test Outcomes.

1. Explain Bharata's experiment of Dhruva Veena and Chala Veena.
2. Discuss the importance of Chaturdandiprakasika in Indian music.
3. Elucidate the duty and responsibility of a performer in a concert.
4. Write an essay on prosodic rules followed in compositions.
5. Discuss the qualities of a good concert hall.
6. Compare between Periya melam & Chinnamelam

## SEMESTER III

### CORE COURSE

#### Course Code: MAMUS03DSC09-MUSICAL COMPOSITIONS-PAPER 4 (PRACTICAL)

Credit			Teaching Hours			Assessment		
L/T	P/I	Total	L/T	P/I	Total	CE	ESE	Total
4		4	5/1		6	40	60	100

Lecture/Tutorials, P/I=Practical/Internship, CE =Continuous Evaluation, ESE = End Semester Evaluation

### COURSE DESCRIPTION

*This course is divided into four modules , which include an Ata Tala Varna, Swarajati of Syama Sastry, Panchratna of Thyagaraja, group kritis and compositions in various Ragas including chowka kala krities. It includes training in Raga alapana and swara prasthara.*

### COURSE OBJECTIVES

1. To have proficiency in singing advanced musical compositions.
2. To have the knowledge of Talas and Ragas.
3. To augment concerts repertoire..
4. To familiarize with selected ragas of Carnatic Music.
5. To improve improvisation skill.

### COURSE OUTCOMES

**Course Learning Outcomes: At the end of the Course, the Student will be able to -**

<b>C01</b>	Demonstrate group Krities of various composers
<b>C02</b>	Demonstrate compositions in slow tempo
<b>C03</b>	Illustrate selected Ragas
<b>C04</b>	Design concert repertoire.
<b>C05</b>	Create Raga, Niraval and Swara (manodharma-improvisation)

### **Module 1**

- 1.1 Ata tala Varna – Thodi or Kalyani
- 1.2 Swarajati – Thodi (Syama Sastri)

### **Module 2**

- 2.1 Pancharatna Kriti – Gaula
- 2.2 One composition each representing the following musical forms
  - 2.2.1 Navagraha Kriti (Muthu Swami Dikshithar)
  - 2.2.2 Navavarana kriti (Muthuswami Dikshithar)
  - 2.2.3 Navarathri kriti (Swathi Thirunal)
  - 2.2.4 Navaratnamalika (Syama Sastri)

### **Module 3**

- 3.1 Chowka Kala Kritis in the following ragas:-
  - 3.1.1 Bhairavi
  - 3.1.2 Panthavarali
  - 3.1.3 Kharaharapriya

### **Module 4**

- 4.1 Compositions in the following ragas:
  - 4.1.1 Hamsanaadam
  - 4.1.2 Hamsanandi
  - 4.1.3 Hemavathi
  - 4.1.4 Hindusthani Kapi
  - 4.1.5 Keeravani
- 4.2 Brief alapana of Janya Ragas
  - 4.2.1 Saraswathi,

- 4.2.2 Khamas,
- 4.2.3 Malayamarutham,
- 4.2.4 Bahudhari,
- 4.2.5 Reethigoula.

4.3 Kalpana swaras to the following Janya Ragas

- 4.3.1 Bilahari,
- 4.3.2 Hamsadwani,
- 4.3.3 Hindola

### TEACHING LEARNING STRATEGIES

One to one vocal training, Notating compositions, Group rendering, Listening sessions, Attending performances

**MODE OF TRANSACTION:** Vocal Classes, Black Board, Smart Class Room

### ASSESSMENT RUBRICS

#### Marks

<b>End Semester Evaluation</b>	<b>60</b>
<b>Continuous Evaluation</b>	<b>40</b>

**Sample Questions to test Outcomes.**

**1. Performance analysis.**

### SEMESTER III

#### CORE COURSE

**Course Code: MAMUS03DSC10-MUSICAL COMPOSITIONS& MANODHARMA  
SANGEETHA-PAPER 2 (PRACTICAL)**

Credit			Teaching Hours			Assessment		
L/T	P/I	Total	L/T	P/I	Total	CE	ESE	Total
4		4	5/1		6	40	60	100

Lecture/Tutorials, P/I=Practical/Internship, CE =Continuous Evaluation, ESE = End

## Semester Evaluation

**COURSE DESCRIPTION**

*This course is divided into four modules, which include a Padavarna, Pancharatna of Thyagaraja, Ragamalika, Pada of Kshethrajna, compositions in various musical forms, compositions, and improvisational singing. .*

**COURSE OBJECTIVES**

1. To have proficiency in singing advanced musical compositions including group Kritis.
2. To familiarize with various musical forms.
3. To augment concert repertoire.
4. To familiarize with selected ragas of Carnatic Music.
5. To improve improvisational skill.

**COURSE OUTCOMES**

**Course Learning Outcomes: At the end of the Course, the Student will be able to –**

<b>C01</b>	Demonstrate group Krities of various composers.
<b>C02</b>	Demonstrate compositions in slow tempo.
<b>C03</b>	Illustrate selected Ragas.
<b>C04</b>	Plan Raga, Niraval and Swaraprasthara.
<b>C05</b>	Design concert repertoire.
<b>C06</b>	Develop Manodharma(improvisational skills).

**Module-1**

- Padavarnam

**Module-2**

- Pancharatnam – Varali (Tyagaraja)
- Ragamalika (Swathi Thirunal)

**Module-3**

3.1 Pada (Kshethrajna)

3.2 One composition each representing the following musical forms:

- (a) Pada
- (b) Javali
- (c) Tillana
- (d) Ashtapadi
- (e) Devarnama
- (f) Tharangam
- (g) Thirupugazh

- (h) Kathakalipadam

#### Module-4

4.1 Compositions in the following ragas:

1. Kunthalavarali
2. Malavi
3. Mayamalavagaula
4. Nagaswaravali
5. Ramapriya
6. Ranjini
7. Saranga
8. Sarasangi
9. Simhendramadhyamam
10. Valachi

4.1 Raga alapana, Niraval and Kalpanasvara to the kritis learned in the following ragas:

- (a) Bhairavi
- (b) Panthavarali
- (c) Kharaharapriya

#### TEACHING LEARNING STRATEGIES

One to one vocal training, Notating compositions, Group rendering, Listening sessions, Attending performances

**MODE OF TRANSACTION:** Vocal Classes, Black Board, Smart Class Room

#### ASSESSMENT RUBRICS

	Marks
<b>End Semester Evaluation</b>	<b>60</b>
<b>Continuous Evaluation</b>	<b>40</b>

**Sample Questions to test Outcomes.**

1. Performance analysis.

**SEMESTER III****Minor Project****Course Code: MAMUS03DSC11-MINOR PROJECT**

Credit			Teaching Hours			Assessment		
L/T	P/I	Total	L/T	P/I	Total	CE	ESE	Total
2		2	2		2	40	60	100

Lecture/Tutorials, P/I=Practical/Internship, CE =Continuous Evaluation, ESE = End Semester Evaluation

**COURSE DESCRIPTION**

*This course encourages the students to, independently, identify research problem, design research methodology, collection of relevant material and its analysis; and to bring out a monograph.*

**COURSE OBJECTIVES**

4. To develop research aptitude.
5. To understand research methodology.
6. To encourage critical and analytical thinking

**COURSE OUTCOMES**

**Course Learning Outcomes: At the end of the Course, the Student will be able to -**

<b>C01</b>	Prepare research articles
<b>C02</b>	Plan research projects.

