



**UNIVERSITY OF CALICUT**

**Abstract**

General and Academic IV- Faculty of Fine Arts- Modified Scheme and Syllabus of BA Music Honours Programme in tune with CUFYUGP Regulations 2024 - with effect from 2024 Admission onwards -approved exercising the powers conferred under Clause 10(13) of Calicut University act 1975 -Implemented -Orders Issued.

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**G & A - IV - B**

U.O.No. 14108/2024/Admn

Dated, Calicut University.P.O, 13.09.2024

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*Read:-*1. U.O.No. 10264/2024/Admn dated 28.06.2024

2. Minutes of the online meeting of the Board of Studies in Music (SB) held on 15.08.2024 (Item No.4)

3. Remarks of the Dean, Faculty of Fine Arts dated 10.09.2024

4. Orders of the Vice Chancellor in the file of even No dated. 11.09.2024.

**ORDER**

1. The scheme and syllabus of BA Music Honours programme in tune with CUFYUGP Regulations 2024 has been implemented with effect from 2024 Admission onwards, vide paper read (1) above.
2. The meeting of the Board of Studies in Music (SB), vide paper read (2) above, resolved to approve the modified scheme and syllabus of BA Music Honours programme, in tune with the CUFYUGP regulations 2024, w.e.f 2024 Admission onwards
3. The Dean, Faculty of Fine Arts, vide paper read (3) above, approved the item No. 4 of the minutes of the meeting of the Board of Studies in Music (SB) held on 15.08.2024
4. Under these circumstances, considering the urgency, the Vice Chancellor has approved the item no.4 of the minutes of the meeting of the Board of Studies in Music (SB) held on 15.08.2024 and accorded sanction to implement the modified scheme and syllabus of BA Music Honours programme in tune with CUFYUGP Regulations 2024, w.e.f 2024 Admission onwards, exercising the powers conferred under Clause 10(13) of Calicut University act 1975.
5. The modified scheme and syllabus of BA Music Honours programme in tune with CUFYUGP Regulations 2024, is therefore implemented with effect from 2024 Admission onwards.
6. Orders are issued accordingly. (Syllabus appended) .

Arsad M

Deputy Registrar

To

1.The Principals of all Affiliated Colleges.

2.The Deputy Registrar,CDOE

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**UNIVERSITY OF CALICUT**

**B.A. MUSIC HONOURS**

**(MAJOR, MINOR AND GENERAL FOUNDATION COURSES)**

**SYLLABUS & MODEL QUESTION PAPERS**

**w.e.f. 2024 admission onwards**

**(CUFYUGP Regulations 2024)**

**B.A. MUSIC HONOURS**  
**(MAJOR, MINOR AND GENERAL FOUNDATION COURSES)**

**SYLLABUS**

**BOARD OF STUDIES IN MUSIC (SINGLE BOARD)**

**UNDER FACULTY OF FINE ARTS**

## PROGRAMME OUTCOMES (PO):

At the end of the graduate programme at Calicut University, a student would:

PO1	Knowledge Acquisition: Demonstrate a profound understanding of knowledge trends and their impact on the chosen discipline of study.
PO2	Communication, Collaboration, Inclusiveness, and Leadership: Become a team player who drives positive change through effective communication, collaborative acumen, transformative leadership, and a dedication to inclusivity.
PO3	Professional Skills: Demonstrate professional skills to navigate diverse career paths with confidence and adaptability.
PO4	Digital Intelligence: Demonstrate proficiency in varied digital and technological tools to understand and interact with the digital world, thus effectively processing complex information.
PO5	Scientific Awareness and Critical Thinking: Emerge as an innovative problem-solver and impactful mediator, applying scientific understanding and critical thinking to address challenges and advance sustainable solutions.
PO6	Human Values, Professional Ethics, and Societal and Environmental Responsibility: Become a responsible leader, characterized by an unwavering commitment to human values, ethical conduct, and a fervent dedication to the well-being of society and the environment.
PO7	Research, Innovation, and Entrepreneurship: Emerge as a researcher and entrepreneurial leader, forging collaborative partnerships with industry, academia, and communities to contribute enduring solutions for local, regional, and global development.

## PROGRAMME SPECIFIC OUTCOMES (PSO):

At the end of the B.A. MUSIC HONOURS programme at Calicut University, a student would:

PSO 1	Learn the basic musical concepts of Classical Music through practical training.
PSO 2	Impart training to develop the required skills for being a musician through understanding and analysis
PSO 3	Understand the basic concepts and Phenomena of Musical History.
PSO 4	Develop and explore Music in its application level and to enhance advanced skills in music required for a career in music
PSO 5	Appreciate and analyse the different styles of singing of renowned musicians and the different musical compositions of legendary composers.

PSO 6	Explore more possibilities in Musical Research
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## DESCRIPTION ABOUT THE CREDIT STRUCTURE OF BAMUSIC HONOURS PROGRAMME

**Definition of the Credit hour for BA MUSIC HONOURS Programme -**

**1 Credit hour in coaching per week =**

**1 Lecture hour for Theory/ coaching Practical Lessons**

### MINIMUM CREDIT REQUIREMENTS OF THE DIFFERENT PATHWAYS IN THE THREE-YEAR PROGRAMME IN CUFYUGP

Sl. No.	Academic Pathway	Major	Minor/ Other Disciplines	Foundation Courses AEC: 4 MDC: 3 SEC: 3 VAC: 3	Intern-ship	Total Credits	Example
		Each course has 4 credits		Each course has 3 credits			
1	Single Major (A)	68 (17 courses)	24 (6 courses)	39 (13 courses)	2	133	Major: Music + six courses in different disciplines in different combinations
2	Major (A) with Multiple Disciplines (B, C)	68 (17 courses)	12 + 12 (3 + 3 = 6 courses)	39 (13 courses)	2	133	Major: Music + Mathematics and Chemistry
3	Major (A) with Minor (B)	68 (17 courses)	24 (6 courses)	39 (13 courses)	2	133	Major: Music Minor: Malayalam
Exit with UG Degree / Proceed to Fourth Year with 133 Credits							