**Module 1**

Preparation of a monograph of about 25 pages (7500 to 10000 words)

Suggested readings specific to the module.

Books, Journals, Articles related to the selected topic

**Core Compulsory Readings** (Books, Journals, E-sources Websites/ weblinks)

**Core Suggested Readings** (Books, Journals, E-sources Websites/ weblinks)

**TEACHING LEARNING STRATEGIES**

**MODE OF TRANSACTION**

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**ASSESSMENT RUBRICS****Marks**

<b>End Semester Evaluation</b>	<b>60</b>
<b>Continuous Evaluation</b>	<b>40</b>

**SEMESTER IV****CORE COURSE****Course Code: MAMUS04DSC12-THEORY OF INDIAN MUSIC-PAPER 4 (THEORY)**

<b>Credit</b>			<b>Teaching Hours</b>			<b>Assessment</b>		
L/T	P/I	Total	L/T	P/I	Total	CE	ESE	Total
4		4	5/1		6	40	60	100

Lecture/Tutorials, P/I=Practical/Internship, CE =Continuous Evaluation, ESE = End Semester Evaluation

**COURSE DESCRIPTION**

*This course is divided into four modules. It includes theory of developing Manodharma, including RTPs, discussion on Group compositions, Music and allied disciplines, appreciation of music, overview of selected lakshana granthas, and recent developments in the field of music. The course also includes lakshanas of selected Ragas.*

**COURSE OBJECTIVES**

1. To understand the rules regarding Manodharma Sangita including Ragan Tanam Pallavi.
2. To familiarize with different group Krities, and learn compositions in slow tempo.
3. To understand interdisciplinary studies.
4. To understand treatises on Music.
5. To update with the latest trends in music.
6. To understand selected Ragas.

**COURSE OUTCOMES**



**Course Learning Outcomes: At the end of the Course, the Student will be able to -**

<b>C01</b>	Develop ability to sing Manodharma according to the laid down practices.
<b>C02</b>	Demonstrate group Krities of various composers and compositions in slow tempo.
<b>C03</b>	Illustrate route and structure of selected Ragas.
<b>C04</b>	Analyze & appreciate compositions, performances.
<b>C05</b>	Summarize musical theories propounded by ancient scholars.
<b>C06</b>	Develop interest in interdisciplinary studies.

**Module 1**

- 1.1 Manodharma Sangitam, Ragalapana, Thanam, Kalpanaswaram, Structure and Exposition of Pallavis, Ability to write in notation rendering of Pallavi in Trikala and Tisram.
- 1.2 Group Krities of Tyagaraja, Dikshitar, Syama Sastri and Swathi Tirunal.
- 1.3 An analytical study of any one composition representing the following group krithis.
  - 1.3.1 Pancharatna of Thyagaraja
  - 1.3.2 Navagraha krithis & kamalamba navavaranam of Deekshithar
  - 1.3.3 Navaratna malika of Syama sasthri
  - 1.3.4 Navaratri krithis of Swathi thirunal

**Suggested readings specific to the module.**

5. A DICTIONARY OF SOUTH INDIAN MUSIC AND MUSICIANS Vol-I [A-F], Vol-II [G-K] , Vol – III [L-N] Prof. P Sambamoorthy, B.A., B.L., Musicologist , The Indian Music Publishing House, 27, Sripuram First Street, Royapettah, Chennai-600 014 [1984]
6. DICTIONARY OF SOUTH INDIAN MUSIC AND MUSICIANS Vol – IV [O-S] , Vol- V [ T-Z] Prof. P Sambamoorthy B.A., B.L., Prof. Of Musicology [Retd ] Edited by Dr. M B Vedavalli, M A ,Phd, D.Litt., Prof. And Head [Retd], The Department of Indian Music University of Madras
7. HISTORY OF INDIAN MUSIC, Prof . P. SAMBAMOORTHY, B.A., B.L ..MUSICOLOGIST, THE INDIAN PUBLISHING HOUSE, New 23A, Sripuram First Street, Royapettah, Chennai-600 014. [2005]
8. SOUTH INDIAN MUSIC BOOK – I, BOOK – II, BOOK – III, BOOK - IV, BOOK – V, BOOK – VI, Prof . P. SAMBAMOORTHY, B.A., B.L ..MUSICOLOGIST, THE INDIAN MUSIC PUBLISHING HOUSE, New 23A, Sripuram First Street, Royapettah, Chennai-600 014 [2013, 14, 15]

## Module 2

2.1 Analysis of the styles of musical trinity on the basis of Music and Laya aspects in general.

2.2 Music and Allied disciplines:

2.2.1 Music and Mathematics

2.2.2 Music and Physiology – Larynx, Ear

2.3 Musical appreciation-Ability to review critically a concert or ability to review critically a composition or a group of compositions.

### Suggested readings specific to the module.

1. HISTORY OF INDIAN MUSIC, Prof . P. SAMBAMOORTHY, B.A.,B.L  
.,MUSICOLOGIST,THE INDIAN PUBLISHING HOUSE,New 23A, Sripuram First Street, Royapettah, Chennai-600 014. [2005]
2. SOUTH INDIAN MUSIC BOOK – I, BOOK – II, BOOK –III, BOOK - IV, BOOK – V, BOOK –VI, Prof . P. SAMBAMOORTHY, B.A.,B.L .,MUSICOLOGIST,THE INDIAN MUSIC PUBLISHING HOUSE, New 23A,Sripuram First Street, Royapettah,Chennai-600 014 [2013, 14, 15]

## Module 3

3.1 Study of the following lakshanagrandhas (relevant chapters only):

3.1.1 Natyasastra of Bharata

3.1.2 Brihaddesi of Matanga

3.1.3 Sangitasamayasa of Parsvadeva

3.1.4 Sangitaratnakara of Sarangadeva

3.1.5 Chilappathikaram of Ilangovadigal

3.1.6 Sangeethamakara of Narada

3.2 Recent developments in music with reference to concerts, electronic media etc.

1. LAKSHANA GRANDHAS IN MUSIC , Dr. S. Bhagyalakshmy , M A ,Phd, C B H Publications , 53C, Vani Cottage, Kamarajar Nagar, Post Box 16, Vetuurnimadom. P.O., Nagercoil 629003
2. AN ANALITICAL STUDY OF- SANGEETHA SAMAYASARA OF SRI PARSHUA DEVA Dr. M Vijaya Lakshmi, Raj Publications New Delhi-110002
3. ELECTRONIC EXPERIMENTAL MUSIC - Taruna Singh, A B D Publishers, Regd.Off. Bony Residency Gate No.2 Opp. Tilak Public School,Vishveshria Nagar, Gopalpura Road, Jaipur- 302018 Rajasthan [2013]

Suggested readings specific to the module.

## Module 4

4.2 Lakshanas of the following ragas:

- 4.2.1 Abheri
- 4.2.2 Atana
- 4.2.3 Dharmavathi
- 4.2.4 Bhouli
- 4.2.5 Chakravakam
- 4.2.6 Chenchurutti
- 4.2.7 Dvijavanthi
- 4.2.8 Hindustan Bihag
- 4.2.9 Jayanthasri
- 4.2.10 Latangi
- 4.2.11 Saramati
- 4.2.12 Neelambari
- 4.2.13 Shanmughapriya
- 4.2.14 Subhapanthavarali
- 4.2.15 Devagandhari

Suggested readings specific to the module.

1. SOUTH INDIAN MUSIC BOOK – I, BOOK – II, BOOK –III, BOOK - IV, BOOK – V, BOOK –VI, Prof . P. SAMBAMOORTHY, B.A.,B.L .,MUSICOLOGIST,THE INDIAN MUSIC PUBLISHING HOUSE, New 23A,Sripuram First Street, Royapettah,Chennai-600 014.
2. DAKSHINENDIAN SANGEETHAM [Malayalam] , Part –I & Part –II, By A . K . Ravindranath, Published by The State Institute of Languages, Kerala, Thiruvananthapuram – 3 [2009]
3. SANGEETA NIGHANDU, V T Sunil, DC Books, 2012
4. A DICTIONARY OF SOUTH INDIAN MUSIC AND MUSICIANS Vol-I [A-F], Vol-II [G-K] , Vol – III [L-N] Prof. P Sambamoorthy,B.A.,B.L., Musicologist , The Indian Music Publishing House, 27,Sripuram First Street, Royapettah, Chennai-600 014 [1984]
5. DICTIONARY OF SOUTH INDIAN MUSIC AND MUSICIANS Vol – IV [O-S] , Vol- V [ T-Z] Prof. P Sambamoorthy B.A.,B.L., Prof. Of Musicology [Retd ] Edited by Dr. M B Vedavalli, M A ,Phd, D.Litt.,Prof. And Head [Retd], The Department of Indian Music, University of Madras
6. RAGAS AT A GLANS, Prof. S R Janakiraman, Edited by Kiranavali VidyaSankar,Published by Srishti’s Carnatica Pvt. Ltd. 10/4 Krishna Enclave 16<sup>th</sup> Cross Street Indiranagar Chennai 600 020, [2002]

**Core Compulsory Readings** (Books, Journals, E-sources Websites/ weblinks)

1. TYAGARAJA’S NAUKA CHARITHRAMU By Dr.Bhagavathi , Sarvani Sangeetha Sabha Trust, Madras 1995

2. MADHURAKALA K Lakshmi Narasimhan, Dr.M Hariharan, Dr.Sharada Gopalam  
Published by CBH Publications, 20/2093, P.B No. 617, Trivandrum -695 002 in  
association with,Sri Sathguru Sangeetha Vidyalayam, College of  
Music,Thallakulam,Madhurai-625 002
3. RAGAM THANAM PALLAVI -Their Evolution,Structure And Exposition. By Dr.M.B  
Vedavalli, M.A Phd. Professor and Head, Department of Indian Music,  
University of Madras. Published by M.R.J Publications, No.96, 11<sup>th</sup> Cross,  
Malleswaram, Bangalore-560 003
4. COMPOSITIONS OF MAHARAJA SWATHI THIRUNAL, Compiled And Edited by  
T K Govinda Rao, Ganamandir Publications, Indiranagar, Chennai - 600020
5. NAVAM AND THE KARNATAK GROUP KRITIES, Leela Om Cheri,Padmanabha  
Varma N K , Kanishka Publishers, New Delhi

### **Core Suggested Readings (Books, Journals, E-sources Websites/ weblinks)**

1. A RATIONAL APPROACH TO MANODHARMA SANGEETAM, Dr.Radha  
Venkatachalam, 12, Plaza Theatre Building Cannought Place, New Delhi – 110001  
July [2001]
2. THE MATH BEHIND THE MUSIC, Leon Harkleroad, Cambridge University Press, 32  
Avenue of the Americas, New York, NY 10013 -2473,USA [2006]

### **TEACHING LEARNING STRATEGIES**

- Assignments, Paper presentation, Group discussions, Continuous evaluation, Viva  
Voce

### **MODE OF TRANSACTION**

- Lecture, Black Board, Power Point, Smart Class Room

### **ASSESSMENT RUBRICS**

	<b>Marks</b>
<b>End Semester Evaluation</b>	<b>60</b>
<b>Continuous Evaluation</b>	<b>40</b>

### **Sample Questions to test Outcomes.**

1. Explain various stages of Ragalapana.
2. Write in notation a Pallavi in Trikalam.
3. Write an essay on Group kritis of Thyagaraja.
4. Estimate the recent developments in Music with reference to electronic media.
5. Review critically a concert you have heard recently.
6. Narrate the chapters of Brihaddesi.

**SEMESTER IV****CORE COURSE****Course Code: MAMUS04DSC13-MUSICAL COMPOSITIONS & RAGA ALAPANA  
(PRACTICAL)**

Credit			Teaching Hours			Assessment		
L/T	P/I	Total	L/T	P/I	Total	CE	ESE	Total
4		4	5/1		6	40	60	100

Lecture/Tutorials, P/I=Practical/Internship, CE =Continuous Evaluation, ESE = End Semester Evaluation

**COURSE DESCRIPTION**

*This course consists of four modules comprising compositions in selected Ragas, elaborate exposition of major Ragas and rendering of minor Ragas.*

**COURSE OBJECTIVES**

1. To have proficiency in singing major Ragas.
2. To have proficiency in singing minor Ragas.
3. To improve improvisational skills.
4. To augment concert repertoire.

**COURSE OUTCOMES**

**Course Learning Outcomes: At the end of the Course, the Student will be able to –**

<b>C01</b>	Illustrate Krities in various Ragas
<b>C02</b>	Demonstrate improvisational skills
<b>C03</b>	Illustrate selected Ragas
<b>C04</b>	Create Raga, Niraval and Swaraprasthara
<b>C05</b>	Design concert repertoire.

**Module-1**

- Compositions in the following ragas:

1. Abheri
2. Atana
3. Dharmavathi
4. Bhouli
5. Chakravakam
6. Chenchurutti
7. Dvijavanthi
8. Sudhasaveri

**Module-2**

- Elaborate alapana of the following Melakartha Ragas  
Sankarabharanam, Lathangi, Shanmughapriya, Vachaspati, Hemavathi, Keeravani, Simhendramadhyamam, Charukesi, Gourimanohari, Ramapriya.

### **Module -3**

- Elaborate alapana of following Major Janya Ragas  
Kamboji, Saveri, Mohanam, Kedaragoula, Madhyamavathi, Sriranjini, Arabhi, , Poorvikalyani.

### **Module-4**

- Brief alapana of following Janya Ragas  
Atana, Manirangu, Hamsanandi, Sama, Bihag, Valachi, Abhogi, Kapi, Anandabhairavi, Ranjini, Bedaga, Kanada, Sudhasaveri, Sahana.