## B.A. MUSIC HONOURS PROGRAMME

## COURSE STRUCTURE FOR PATHWAYS 1 – 4

1. Single Major

2. Major with Multiple Disciplines

3. Major with Minor

Semester	Course Code	Course Title	Total Hours	Hours/ Week	Credits	Marks		
						Internal	External	Total
1	MUS1CJ 101/ MUS1MN100	Core Course 1 in Major – Abhyasa Ganam – 1 (Practical)	60	4	4	30	70	100
		Minor Course 1	60/75	4/5	4	30	70	100
		Minor Course 2	60/75	4/5	4	30	70	100
	ENG1FA 101(1B)	Ability Enhancement Course 1– English	60	4	3	25	50	75
		Ability Enhancement Course 2 – Additional Language	45	3	3	25	50	75
		Multi-Disciplinary Course 1 – Other than Major	45	3	3	25	50	75
		<b>Total</b>		<b>22/24</b>	<b>21</b>			<b>525</b>
2	MUS2CJ 101/ MUS2MN100	Core Course 2 in Major –Abhyasa Ganam – 2 (Practical)	60	4	4	30	70	100
		Minor Course 3	60/75	4/5	4	30	70	100
		Minor Course 4	60/75	4/5	4	30	70	100
	ENG2FA 103(1B)	Ability Enhancement Course 3– English	60	4	3	25	50	75
		Ability Enhancement Course 4 – Additional Language	45	3	3	25	50	75

		Multi-Disciplinary Course 2 – Other than Major	45	3	3	25	50	75
		<b>Total</b>		<b>22/24</b>	<b>21</b>			<b>525</b>
3	MUS3CJ 201	Core Course 3 in Major – Musicology-1 Fundamental Lessons	60	4	4	30	70	100
	MUS3CJ 202/ MUS3MN200	Core Course 4 in Major – Varnas & Krithis - 1(Practical)	60	4	4	30	70	100
		Minor Course 5	60/75	4/5	4	30	70	100
		Minor Course 6	60/75	4/5	4	30	70	100
		Multi-Disciplinary Course 3 – Kerala Knowledge System	45	3	3	25	50	75
	ENG3FV 108(1B)	Value-Added Course 1 – English	45	3	3	25	50	75
		<b>Total</b>		<b>22/24</b>	<b>22</b>			<b>550</b>
4	MUS4CJ 203	Core Course 5 in Major – Musicology-2 Raga Classification	60	4	4	30	70	100
	MUS4CJ 204	Core Course 6 in Major – Musicology-3 Musical Forms	60	4	4	30	70	100
	MUS4CJ 205	Core Course 7 in Major – Light Classical Musical Forms(Practical)	60	4	4	30	70	100

	ENG4FV 109(1B)	Value-Added Course 2 – English	45	3	3	25	50	75
		Value-Added Course 3 – Additional Language	45	3	3	25	50	75
	ENG4FS 111(1B)	Skill Enhancement Course 1 – English	60	4	3	25	50	75
		<b>Total</b>		<b>22</b>	<b>21</b>			<b>525</b>
5	MUS5CJ 301	Core Course 8 in Major – Musicology- 4Essentials of Indian Music	60	4	4	30	70	100
	MUS5CJ 302	Core Course 9 in Major – Varnas & Krithis-2 (Practical)	60	4	4	30	70	100
	MUS5CJ 303	Core Course 10 in Major – Samudaya Krithis(Practical)	60	4	4	30	70	100
		Elective Course 1 in Major	60	4	4	30	70	100
		Elective Course 2 in Major	60	4	4	30	70	100
		Skill Enhancement Course 2	45	3	3	25	50	75
		<b>Total</b>		<b>23</b>	<b>23</b>			<b>575</b>
6	MUS6CJ 304/ MUS8MN304	Core Course 11 in Major – Musicology- 5Concert System	60	4	4	30	70	100
	MUS6CJ 305/ MUS8MN305	Core Course 12 in Major– Krithis(Practical)	60	4	4	30	70	100



	MUS6CJ 306/ MUS8MN306	Core Course 13 in Major – Krithis with Decorative Angas(Practical)	60	4	4	30	70	100
		Elective Course 3 in Major	60	4	4	30	70	100
		Elective Course 4 in Major	60	4	4	30	70	100
	MUS6FS 113	Skill Enhancement Course 3 – Manodharma Sangeetham - 2(Practical)	45	3	3	25	50	75
	MUS6CJ 349	Internship in Major (Credit for internship to be awarded only at the end of Semester 6)	60		2	50	-	50
		<b>Total</b>		<b>23</b>	<b>25</b>			<b>625</b>
<b>Total Credits for Three Years</b>					<b>133</b>			<b>3325</b>
7	MUS7CJ 401	Core Course 14 in Major – Musicology -6 Music in different Periods	60	4	4	30	70	100
	MUS7CJ 402	Core Course 15 in Major – Musicology -7 Pallavi	60	4	4	30	70	100
	MUS7CJ 403	Core Course 16 in Major – Compositions of Swathithirunal- 1(Practical)	60	4	4	30	70	100
	MUS7CJ 404	Core Course 17 in Major – Compositions of Swathithirunal- 2(Practical)	60	4	4	30	70	100