### **TEACHING LEARNING STRATEGIES**

One to one vocal training, Notating compositions, Group rendering, Listening sessions, Attending performances

### **MODE OF TRANSACTION**

- Vocal Classes, Black Board, Smart Class Room

### **ASSESSMENT RUBRICS**

	<b>Marks</b>
<b>End Semester Evaluation</b>	<b>60</b>
<b>Continuous Evaluation</b>	<b>40</b>

### **Sample Questions to test Outcomes.**

#### **1. Performance analysis.**

**SEMESTER IV****CORE COURSE**

**Course Code: MAMUS04DSC14-MUSICAL COMPOSITIONS, NIRAVAI,  
KALPANA SVARAS&RAGAM TANAM PALLAVI (PRACTICAL)**

Credit			Teaching Hours			Assessment		
L/T	P/I	Total	L/T	P/I	Total	CE	ESE	Total
4		4	5/1		6	40	60	100

Lecture/Tutorials, P/I=Practical/Internship, CE =Continuous Evaluation, ESE = End Semester Evaluation

**COURSE DESCRIPTION**

*This course consists of four modules comprising of compositions in selected Ragas, Niraval and Sara prasthara, and Ragam Tanam Pallavi.*

**COURSE OBJECTIVES**

1. To have proficiency in singing Niraval and Swara.
2. To develop improvisational skill.
3. To augment concerts repertoire.
4. To acquire the skill of singing Ragam Tanam Pallavi

**COURSE OUTCOMES**

**Course Learning Outcomes: At the end of the course, the student will be able to –**

<b>C01</b>	Illustrate Kritis in various Ragas.
<b>C02</b>	Demonstrate improvisational skills.
<b>C03</b>	Create Raga, Niraval and Swaraprasthara.
<b>C04</b>	Develop concert repertoire.
<b>C05</b>	Demonstrate Ragam Tanam Pallavi.

**Module-1**

- Compositions in the following ragas:
  - a. Hindustan Bihag
  - b. Jayanthasri
  - c. Latangi
  - d. Saramati
  - e. Neelambari
  - f. Shanmughapriya

- g. Subhapanthavarali
- h. Devagandhari

### Module-2

- Niraval and Kalpana Swaras may be attempted those ragas in which compositions have been learned.
  - (a) Saveri
  - (b) Mohanam
  - (c) Simhendramadhyamam
  - (d) Keeravani
  - (e) Vachaspathi
  - (f) Lathangi
  - (g) Shanmughapriya

### Module-3

- Kalpana svaras to the following ragas
  - a. Arabhi
  - b. Malayamarutham
  - c. Poorvikalyani
  - d. Sreeranjini

### Module-4

- Ragam, Tanam, Pallavi

Ability to expound three Chowka Kala Pallavis (4 and 2 kalas) with Anuloma, Pratiloma and Tisra. Niraval & Kalpana Swara may be attempted in 2 kalas, ability to render Kalpana swara in Ragamalika.

Ability to grasp and render the given pallavis in Adi tala, Tripura tala, Jhampa tala and Rupaka tala.

### TEACHING LEARNING STRATEGIES

One to one vocal training, Notating compositions, Group rendering, Listening sessions, Attending performances

**MODE OF TRANSACTION:** Vocal Classes, Black Board, Smart Class Room

### ASSESSMENT RUBRICS

**Marks**

<b>End Semester Evaluation</b>	<b>60</b>
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<b>Continuous Evaluation</b>	<b>40</b>
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**Sample Questions to test Outcomes.**

**1. Performance analysis.**

**SEMESTER IV**

**CORE COURSE**

**Course Code: MAMUS04DSC15- DISSERTATION/PROJECT**

<b>Credit</b>			<b>Teaching Hours</b>			<b>Assessment</b>		
L/T	P/I	Total	L/T	P/I	Total	CE	ESE	Total
4		4	5/1		6	40	60	100

Lecture/Tutorials, P/I=Practical/Internship, CE =Continuous Evaluation, ESE = End Semester Evaluation

**COURSE DESCRIPTION**

*This course envisages preparation of a dissertation on a selected topic.*

**COURSE OBJECTIVES**

7. To develop research aptitude.
8. To understand research methodology.
9. To encourage critical and analytical thinking

**COURSE OUTCOMES**

**Course Learning Outcomes: At the end of the Course, the Student will be able to -**

<b>C01</b>	Prepare research articles
<b>C02</b>	Plan research projects.

**Module 1**

Dissertation of minimum 50 to 70 pages to be prepared under a supervising teacher.

Suggested readings specific to the module.

Books, Journals, Articles related to the selected topic

**Core Compulsory Readings** (Books, Journals, E-sources Websites/ weblinks)

**Core Suggested Readings** (Books, Journals, E-sources Websites/ weblinks)

**TEACHING LEARNING STRATEGIES:** Learning of research methods, assignments, collection of data from Library, Interviews

**MODE OF TRANSACTION:** Reading, discussions, Interviews, listening

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#### **ASSESSMENT RUBRICS**

#### **Marks**

<b>End Semester Evaluation</b>	<b>60</b>
<b>Continuous Evaluation</b>	<b>40</b>

### **ELECTIVE COURSES SEMESTER I**

#### **ELECTIVE COURSE (DSE)**

**Course Code: MAMUS01DSE01-COMPOSITIONS OF KERALA COMPOSERS  
(PRACTICAL)**

<b>Credit</b>			<b>Teaching Hours</b>			<b>Assessment</b>		
L/T	P/I	Total	L/T	P/I	Total	CE	ESE	Total
3		3	4/1		5	40	60	100

Lecture/Tutorials, P/I=Practical/Internship, CE =Continuous Evaluation, ESE = End Semester Evaluation

## COURSE DESCRIPTION

*This course is of single module consisting of Compositions of Kerala Composers.*

## COURSE OBJECTIVES

1. To have proficiency in singing Malayalam Compositions.
2. Comparative analysis of Malayalam compositions.
3. To augment concerts repertoire.

## COURSE OUTCOMES

**Course Learning Outcomes: At the end of the Course, the Student will be able to –**

<b>C01</b>	Explain contribution of composers from Kerala
<b>C02</b>	Compare the compositions in Malayalam with compositions in other languages
<b>C03</b>	Develop concert repertoire.

### Module 1

#### Compositions of Malayalam composers (6 Nos):

- a. K C Kesavapillai
- b. Kuttikunji thankachi
- c. Irayimman Thampi
- d. Mahakavi Kuttamath
- e. Keerikkad Gopala Pilla
- f. Puthukkode Krishna Murthy
- g. C S Krishna Iyer
- h. M D Ramanathan
- i. Kunjan Nambiar
- j. Lalithadasar

## TEACHING LEARNING STRATEGIES

One to one vocal training, Notating compositions, Group rendering, Listening sessions,  
Attending performances

## MODE OF TRANSACTION

- Vocal Classes, Black Board, Smart Class Room

## ASSESSMENT RUBRICS

### Marks

<b>End Semester Evaluation</b>	<b>60</b>
<b>Continuous Evaluation</b>	<b>40</b>

## Sample Questions to test Outcomes.

### 1. Performance analysis.

## SEMESTER I

### ELECTIVE COURSE (DSE)

Course Code: MAMUS01DSE02- JAYA DEVA'S ASHTAPADI (PRACTICAL)

Credit			Teaching Hours			Assessment		
L/T	P/I	Total	L/T	P/I	Total	CE	ESE	Total
3		3	4/1		5	40	60	100

Lecture/Tutorials, P/I=Practical/Internship, CE =Continuous Evaluation, ESE = End Semester Evaluation

### COURSE DESCRIPTION

*This course has a single module consisting of Ashtapadis of Jayadeva.*

### COURSE OBJECTIVES

1. To have proficiency in singing Ashtapadis of Jayadeva.
2. To analyze the peculiarities of Ashtapadi.
3. To augment concert repertoire.

### COURSE OUTCOMES

**Course Learning Outcomes: At the end of the Course, the Student will be able to –**

<b>C01</b>	Explain contribution of Jayadeva.
<b>C02</b>	Explain the peculiarities of Ashtapadi.
<b>C03</b>	Develop concert repertoire.

**Module 1**

- **Ashtapadis of Jayadeva (6 Nos):**

**TEACHING LEARNING STRATEGIES**

One to one vocal training, Notating compositions, Group rendering, Listening sessions, Attending performances

**MODE OF TRANSACTION:** Vocal Classes, Black Board, Smart Class Room

**ASSESSMENT RUBRICS****Marks**

<b>End Semester Evaluation</b>	<b>60</b>
<b>Continuous Evaluation</b>	<b>40</b>

**Sample Questions to test Outcomes.**

1. **Performance analysis.**

**SEMESTER II****ELECTIVE COURSE (DSE)**

**Course Code: MAMUS02DSE03-UTSAVA SAMPRADAYA KRITHIS AND DIVYANAMA KRITHIS OF THYAGARAJA(PRACTICAL)**

<b>Credit</b>			<b>Teaching Hours</b>			<b>Assessment</b>		
L/T	P/I	Total	L/T	P/I	Total	CE	ESE	Total
3		3	3/1		4	40	60	100

Lecture/Tutorials, P/I=Practical/Internship, CE =Continuous Evaluation, ESE = End Semester Evaluation

**COURSE DESCRIPTION**

*This course is divided into two modules which include Utsava Sampradaya kritis and Divyanama kritis of Thyagaraja.*

### COURSE OBJECTIVES

1. To have proficiency in singing Divyanama kritis and Utsavasampradaya kritis of Thyagaraja.
2. To acquire proficiency in singing simple keerthanas.
3. To augment concerts repertoire.
4. To familiarize with selected ragas of Carnatic Music.

### COURSE OUTCOMES

**Course Learning Outcomes: At the end of the Course, the Student will be able to –**

<b>C01</b>	Demonstrate Divyanama Krithis & Utsava Sampradaya Krithis.
<b>C02</b>	Practice simple compositions.
<b>C03</b>	Develop performance skills.
<b>C04</b>	Design concert repertoire.

#### Module 1

Utsava sampradaya Krithis of Thyagaraja (3 nos)

#### Module-2

Divyanama Krithis of Thyagaraja (3 nos)

### TEACHING LEARNING STRATEGIES

One to one vocal training, Notating compositions, Group rendering, Listening sessions, Attending performances

**MODE OF TRANSACTION:** Vocal Classes, Black Board, Smart Class Room

### ASSESSMENT RUBRICS

	Marks
<b>End Semester Evaluation</b>	<b>60</b>
<b>Continuous Evaluation</b>	<b>40</b>

**Sample Questions to test Outcomes.**

- 1. Performance analysis.**

**SEMESTER II**  
**ELECTIVE COURSE (DSE)**

**Course Code: MAMUS02DSE04-BHAJANS & PADAMS OF MAHARAJA SREE  
SWATHI THIRUNAL(PRACTICAL)**

Credit			Teaching Hours			Assessment		
L/T	P/I	Total	L/T	P/I	Total	CE	ESE	Total
3		3	3/1		4	40	60	100

Lecture/Tutorials, P/I=Practical/Internship, CE =Continuous Evaluation, ESE = End Semester Evaluation

**COURSE DESCRIPTION**

*This course, which is in two modules, focuses on Bhajans and Padams of Maharaja Sree Swathithirunal*

**COURSE OBJECTIVES**

1. To have proficiency in singing Bhajans and Padams of Maharaja Sree Swathithirunal.
2. To acquire proficiency in singing simple compositions.
3. To augment concerts repertoire.
4. To familiarize with selected ragas of Carnatic Music.

**COURSE OUTCOMES**

**Course Learning Outcomes: At the end of the Course, the Student will be able to –**

<b>C01</b>	Demonstrate Bhajans and Padams of Maharaja Sree Swathithirunal.
<b>C02</b>	Practice simple compositions.
<b>C03</b>	Develop performance skills.
<b>C04</b>	Design concert repertoire.

**Module 1**

Swathithirunal Bhajans (3 nos)

**Module-2**

Swathithirunal Padams (3 nos)

**TEACHING LEARNING STRATEGIES**

One to one vocal training, Notating compositions, Group rendering, Listening sessions,  
Attending performances

**MODE OF TRANSACTION:** Vocal Classes, Black Board, Smart Class Room

**ASSESSMENT RUBRICS****Marks**

<b>End Semester Evaluation</b>	<b>60</b>
<b>Continuous Evaluation</b>	<b>40</b>

**Sample Questions to test Outcomes.**

**1. Performance analysis****SEMESTER II****ELECTIVE COURSE (DSE)**

**Course Code: MAMUS02DSE05- THARANGAM (PRACTICAL)**

<b>Credit</b>			<b>Teaching Hours</b>			<b>Assessment</b>		
L/T	P/I	Total	L/T	P/I	Total	CE	ESE	Total
3		3	3/1		4	40	60	100

Lecture/Tutorials, P/I=Practical/Internship, CE =Continuous Evaluation, ESE = End Semester Evaluation

**COURSE DESCRIPTION**

*This course is in a single module consisting of Tharangams of Narayana Thirtha.*

**COURSE OBJECTIVES**

1. To have proficiency in singing Tharangams.



- |   |
|---|
| <ol style="list-style-type: none"> <li>2. To familiarize simple compositions.</li> <li>3. To augment concert repertoire.</li> <li>4. To familiarize with selected ragas of Carnatic Music.</li> </ol> |
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## COURSE OUTCOMES

**Course Learning Outcomes: At the end of the Course, the Student will be able to –**

<b>C01</b>	Demonstrate Tharangams of Narayanathirtha.
<b>C02</b>	Practice simple compositions
<b>C03</b>	Develop performance skills
<b>C04</b>	Design concert repertoire.

## Module 1

Tharangams (6 nos)

## TEACHING LEARNING STRATEGIES

One to one vocal training, Notating compositions, Group rendering, Listening sessions, Attending performances

**MODE OF TRANSACTION:** Vocal Classes, Black Board, Smart Class Room

## ASSESSMENT RUBRICS

	<b>Marks</b>
<b>End Semester Evaluation</b>	<b>60</b>
<b>Continuous Evaluation</b>	<b>40</b>

**Sample Questions to test Outcomes.**

- 1. Performance analysis.**

## SEMESTER II

### ELECTIVE COURSE (DSE)

**Course Code: MAMUS02DSE06-JAVALI&TILLANA (PRACTICAL)**

Credit			Teaching Hours			Assessment		
L/T	P/I	Total	L/T	P/I	Total	CE	ESE	Total
3		3	3/1		4	40	60	100

Lecture/Tutorials, P/I=Practical/Internship, CE =Continuous Evaluation, ESE = End Semester Evaluation

### COURSE DESCRIPTION

*This course is divided into two modules , one consisting Javalis and the other Tillanas.*

### COURSE OBJECTIVES

1. To have proficiency in singing Javali and Tillana.
2. To augment concerts repertoire.
3. To familiarize with musical forms common to dance and music.