	MUS7CJ 405	Core Course 18 in Major – Group Compositions – 1(Practical)	60	4	4	30	70	100
		<b>Total</b>		<b>20</b>	<b>20</b>			<b>500</b>
8	MUS8CJ 406 / MUS8MN406	Core Course 19 in Major – Group Compositions – 2(Practical)	60	4	4	30	70	100
	MUS8CJ 407 / MUS8MN407	Core Course 20 in Major – Ragam Tanam Pallavi(Practical)	60	4	4	30	70	100
	MUS8CJ 408 / MUS8MN408	Core Course 21 in Major – Concert- 1 Hour(Practical)	60	4	4	30	70	100
	OR (instead of Core Courses 19 – 21 in Major)							
	MUS8CJ 449	Project (in Honours programme)	360*	12*	12	90	210	300
	MUS8CJ 499	Project (in Honours with Research programme)	360*	12*	12	90	210	300
		Elective Course 5 in Major / Minor Course 7	60	4	4	30	70	100
		Elective Course 6 in Major / Minor Course 8	60	4	4	30	70	100
		Elective Course 7 in Major / Minor Course 9 / Major Course in any Other Discipline	60	4	4	30	70	100
	OR (instead of Elective Course 7 in Major, in the case of Honours with Research Programme)							

	MUS8CJ 489	Research Methodology in Music	60	4	4	30	70	100
		<b>Total</b>		<b>24</b>	<b>24</b>			<b>600</b>
<b>Total Credits for Four Years</b>					<b>177</b>			<b>4425</b>

\* The teacher should have 12 hrs/week of engagement (the hours corresponding to the three core courses) in the guidance of the Project(s) in Honours programme and Honours with Research programme, while each student should have 24 hrs/week of engagement in the Project work. Total hours are given based on the student's engagement.

### CREDIT DISTRIBUTION FOR PATHWAYS 1 – 4

1. Single Major

2. Major with Multiple Disciplines

3. Major with Minor

Semester	Major Courses	Minor Courses	General Foundation Courses	Internship/ Project	Total
1	4	4 + 4	3 + 3 + 3	-	21
2	4	4 + 4	3 + 3 + 3	-	21
3	4 + 4	4 + 4	3 + 3	-	22
4	4 + 4 + 4	-	3 + 3 + 3	-	21
5	4 + 4 + 4 + 4 + 4	-	3	-	23
6	4 + 4 + 4 + 4 + 4	-	3	2	25
<b>Total for Three Years</b>	<b>68</b>	<b>24</b>	<b>39</b>	<b>2</b>	<b>133</b>
7	4 + 4 + 4 + 4 + 4	-	-	-	20
8	4 + 4 + 4	4 + 4 + 4	-	12*	24
* Instead of three Major courses					
<b>Total for Four Years</b>	<b>88 + 12 = 100</b>	<b>36</b>	<b>39</b>	<b>2</b>	<b>177</b>

### DISTRIBUTION OF MAJOR COURSES IN MUSIC FOR PATHWAYS 1 – 4

(Pre-requisites -Aptitude Test)

1. Single Major

2. Major with Multiple Disciplines

3. Major with Minor

Semester	Course Code	Course Title	Hours/ Week	Credits
<b>1</b>	MUS1CJ 101 /	Core Course 1 in Major – Abhyasa Ganam – 1(practical)	4	4

	MUS1MN100			
2	MUS2CJ 101 / MUS2MN100	Core Course 2 in Major – Abhyasa Ganam – 2 (practical)	4	4
3	MUS3CJ 201	Core Course 3 in Major – Musicology-1 Fundamental Lessons	4	4
	MUS3CJ 202 / MUS3MN200	Core Course 4 in Major – Varnas & Krithis -1(Practical)	4	4
4	MUS4CJ 203	Core Course 5 in Major – Musicology-2 Raga Classification	4	4
	MUS4CJ 204	Core Course 6 in Major – Musicology-3 Musical Forms	4	4
	MUS4CJ 205	Core Course 7 in Major – Light Classical Musical Forms (practical)	4	4
5	MUS5CJ 301	Core Course 8 in Major – Musicology-4 Essentials of Indian Music	4	4
	MUS5CJ 302	Core Course 9 in Major – Varnas & Krithis -2 (Practical)	4	4
	MUS5CJ 303	Core Course 10 in Major – Samudaya Krithis (Practical)	4	4
		Elective Course 1 in Major	4	4
		Elective Course 2 in Major	4	4
6	MUS6CJ 304 / MUS8MN304	Core Course 11 in Major – Musicology-5 Concert System	4	4
	MUS6CJ 305 / MUS8MN305	Core Course 12 in Major – Krithis (Practical)	4	4
	MUS6CJ 306 / MUS8MN306	Core Course 13 in Major – Krithis with Decorative Angas (Practical)	4	4
		Elective Course 3 in Major	4	4
		Elective Course 4 in Major	4	4
	MUS6CJ 349	Internship in Major	-	2

<b>Total for the Three Years</b>				<b>70</b>
<b>7</b>	MUS7CJ 401	Core Course 14 in Major – Musicology -6 Music in different Periods	4	4
	MUS7CJ 402	Core Course 15 in Major – Musicology -7 Pallavi	4	4
	MUS7CJ 403	Core Course 16 in Major – Compositions of Swathithirunal- 1(Practical)	4	4
	MUS7CJ 404	Core Course 17 in Major – Compositions of Swathithirunal-2 (Practical)	4	4
	MUS7CJ 405	Core Course 18 in Major – Group Compositions – 1(Practical)	4	4
<b>8</b>	MUS8CJ 406 / MUS8MN406	Core Course 19 in Major – Group Compositions – 2 (Practical)	4	4
	MUS8CJ 407 / MUS8MN407	Core Course 20 in Major – Ragam Tanam Pallavi (Practical)	4	4
	MUS8CJ 408 / MUS8MN408	Core Course 21 in Major –Concert- 1 Hour (Practical)	4	4
	OR (instead of Core Courses 19 – 21 in Major)			
	MUS8CJ 449	Project (in Honours programme)	12	12
	MUS8CJ 499	Project (in Honours with Research programme)	12	12
		Elective Course 5 in Major	4	4
		Elective Course 6 in Major	4	4
		Elective Course 7 in Major	4	4
	OR (instead of Elective course 7 in Major, in Honours with Research programme)			
	MUS8CJ 489	Research Methodology in Music	4	4
	<b>Total for the Four Years</b>			<b>114</b>