### COURSE OUTCOMES

**Course Learning Outcomes: At the end of the Course, the Student will be able to –**

<b>C01</b>	Demonstrate Tillanas and Javalis.
<b>C02</b>	Illustrate dance compositions.
<b>C03</b>	Develop performance skills.
<b>C04</b>	Design concert repertoire.

#### Module 1

Javali (3 Nos)

#### Module 2

Thillana (3 Nos)

### TEACHING LEARNING STRATEGIES

One to one vocal training, Notating compositions, Group rendering, Listening sessions, Attending performances

**MODE OF TRANSACTION:** Vocal Classes, Black Board, Smart Class Room

### ASSESSMENT RUBRICS

**Marks**

<b>End Semester Evaluation</b>	<b>60</b>
<b>Continuous Evaluation</b>	<b>40</b>

**Sample Questions to test Outcomes.**

**1. Performance analysis**

**SEMESTER III**

**ELECTIVE COURSE (DSE)**

**Course Code: MAMUS03DSE07-COMPOSITIONS OF TAMIL COMPOSERS  
(PRACTICAL)**

<b>Credit</b>			<b>Teaching Hours</b>			<b>Assessment</b>		
L/T	P/I	Total	L/T	P/I	Total	CE	ESE	Total
3		3	3/1		4	40	60	100

Lecture/Tutorials, P/I=Practical/Internship, CE =Continuous Evaluation, ESE = End Semester Evaluation

**COURSE DESCRIPTION**

*This course consists of one module comprising of compositions of Tamil Composers.*

**COURSE OBJECTIVES**

1. To have proficiency in singing Tamil compositions.
2. To analyze the peculiarities of Tamil compositions.
3. To augment concerts repertoire.

**COURSE OUTCOMES**

**Course Learning Outcomes: At the end of the Course, the Student will be able to –**

<b>C01</b>	Demonstrate compositions of Tamil Composers.
<b>C02</b>	Compare Tamil compositions with compositions in other languages.
<b>C03</b>	Develop performance skills.
<b>C04</b>	Design concert repertoire.

**Module 1**

**Compositions of Tamil composers (6 Nos):**

- Compositions of Andal, Gopala Krishna bhārathi, Arunachala kavirayar, Subrahmanya Bharati, Papanasam Sivan, Neelakanta sivan, Muthuthandavar, Periyasvami Thooran, Andal, Ambujam Krishna

### TEACHING LEARNING STRATEGIES

One to one vocal training, Notating compositions, Group rendering, Listening sessions, Attending performances

**MODE OF TRANSACTION:** Vocal Classes, Black Board, Smart Class Room

### ASSESSMENT RUBRICS

#### Marks

<b>End Semester Evaluation</b>	<b>60</b>
<b>Continuous Evaluation</b>	<b>40</b>

**Sample Questions to test Outcomes.**

#### 1. Performance analysis.

### SEMESTER III

#### ELECTIVE COURSE (DSE)

**Course Code: MAMUS03DSE08-COMPOSITIONS OF KANNADA COMPOSERS (PRACTICAL)**

Credit			Teaching Hours			Assessment		
L/T	P/I	Total	L/T	P/I	Total	CE	ESE	Total
3		3	3/1		4	40	60	100

Lecture/Tutorials, P/I=Practical/Internship, CE =Continuous Evaluation, ESE = End Semester Evaluation

### COURSE DESCRIPTION

*This course consists of one module comprising of compositions of Kannada Composers.*

### COURSE OBJECTIVES

1. To have proficiency in singing Devarnamas.
2. To analyze the peculiarities of Kannada compositions.
3. To augment concerts repertoire.

## COURSE OUTCOMES

**Course Learning Outcomes: At the end of the Course, the Student will be able to –**

<b>C01</b>	Demonstrate compositions of Kannada Composers.
<b>C02</b>	Compare Kannada compositions with compositions in other languages.
<b>C03</b>	Develop performance skills.
<b>C04</b>	Design concert repertoire.

### Module 1

**Compositions of Kannada composers (6 Nos):**

- Compositions of Hari Dasas

### TEACHING LEARNING STRATEGIES

One to one vocal training, Notating compositions, Group rendering, Listening sessions, Attending performances

### MODE OF TRANSACTION

- Vocal Classes, Black Board, Smart Class Room

### ASSESSMENT RUBRICS

	<b>Marks</b>
<b>End Semester Evaluation</b>	<b>60</b>
<b>Continuous Evaluation</b>	<b>40</b>

**Sample Questions to test Outcomes.**

#### 1. Performance analysis.

**SEMESTER IV****ELECTIVE COURSE (DSE)****Course Code: MAMUS04DSE09- MUSIC CONCERT (PRACTICAL)**

Credit			Teaching Hours			Assessment		
L/T	P/I	Total	L/T	P/I	Total	CE	ESE	Total
3		3	3/1		4	40	60	100

Lecture/Tutorials, P/I=Practical/Internship, CE =Continuous Evaluation, ESE = End Semester Evaluation

**COURSE DESCRIPTION**

*This course consists of one module consisting of presentation of Vocal Music concert.*

**COURSE OBJECTIVES**

1. To have proficiency in presenting compositions.
2. To have proficiency in improvisational music.
3. To have knowledge of concert planning and presentation.

**COURSE OUTCOMES**

**Course Learning Outcomes: At the end of the Course, the Student will be able to –**

<b>C01</b>	Illustrate various types of compositions.
<b>C02</b>	Demonstrate improvisational skills
<b>C03</b>	Create Raga, Niraval and Swaraprasthara
<b>C04</b>	Design music concert.

**Module-1**

A Vocal Concert, with Violin and Mridangam accompaniment of 45 minutes duration. The items chosen for the concert must be from the prescribed syllabus for practical papers.

The following shall be the pattern of the concert:

- (a) A Tana Varna in 2 kalas, with Tisram.
- (b) One or two compositions in any Prati madhyama, Sudha madhyama Ragas of Janaka or Janya Variety (with brief Ragalapana, Kalpana Swaram).

- (c) Main item of the concert comprising of Alapana, Niraval and Kalpana swaram.
- (d) Other items representing the different Musical forms like Padam, Javali, Thillana, Bhajan etc.
- (e) Ragamalika Slokam (at least in 3 Ragas).
- (f) Mangalam.

### TEACHING LEARNING STRATEGIES

One to one vocal training, Notating compositions, Group rendering, Listening sessions, Attending performances

### MODE OF TRANSACTION

- Vocal Classes, Performance practice, Smart Class Room

### ASSESSMENT RUBRICS

#### Marks

<b>End Semester Evaluation</b>	<b>60</b>
<b>Continuous Evaluation</b>	<b>40</b>

Sample Questions to test Outcomes.

#### 1. Performance analysis.

### SEMESTER IV

#### ELECTIVE COURSE (DSE)

Course Code: MAMUS04DSE10- RECORD & VIVA VOCE

Credit			Teaching Hours			Assessment		
L/T	P/I	Total	L/T	P/I	Total	CE	ESE	Total
3		3	3/1		4	40	60	100

Lecture/Tutorials, P/I=Practical/Internship, CE =Continuous Evaluation, ESE = End Semester Evaluation

### COURSE DESCRIPTION

*This course includes writing in notation the compositions learned.*

### COURSE OBJECTIVES

1. To preserve the songs in writing.
2. To improve the notating skills.

### COURSE OUTCOMES

**Course Learning Outcomes: At the end of the Course, the Student will be able to -**

<b>C01</b>	Express songs learned in solfa notations
<b>C02</b>	Develop skills for writing notations of compositions

#### Module 1

Candidate to submit the record at the end of fourth semester. The record shall contain notations of minimum 25 compositions learned during the entire course period.