## ELECTIVE COURSES IN MUSIC WITH NO SPECIALISATION

### (Pre-requisites -Aptitude Test)

Sl. No.	Course Code	Title	Semester	Total Hrs	Hrs/ Week	Credits	Marks		
							Internal	External	Total
1	MUS5EJ 307	Light classical Compositions(Practical)	5	60	4	4	30	70	100
2	MUS5EJ 308	Applied Music(Practical)	5	60	4	4	30	70	100
3	MUS5EJ 309	Sacred Hymns in Malayalam, Tamil and Sanskrit Languages(Practical)	5	60	4	4	30	70	100
4	MUS5EJ 310	Bhajans of Hindi Devotional Poets(Practical)	5	60	4	4	30	70	100
5	MUS6EJ 307	Music of Kerala	6	60	4	4	30	70	100
6	MUS6EJ 308	Life and Contributions of Vaggeyakaras – 20 <sup>th</sup> century onwards	6	60	4	4	30	70	100
7	MUS6EJ 309	Musical Honours & Titles given in India for Carnatic Musicians	6	60	4	4	30	70	100
8	MUS6EJ 310	Seats of Music of South India	6	60	4	4	30	70	100
9	MUS8EJ 401	Compositions of Kerala Composers -20 <sup>th</sup> Century onwards(Practical)	8	60	4	4	30	70	100
10	MUS8EJ 402	Compositions of Post Trinity Composers(Practical)	8	60	4	4	30	70	100
11	MUS8EJ 403	Compositions in Rare ragas(Practical)	8	60	4	4	30	70	100
12	MUS8EJ 404	Varnas of Modern Composers(Practical)	8	60	4	4	30	70	100
13	MUS8EJ 405	Thillanas of Modern Composers(Practical)	8	60	4	4	30	70	100

## GROUPING OF MINOR COURSES IN MUSIC

**(Title of the Minor: MUSIC )**

**From the Minor Courses given below, maximum one group(3 Courses) can be taken by Learners with BA Music as the Major discipline.**

**Two groups(6 Courses) can be offered to the Learners from other Major disciplines only.**

**(Pre-requisites -Aptitude Test)**

Group No.	Sl. No.	Course Code	Title	Semester	Total Hrs	Hrs/ Week	Credits	Marks		
								Internal	External	Total
1		PRELIMINARY LESSONS OF MUSIC								
	1	MUS1MN 101	Preliminary Lessons-1 (Practical)	1	60	4	4	30	70	100
	2	MUS2MN 101	Preliminary Lessons-2 (Practical)	2	60	4	4	30	70	100
	3	MUS3MN 201	Basics	3	60	4	4	30	70	100
2		MUSICAL FORMS AND OTHER TECHNICALITIES								
	1	MUS1MN 102	Introduction to Musical Forms	1	60	4	4	30	70	100
	2	MUS2MN 102	Technicalities of Music	2	60	4	4	30	70	100
	3	MUS3MN 202	Exploring Musical Forms(Practical)	3	60	4	4	30	70	100
3		ETHNOMUSIC STUDIES (preferable for Music students& students of other Major disciplines)								
	1	MUS1MN 103	Folk Music	1	60	4	4	30	70	100
	2	MUS2MN 103	Life and Contributions of Prominent Vocalists of Carnatic Music	2	60	4	4	30	70	100
	3	MUS3MN 203	Life and Contributions of	3	60	4	4	30	70	100

			Prominent Instrumentalists of Carnatic Music							
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<b>4</b>		<b>SCIENCE OF HARMONY</b> (preferable for Music students & students of other Major disciplines)								
	1	MUS1MN 104	Music and Science	1	60	4	4	30	70	100
	2	MUS2MN 104	Musical Pedagogy	2	60	4	4	30	70	100
	3	MUS3MN 204	Music and Geography	3	60	4	4	30	70	100

<b>5</b>		<b>PRIMARY LESSONS AND COMPOSITIONS</b> (preferable for students of Veena, Violin and Mridangam disciplines)								
	1	MUS1MN 105	Primary Lessons -1 (Practical)	1	60	4	4	30	70	100
	2	MUS2MN 105	Primary Lessons -2 (Practical)	2	60	4	4	30	70	100
	3	MUS3MN 205	Compositions- (Practical)	3	60	4	4	30	70	100

<b>6</b>		<b>SANGITHA RUPAS</b> (preferable for students of Veena, Violin and Mridangam disciplines)								
	1	MUS1MN 106	Sangitha Rupas-1 (Practical)	1	60	4	4	30	70	100
	2	MUS2MN 106	Sangitha Rupas-2 (Practical)	2	60	4	4	30	70	100
	3	MUS3MN 206	Sangitha Rupas-3 (Practical)	3	60	4	4	30	70	100

(i). Learners in Single Major pathway can choose course/courses from any of the Minor/ Vocational Minor groups offered by a discipline other than their Major discipline.



(ii).Learners in Major with Multiple Disciplines pathway can choose as one of the multiple disciplines, all the three courses from any one of the Minor/ Vocational Minor groups offered by a discipline other than their Major discipline.

(iii). Learners in Major with Minor pathway can choose all the courses from any two Minor groups offered by a discipline other than their Major discipline. If the Learners from other Major disciplines choose any two Minor groups in Music as given above, then the title of the Minor will be **Music**.

## DISTRIBUTION OF GENERAL FOUNDATION COURSES IN MUSIC

(Each College can select any one of the following Multi-Disciplinary Courses)

### (Pre-requisites -Aptitude Test)

Semester	Course Code	Course Title	Total Hours	Hours/ Week	Credits	Marks		
						Internal	External	Total
1	MUS1 FM 105-1	Multi-Disciplinary Course 1 – Veena-1	45	3	3	25	50	75
1	MUS1FM 105-2	Multi-Disciplinary Course 1 – Popular Songs (Practical)	45	3	3	25	50	75
1	MUS1 FM 105-3	Multi-Disciplinary Course 1 – Semi classical Compositions-1(Practical)	45	3	3	25	50	75
2	MUS2FM 106-1	Multi-Disciplinary Course 2 – Veena-2((Practical)	45	3	3	25	50	75
2	MUS2FM 106-2	Multi-Disciplinary Course 2 - Ragaparichayam(Practical)	45	3	3	25	50	75
2	MUS2FM 106-3	Multi-Disciplinary Course 2 – Semi classical Compositions-2(Practical)	45	3	3	25	50	75

<b>5</b>	MUS5FS 112	Skill Enhancement Course 2 – Manodharma Sangeetham-1(Practical)	45	3	3	25	50	75
<b>6</b>	MUS6FS 113	Skill Enhancement Course 3 – Manodharma Sangeetham-2(Practical)	45	3	3	25	50	75

## EVALUATION SCHEME

1. The evaluation scheme for each course contains two parts: internal evaluation (about 30%) and external evaluation (about 70%). Each of the Major and Minor courses is of 4-credits. It is evaluated for 100 marks, out of which 30 marks is from internal evaluation and 70 marks, from external evaluation. Each of the General Foundation course is of 3-credits. It is evaluated for 75 marks, out of which 25 marks is from internal evaluation and 50 marks, from external evaluation.
2. The 4-credit courses (Major and Minor courses) are of three types: (i) courses with only theory and (ii)courses with only Practical (iii) courses with 3-credit theory and 1-credit practical.
  - In 4-credit courses with only theory component, out of the total 5 modules of the syllabus, one open-ended module with 20% content is designed by the faculty member teaching that course, and it is internally evaluated for 10 marks. The internal evaluation of the remaining 4 theory modules is for 20 marks.
  - External Examinations for the 4 credit courses with only practical and Viva-voce, shall be conducted by an internal examiner appointed by the Department and an external examiner appointed by the University.
  - In 4-credit courses with 3-credit theory and 1-credit practical components, out of the total 5 modules of the syllabus, 4 modules are for theory and the fifth module is for practical. The practical component is internally evaluated for 20 marks. The internal evaluation of the 4 theory modules is for 10 marks.
3. All the 3-credit courses (General Foundational Courses) in Music are with only Practical and with 2-credit theory and 1-credit Practical . Out of the total 5 modules of the syllabus, one open-ended module with 20% content is designed by the faculty member teaching that course, and it is internally evaluated for 15 marks.

The internal evaluation of the remaining 4 theory modules is for 10 marks.

4. The students can write the external Examinations in Music either in English or in Malayalam. Writing Examinations in Multi Languages are not allowed.

Sl. No.	Nature of the Course		Internal Evaluation in Marks (about 30% of the total)		External Exam on 4 modules (Marks)	Total Marks
			Open-ended module / Practical	On the other 4 modules		
1	4-credit course	only theory (5 modules)	10	20	70	100
2	4-credit course	Theory (4 modules) + Practical	20	10	70	100
3	4-credit course	Only Practical (4 modules)	20	10	70	100
4	3-credit course	only theory (5 modules)	5	20	50	75
5	3-credit course	Theory (4 modules) + Practical	15	10	50	75
6	3-credit course	Only Practical (4 modules)	15	10	50	75

## 1. MAJOR AND MINOR COURSES

### 1.1. INTERNAL EVALUATION OF THEORY COMPONENT

Sl. No.	Components of Internal Evaluation of Theory Part of a Major / Minor Course	Internal Marks for the Theory Part of a Major / Minor Course of 4-credits			
		Theory Only		Theory + Practical	
		4 Theory Modules	Open-ended Module	4 Theory Modules	Practical
1	Test paper/ Mid-semester Exam	10	4	5	-
2	Seminar/ Viva/ Quiz	6	4	3	-
3	Assignment	4	2	2	-

	20	10	10	20*
Total	30		30	

\* Refer the table in section 1.2 for the evaluation of practical component

## 1.2. EVALUATION OF PRACTICAL COMPONENT

There will be External Examination for Practical Courses in the Even Semesters.

- Continuous evaluation of practical by the teacher-in-charge shall carry a weightage of 50%.
- The internal practical examination shall be conducted by the teacher in-charge and an internal examiner appointed by the Department Council.
- The process of continuous evaluation of practical courses shall be completed before 10 days from the commencement of the end-semester examination.
- Those who passed in continuous evaluation alone will be permitted to appear for the end-semester examination and viva-voce.

The scheme of continuous evaluation and the end-semester examination and viva-voce of practical component shall be as given below:

Sl. No.	Evaluation of Practical Component of Credit-1 in a Major / Minor Course	Marks for Practical	Weightage
1	Continuous evaluation of practical/exercise performed in practical classes by the students	10	50%
2	End-semester examination and viva-voce to be conducted by teacher-in-charge along with an additional examiner appointed by the Department Council for internal examination .	10	50%
Total Marks		20	

## 1.3. EXTERNAL EVALUATION OF THEORY COMPONENT

External evaluation carries 70% marks. Examinations will be conducted at the end of each semester. Individual questions are evaluated in marks and the total marks are converted into grades by the University based on 10-point grading system (refer section 5).