#### Module 2

Comprehensive Viva-voce based on the entire course content.

Suggested readings specific to the module.

Books, Journals, Articles related to the selected topic

**Core Compulsory Readings** (Books, Journals, E-sources Websites/ weblinks)

**Core Suggested Readings** (Books, Journals, E-sources Websites/ weblinks)

- **TEACHING LEARNING STRATEGIES:** Assignments, Group discussions, writing notation, Continuous evaluation, Viva Voce

#### MODE OF TRANSACTION

- Black board, practice writing notation and identifying various notes.

#### ASSESSMENT RUBRICS

**Marks**



<b>End Semester Evaluation</b>	<b>60</b>
<b>Continuous Evaluation</b>	<b>40</b>

**SEMESTER II**  
**MULTIDISCIPLINARY ELECTIVE COURSE (MDC)**

**Course Code: MAMUS02MDC01-GITHAS & SWARAJATHI (PRACTICAL)**

<b>Credit</b>			<b>Teaching Hours</b>			<b>Assessment</b>		
L/T	P/I	Total	L/T	P/I	Total	CE	ESE	Total
2		2	2		2	40	60	100

Lecture/Tutorials, P/I=Practical/Internship, CE =Continuous Evaluation, ESE = End Semester Evaluation

**COURSE DESCRIPTION**

*This course consists of two modules comprising of simple Githas and Swarajathi.*

**COURSE OBJECTIVES**

1. To generate aptitude towards classical music.
2. To understand the basic compositions of Carnatic music
3. To develop sense of rhythm and melody

**COURSE OUTCOMES**

**Course Learning Outcomes: At the end of the Course, the Student will be able to –**

<b>C01</b>	Demonstrate simple compositions
<b>C02</b>	Practice simple compositions
<b>C03</b>	Develop singing skills
<b>C04</b>	Relate with Melody & Rhythm
<b>C05</b>	Distinguish between Dhathu(music) and Mathu(lyric)

**Module 1**

**Simple Githas (3 Nos)**

**Module 2****Swarajathi (1 Nos)****TEACHING LEARNING STRATEGIES**

One to one vocal training, Notating compositions, Group rendering, Listening sessions,  
Attending performances

**MODE OF TRANSACTION**

- Vocal classes, Black Board, Smart Class Room.

**ASSESSMENT RUBRICS****Marks**

<b>End Semester Evaluation</b>	<b>60</b>
<b>Continuous Evaluation</b>	<b>40</b>

**Sample Questions to test Outcomes.****1. Performance analysis.****SEMESTER II****ABILITY ENHANCEMENT COURSE (AEC)**

**Course Code: MAMUS02AEC01-NOTTUSWARAS OF MUTHUSWAMY  
DEEKSHITHAR (PRACTICAL)**

<b>Credit</b>			<b>Teaching Hours</b>			<b>Assessment</b>		
L/T	P/I	Total	L/T	P/I	Total	CE	ESE	Total
2		2	2		2	40	60	100

Lecture/Tutorials, P/I=Practical/Internship, CE =Continuous Evaluation, ESE = End Semester Evaluation

**COURSE DESCRIPTION**

*This course consists of one module comprising of Nottuswaras of Muthuswamy Deekshithar.*

**COURSE OBJECTIVES**

1. To generate aptitude towards classical music.
2. To have the ability to understand the Dhathu, Mathu relation.
3. To sing simple compositions.

**COURSE OUTCOMES**

**Course Learning Outcomes: At the end of the Course, the Student will be able to –**

<b>C01</b>	Relate with Melody & Rhythm
<b>C02</b>	Practice simple compositions
<b>C03</b>	Develop singing skills
<b>C04</b>	Relate Dhathu(music) and Mathu(lyric)

### Module 1

Nottuswaras of Muthuswamy Deekshithar (4 Nos)

### TEACHING LEARNING STRATEGIES

One to one vocal training, Notating compositions, Group rendering, Listening sessions, Attending performances

### MODE OF TRANSACTION

- Vocal classes, Black Board, Smart Class Room.

### ASSESSMENT RUBRICS

#### Marks

<b>End Semester Evaluation</b>	<b>60</b>
<b>Continuous Evaluation</b>	<b>40</b>

Sample Questions to test Outcomes.

#### 1. Performance analysis.

### SEMESTER III

#### MULTIDISCIPLINARY ELECTIVE COURSE (MDC)

**Course Code: MAMUS03MDC02- PATRIOTIC COMPOSITIONS (PRACTICAL)**

Credit			Teaching Hours			Assessment		
L/T	P/I	Total	L/T	P/I	Total	CE	ESE	Total
4		4	4		4	40	60	100

Lecture/Tutorials, P/I=Practical/Internship, CE =Continuous Evaluation, ESE = End Semester Evaluation

### COURSE DESCRIPTION

This course consists of one module comprising of patriotic compositions by various composers.

### COURSE OBJECTIVES

- |   |
|---|
| <ol style="list-style-type: none"> <li>1. To generate aptitude towards classical music.</li> <li>2. To have the ability to sing patriotic compositions.</li> <li>3. To inculcate sense of nationalism.</li> </ol> |
|---|

## COURSE OUTCOMES

**Course Learning Outcomes: At the end of the Course, the Student will be able to –**

<b>C01</b>	Demonstrate patriotic compositions
<b>C02</b>	Practice simple compositions
<b>C03</b>	Develop singing skills
<b>C04</b>	Relate with Melody & Rhythm

### Module 1

Patriotic compositions by Subrahmanya Bharati, K C Kesava Pillai, Mayuram Viswanatha Sastry and others (4 Nos)

## TEACHING LEARNING STRATEGIES

One to one vocal training, Notating compositions, Group rendering, Listening sessions, Attending performances

## MODE OF TRANSACTION

- Vocal classes, Black Board, Smart Class Room.

## ASSESSMENT RUBRICS

**Marks**

<b>End Semester Evaluation</b>	<b>60</b>
<b>Continuous Evaluation</b>	<b>40</b>

**Sample Questions to test Outcomes.**

**1. Performance analysis.**

## SEMESTER III

### SKILL ENHANCEMENT COURSE (SEC)

**Course Code: MAMUS03SEC01- SIMPLE COMPOSITIONS OF THYAGARAJA (PRACTICAL)**

Credit			Teaching Hours			Assessment		
L/T	P/I	Total	L/T	P/I	Total	CE	ESE	Total

2		2	2		2	40	60	100
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Lecture/Tutorials, P/I=Practical/Internship, CE =Continuous Evaluation, ESE = End Semester Evaluation

### COURSE DESCRIPTION

*This course consists of one module comprising of compositions from Utsavasampradaya Kritis, Divyanama kritis and similar compositions of Thyagaraja.*

### COURSE OBJECTIVES

1. To have proficiency in singing compositions from Utsavasampradaya Kritis, Divyanama Kritis and similar compositions of Thyagaraja.
2. To analyze the peculiarities of such compositions.
3. To augment concerts repertoire.

### COURSE OUTCOMES

**Course Learning Outcomes: At the end of the Course, the Student will be able to –**

<b>C01</b>	Demonstrate simple compositions of Thyagaraja.
<b>C02</b>	Practice simple compositions.
<b>C03</b>	Develop singing skills.
<b>C04</b>	Relate with Melody & Rhythm.

### Module 1

Simple compositions from Utsavasampradaya Kritis, Divyanama Kritis and similar compositions of Thyagaraja (4 nos)

Suggested readings specific to the module.

DAKSHINENDIAN SANGEETHAM [Malayalam] , Part –II By A . K . Ravindranath,  
Published by the State Institute of Languages, Kerala, Thiruvananthapuram – 3 [2014]

**Core Compulsory Readings** (Books, Journals, E-sources Websites/ weblinks)

SOUTH INDIAN MUSIC BOOK – I, BOOK – II, BOOK –III, BOOK - IV, BOOK – V,  
BOOK –VI, Prof . P. SAMBAMOORTHY, B.A.,B.L .,MUSICOLOGIST,THE INDIAN  
MUSIC PUBLISHING HOUSE, New 23A,Sripuram First Street, Royapettah,Chennai-600  
014.

**Core Suggested Readings** (Books, Journals, E-sources Websites/ weblinks)

Sangeethapriya.org

**TEACHING LEARNING STRATEGIES**

One to one vocal training, Notating compositions, Group rendering, Listening sessions, Attending performances

**MODE OF TRANSACTION**

- Vocal classes, Black Board, Smart Class Room.

**ASSESSMENT RUBRICS****Marks**

<b>End Semester Evaluation</b>	<b>60</b>
<b>Continuous Evaluation</b>	<b>40</b>

Sample Questions to test Outcomes.

1. Performance analysis of compositions and rendering ragas.

**SEMESTER III****VALUE ADDED COURSE (VAC)**

**Course Code: MAMUS03VAC01-REVIVAL OF TRADITIONAL BHAJANA SAMPRADAYA IN KERALA (PRACTICAL)**

<b>Credit</b>			<b>Teaching Hours</b>			<b>Assessment</b>		
L/T	P/I	Total	L/T	P/I	Total	CE	ESE	Total
2		2	2		2	40	60	100

Lecture/Tutorials, P/I=Practical/Internship, CE =Continuous Evaluation, ESE = End Semester Evaluation

**COURSE DESCRIPTION**

Bhajana is a type of concert. It's congregational singing where songs of devotional nature are sung by vocalists with the accompaniment of traditional instruments such as Veena, Mridangam, Kanchira, Jalara etc. This is performance oriented (Practical) course wherein the participants will be trained in singing songs in Bhajana style.

**COURSE OBJECTIVES**

1. This course aims at making the Bhajana tradition familiar to the current generation and through that its propagation.
2. to create a Bhajana group
3. to equip participants to form their own Bhajana groups.

## COURSE OUTCOMES

Course Learning Outcomes: At the end of the Course, the Student will be able to –

<b>C01</b>	Render compositions in Bhajana tradition.
<b>C02</b>	Align with congregational singing method.
<b>C03</b>	Develop singing skills.
<b>C04</b>	Form Bhajana groups.
<b>C05</b>	Vocation as Bhajana performers in various functions and festivals.

Module 1

Bhajans in Malayalam (2 Nos)

Module 2

Bhajans in other languages (2 Nos)

Module 3

History of Bhajana tradition

### Reference:

1. HISTORY OF INDIAN MUSIC, Prof. P. SAMBAMOORTHY, B.A.,B.L.,MUSICOLOGIST,THE INDIAN PUBLISHING HOUSE,New 23A,Sripuram First Street, Royapettah,Chennai-600 014. [2005]
2. DAKSHINENDIAN SANGEETHAM [Malayalam] , Part -I & Part -II, By A . K . Ravindranath, Published by The State Institute of Languages, Kerala, Thiruvananthapuram - 3 [2009]
3. A HISTORICAL STUDY OF INDIAN MUSIC, Swami Prajnananda, Munshiram Manoharlal Publishers Pvt.Ltd. Post Box No 5715, 54 Rani Jhansi Road, New Delhi 110055 [2002]
4. MUSIC THROUGH THE AGES, Premlatha V., Sundeep Prakashan, Delhi[1985]
5. HISTORY OF SOUTH INDIAN MUSIC, Rangaramanuja Ayyangar, Self Published, Madras[1972]
6. AN ANTHOLOGY ON ASPECTS OF INDIAN CULTURE, Dr. V. Raghavan, Dr. V. Raghavan Centre for Performing Arts, 2002
7. SANGEETA NIGHANDU, V T Sunil, DC Books, 2012
8. HINDU SPEAKS ON MUSIC, Kasturi & Sons Ltd
9. BHAJANA TRADITION IN SOUTH INDIA, Kuppuswamy , Gowri, Hariharan, M, Sangeeth Natak Akademi, New Delhi, 1982

**TEACHING LEARNING STRATEGIES**

One to one vocal training, Group rendering, Listening sessions, Attending performances

**MODE OF TRANSACTION**

- Vocal classes, Black Board, Smart Class Room.

**ASSESSMENT RUBRICS****Marks**

<b>End Semester Evaluation</b>	<b>60</b>
<b>Continuous Evaluation</b>	<b>40</b>

**Sample Questions to test Outcomes.**

**1. Performance analysis.****SEMESTER IV****SKILL ENHANCEMENT COURSE (SEC)**

**Course Code: MAMUS04SEC02- OPERA COMPOSITIONS & SEMI CLASSICAL COMPOSITIONS (PRACTICAL)**

<b>Credit</b>			<b>Teaching Hours</b>			<b>Assessment</b>		
L/T	P/I	Total	L/T	P/I	Total	CE	ESE	Total
2		2	2		2	40	60	100

Lecture/Tutorials, P/I=Practical/Internship, CE =Continuous Evaluation, ESE = End Semester Evaluation

**COURSE DESCRIPTION**

*This course consists of two modules. First one includes songs from operas and semi classical compositions are included the other module.*

**COURSE OBJECTIVES**



- |  |
|--|
| <ol style="list-style-type: none"> <li>1. To generate aptitude towards classical music.</li> <li>2. To have the ability to sing simple compositions.</li> <li>3. To inculcate sense of Melody and Rhythm.</li> </ol> |
|--|

## COURSE OUTCOMES

**Course Learning Outcomes: At the end of the Course, the Student will be able to –**

<b>C01</b>	Relate with Melody & Rhythm
<b>C02</b>	Practice simple compositions
<b>C03</b>	Develop singing skills
<b>C04</b>	Relate Dhathu(music) and Mathu(lyric)

### Module 1

Compositions of Jayadeva, Annamacharya, Purandara Dasa, Kanaka Dasa, Narayana Thirtha, Sadasiva Brahmendra. (2 Nos)

### Module 2

Compositions from Operas Nowkacharitam, Prahlada Bhakti Vijayam (2 Nos)

## TEACHING LEARNING STRATEGIES

One to one vocal training, Notating compositions, Group rendering, Listening sessions, Attending performances

## MODE OF TRANSACTION

- **Vocal Classes, Black Board, Smart Class Room.**

## ASSESSMENT RUBRICS

### Marks

<b>End Semester Evaluation</b>	<b>60</b>
<b>Continuous Evaluation</b>	<b>40</b>

**Sample Questions to test Outcomes.**

- 1. Performance analysis.**