## 1.4. EXTERNAL EVALUATION OF PRACTICAL COMPONENT

External evaluation carries 70% marks. Examinations will be conducted at the end of even semesters. Individual questions are evaluated in marks and the total marks are converted into grades by the University based on 10-point grading system (refer section 5).

### **PATTERN OF QUESTION PAPER FOR MAJOR AND MINOR COURSES**

Duration	Type	Total No. of Questions	No. of Questions to be Answered	Marks for Each Question	Ceiling of Marks
2 Hours	Short Answer	10	8 – 10	3	24
	Paragraph/ Problem	8	6 – 8	6	36
	Essay	2	1	10	10
Total Marks					70

## **2. INTERNSHIP**

- All students should undergo Internship of 2-credits during the first six semesters in a firm, industry or organization, or training in labs with faculty and researchers of their own institution or other Higher Educational Institutions (HEIs) or research institutions.
- Internship can be for enhancing the employability of the student or for developing the research aptitude.
- Internship can involve hands-on training on a particular skill/ equipment/ software. It can be a short project on a specific problem or area. Attending seminars or workshops related to an area of learning or skill can be a component of Internship.
- A faculty member/ scientist/ instructor of the respective institution, where the student does the Internship, should be the supervisor of the Internship.

### **2.1. GUIDELINES FOR INTERNSHIP**

1. Internship can be in Music or allied disciplines.
2. There should be minimum 60 hrs. of engagement from the student in the Internship.
3. Summer vacations and other holidays can be used for completing the Internship.
4. In BA. Music Honours programme, a student can complete Internship by submitting Written document of notation of Compositions with Concert reviews of 3 prominent artists/ submitting Mini project/Assisting any well-known Music directors/ Concert Reviews of 6 prominent artists/ Review of 2 worth mentioned Music related books/ Taking Music classes to the students of nearby schools.
5. The students should make regular and detailed entries in to a personal log book through the period of Internship. The log book will be a record of the progress of the Internship and the time spent on the work, and it will be useful in writing the final report. It may contain details of data collection, details of works done, field works etc.. All entries should be dated. The Internship supervisor should periodically examine and countersign the log book.
6. The log book and the typed report must be submitted at the end of the Internship.

7. The institution at which the Internship will be carried out should be prior-approved by the Department Council of the college where the student has enrolled for the UG Honours programme.

## 2.2. EVALUATION OF INTERNSHIP

- The evaluation of Internship shall be done internally through continuous assessment mode by a committee internally constituted by the Department Council of the college where the student has enrolled for the UG Honours programme.
- The credits and marks for the Internship will be awarded only at the end of semester 6.
- The scheme of continuous evaluation and the end-semester viva-voce examination based on the submitted report shall be as given below:

Sl. No.	Components of Evaluation of Internship		Marks for Internship 2 Credits	Weightage
1	Continuous evaluation of internship through interim presentations and reports by the committee internally constituted by the Department Council	Acquisition of skill set	10	40%
2		Interim Presentation and Viva-voce	5	
3		Punctuality and Log Book	5	
4	Report of the work done.		5	10%
5	End-semester viva-voce examination to be conducted by the committee internally constituted by the Department Council	Quality of the work	6	35%
6		Presentation of the work	5	
7		Viva-voce	6	
8	Evaluation of the day-to-day records, the report of internship supervisor, and final report submitted for the end semester viva-voce examination before the committee internally constituted by the Department Council		8	15%
	Total Marks		50	

## 3. PROJECT

### 3.1. PROJECT IN HONOURS PROGRAMME

- In Honours programme, the student has the option to do a Project of 12-credits instead of three Core Courses in Major in semester 8.
- The Project can be done in the same institution/ any other higher educational institution (HEI)/ research centre/ training centre.

- The Project in Honours programme can be a short research work or an extended internship or a skill-based training programme.
- A faculty member of the respective institution, where the student does the Project, should be the supervisor of the Project.

### **3.2. PROJECT IN HONOURS WITH RESEARCH PROGRAMME**

- Students who secure 75% marks and above (equivalently, CGPA 7.5 and above) cumulatively in the first six semesters are eligible to get selected to Honours with Research stream in the fourth year.
- A relaxation of 5% in marks (equivalently, a relaxation of 0.5 grade in CGPA) is allowed for those belonging to SC/ ST/ OBC (non-creamy layer)/ Differently-Abled/ Economically Weaker Section (EWS)/ other categories of candidates as per the decision of the UGC from time to time.
- In Honours with Research programme, the student has to do a mandatory Research Project of 12-credits instead of three Core Courses in Major in semester 8.
- The approved research centres of University of Calicut or any other university/ HEI can offer the Honours with Research programme. The departments in the affiliated colleges under University of Calicut, which are not the approved research centres of the University, should get prior approval from the University to offer the Honours with Research programme. Such departments should have minimum two faculty members with Ph.D., and they should also have the necessary infrastructure to offer Honours with Research programme.
- A faculty member of the University/ College with a Ph.D. degree can supervise the research project of the students who have enrolled for Honours with Research. One such faculty member can supervise maximum five students in Honours with Research stream.
- The maximum intake of the department for Honours with Research programme is fixed by the department based on the number of faculty members eligible for project supervision, and other academic, research, and infrastructural facilities available.
- If a greater number of eligible students are opting for the Honours with Research programme than the number of available seats, then the allotment shall be based on the existing rules of reservations and merits.

### **3.3. GUIDELINES FOR THE PROJECT IN HONOURS PROGRAMME AND HONOURS WITH RESEARCH PROGRAMME**

1. Project can be in Music or allied disciplines.
2. Project should be done individually.
3. Project work can be of experimental/ theoretical/ computational in nature.
4. There should be minimum 360 hrs. of engagement from the student in the Project work in Honours programme as well as in Honours with Research programme.

5. There should be minimum 13 hrs./week of engagement (the hours corresponding to the three core courses in Major in semester 8) from the teacher in the guidance of the Project(s) in Honours programme and Honours with Research programme.
6. The various steps in project works are the following:
  - Wide review of a topic.
  - Investigation on a problem in systematic way using appropriate techniques.
  - Systematic recording of the work.
  - Reporting the results with interpretation in a standard documented form.
  - Presenting the results before the examiners.
7. During the Project the students should make regular and detailed entries in to a personal log book through the period of investigation. The log book will be a record of the progress of the Project and the time spent on the work, and it will be useful in writing the final report. It may contain experimental conditions and results, ideas, mathematical expressions, rough work and calculation, computer file names etc. All entries should be dated. The Project supervisor should periodically examine and countersign the log book.
8. The log book and the typed report must be submitted at the end of the Project. A copy of the report should be kept for reference at the department. A soft copy of the report too should be submitted, to be sent to the external examiner in advance.
9. It is desirable, but not mandatory, to publish the results of the Project in a peer reviewed journal.
10. The project report shall have an undertaking from the student and a certificate from the research supervisor for originality of the work, stating that there is no plagiarism, and that the work has not been submitted for the award of any other degree/ diploma in the same institution or any other institution.
11. The project proposal, institution at which the project is being carried out, and the project supervisor should be prior-approved by the Department Council of the college where the student has enrolled for the UG Honours programme.

### **3.4. EVALUATION OF PROJECT**

- The evaluation of Project will be conducted at the end of the eighth semester by both internal and external modes.
- The Project in Honours programme as well as that in Honours with Research programme will be evaluated for 300 marks. Out of this, 90 marks is from internal evaluation and 210 marks, from external evaluation.
- The internal evaluation of the Project work shall be done through continuous assessment mode by a committee internally constituted by the Department Council of the college where the student has enrolled for the UG Honours programme. 30% of the weightage shall be given through this mode.



- The remaining 70% shall be awarded by the external examiner appointed by the University.
- The scheme of continuous evaluation and the end-semester viva-voce of the Project shall be as given below:

Components of Evaluation of Project	Marks for the Project (Honours/ Honours with Research)	Weightage
Continuous evaluation of project work through interim presentations and reports by the committee internally constituted by the Department Council	90	30%
End-semester viva-voce examination to be conducted by the external examiner appointed by the university	150	50%
Evaluation of the day-to-day records and project report submitted for the end-semester viva-voce examination conducted by the external examiner	60	20%
Total Marks	300	

#### INTERNAL EVALUATION OF PROJECT

Sl. No	Components of Evaluation of Project	Marks for the Project (Honours/ Honours with Research)
1	Skill in doing project work	30
2	Interim Presentation and Viva-Voce	20
3	Punctuality and Log book	20
4	Scheme/ Organization of Project Report	20
Total Marks		90

#### EXTERNAL EVALUATION OF PROJECT

Sl. No	Components of Evaluation of Project	Marks for the Project (Honours/ Honours with Research) 12 credits
1	Content and relevance of the Project, Methodology, Quality of analysis, and Innovations of Research	50
2	Presentation of the Project	50
3	Project Report (typed copy), Log Book and References	60
4	Viva-Voce	50

Total Marks	210
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#### 4. GENERAL FOUNDATION COURSES

- All the General Foundation Courses (3-credits) in Music are with theory and Practical components.

##### 4.1. INTERNAL EVALUATION

Sl. No.	Components of Internal Evaluation of a General Foundation Course in Physics	Internal Marks of a General Foundation Course of 3-credits in Music	
		4 Theory Modules	Open-ended Module
1	Test paper/ Mid-semester Exam	10	2
2	Seminar/ Viva/ Quiz	6	2
3	Assignment	4	1
Total		20	5
		25	

##### 4.2. EXTERNAL EVALUATION

External evaluation carries about 70% marks. Examinations will be conducted at the end of each semester. Individual questions are evaluated in marks and the total marks are converted into grades by the University based on 10-point grading system (refer section 5).

##### PATTERN OF QUESTION PAPER FOR GENERAL FOUNDATION COURSES

Duration	Type	Total No. of Questions	No. of Questions to be Answered	Marks for Each Question	Ceiling of Marks
1.5 Hours	Short Answer	10	8 – 10	2	16
	Paragraph/ Problem	5	4 – 5	6	24
	Essay	2	1	10	10
Total Marks					50

#### 5.LETTER GRADES AND GRADE POINTS

- Mark system is followed for evaluating each question.
- For each course in the semester letter grade and grade point are introduced in 10-point indirect grading system as per guidelines given below.
- The Semester Grade Point Average (SGPA) is computed from the grades as a measure of the student's performance in a given semester.
- The Cumulative GPA (CGPA) is based on the grades in all courses taken after joining the programme of

study.

- Only the weighted grade point based on marks obtained shall be displayed on the grade card issued to the students.

### LETTER GRADES AND GRADE POINTS

Sl. No.	Percentage of Marks (Internal & External Put Together)	Description	Letter Grade	Grade Point	Range of Grade Points	Class
1	95% and above	Outstanding	O	10	9.50 – 10	First Class with Distinction
2	Above 85% and below 95%	Excellent	A+	9	8.50 – 9.49	
3	75% to below 85%	Very Good	A	8	7.50 – 8.49	
4	65% to below 75%	Good	B+	7	6.50 – 7.49	First Class
5	55% to below 65%	Above Average	B	6	5.50 – 6.49	
6	45% to below 55%	Average	C	5	4.50 – 5.49	Second Class
7	35% to below 45% aggregate (internal and external put together) with a minimum of 30% in external valuation	Pass	P	4	3.50 – 4.49	Third Class
8	Below an aggregate of 35% or below 30% in external evaluation	Fail	F	0	0 – 3.49	Fail
9	Not attending the examination	Absent	Ab	0	0	Fail

- When students take audit courses, they will be given Pass (P) or Fail (F) grade without any credits.
- The successful completion of all the courses and capstone components prescribed for the three-year or four-year programme with 'P' grade shall be the minimum requirement for the award of UG Degree or UG Degree Honours or UG Degree Honours with Research, as the case may be.

### 5.1. COMPUTATION OF SGPA AND CGPA

- The following method shall be used to compute the Semester Grade Point Average (SGPA):

The SGPA equals the product of the number of credits ( $C_i$ ) with the grade points ( $G_i$ ) scored by a student in each course in a semester, summed over all the courses taken by a student in the semester, and then divided by the total number of credits of all the courses taken by the student in the semester,

$$\text{i.e. SGPA } (S_i) = \sum_i (C_i \times G_i) / \sum_i (C_i)$$

where  $C_i$  is the number of credits of the  $i^{\text{th}}$  course and  $G_i$  is the grade point scored by the student in the  $i^{\text{th}}$

course in the given semester. Credit Point of a course is the value obtained by multiplying the credit (Ci) of the course by the grade point (Gi) of the course.

$$\text{SGPA} = \frac{\text{Sum of the credit points of all the courses in a semester}}{\text{Total credits in that semester}}$$

#### ILLUSTRATION – COMPUTATION OF SGPA

Semester	Course	Credit	Letter Grade	Grade point	Credit Point (Credit x Grade)
I	Course 1	3	A	8	3 x 8 = 24
I	Course 2	4	B+	7	4 x 7 = 28
I	Course 3	3	B	6	3 x 6 = 18
I	Course 4	3	O	10	3 x 10 = 30
I	Course 5	3	C	5	3 x 5 = 15
I	Course 6	4	B	6	4 x 6 = 24
	Total	20			139
	SGPA				139/20 = 6.950

- The Cumulative Grade Point Average (CGPA) of the student shall be calculated at the end of a programme. The CGPA of a student determines the overall academic level of the student in a programme and is the criterion for ranking the students.

CGPA for the three-year programme in CUFYUGP shall be calculated by the following formula.

$$\text{CGPA} = \frac{\text{Sum of the credit points of all the courses in six semesters}}{\text{Total credits in six semesters (133)}}$$

CGPA for the four-year programme in CUFYUGP shall be calculated by the following formula.

$$\text{CGPA} = \frac{\text{Sum of the credit points of all the courses in eight semesters}}{\text{Total credits in eight semesters (177)}}$$

- The SGPA and CGPA shall be rounded off to three decimal points and reported in the transcripts.
- Based on the above letter grades, grade points, SGPA and CGPA, the University shall issue the transcript for each semester and a consolidated transcript indicating the performance in all semesters.

### LIST OF EXPERT COMMITTEE MEMBERS

Sl No	Name	Designation And Address
1	Prof. Dr. Sunil.V.T	Director, (On Deputation) State Institute of Educational Management & Training (SIEMAT), Thiruvananthapuram Former HOD, Dept of Music, Women's College, Thiruvananthapuram
2	Prof. Dr.Saji.S	HOD Dept of Music, Maharaja's College, Ernakulam
3	Dr. Preethy.K	Associate Professor, Dept of Music SSUS, Kalady
4	Prof.Dinesh.S	Retd. Principal & Professor of Mridangam,CMGMC, Palakkad
5	R.Swaminathan	Retd. Assistant Professor, Dept of Violin, CMGMC,Palakkad
6	Dr.Sreeja.K.T (Chairperson, BoS Music –SB)	Assistant Professor, Dept of Music, Govt. College Chittur, Palakkad
7	Rajani M	Retd.Associate Professor, Dept of Music, Govt. College Chittur, Palakkad
8	Dr.SushaChandran.P	Associate Professor, Dept of Music, Govt. College Chittur, Palakkad
9	Dr.Sindu.V	Associate Professor, Dept of Vocal, CMGMC, Palakkad
10	Dhanya.R	Assistant Professor, Dept of Music, Govt. College Chittur, Palakkad
11	Dr.Dhanalekshmi.C	HOD &Assistant Professor, Dept of Music,

		Govt.College for Women, Thiruvananthapuram
<b>12</b>	Dr.Shyama.K.R	Assistant Professor, Dept of Music, Govt.College for Women, Thiruvananthapuram
<b>13</b>	Vineetha.P	Assistant Professor, Dept of Music, Govt.College for Women, Thiruvananthapuram
<b>14</b>	Dr.AnishKumar.K	Lecturer in Mridangam, R.L.V. College of Music & Fine Arts, Thripunithara
<b>15</b>	Sahad.P.S	Lecturer, Dept of Music, CMGMC, Palakkad
<b>16</b>	K AshtamanPillai	Assistant Professor, Dept of Music, Govt. College Chittur, Palakkad
<b>17</b>	Vimal Menon J	Assistant Professor, Dept of Music, Govt. College Chittur, Palakkad
<b>18</b>	Savithri N V	Assistant Professor, Dept of Music, Govt. College Chittur, Palakkad
<b>19</b>	Aparna M	Assistant Professor, Dept of Music,CMGMC, Palakkad
<b>20</b>	Akhila A V	Assistant Professor, Dept of Music, CMGMC, Palakkad
<b>21</b>	Preetha C N	Lecturer, Dept of Veena, CMGMC, Palakkad
<b>22</b>	Dr.Sriraman T V	Assistant Professor, Dept of Veena, CMGMC, Palakkad
<b>23</b>	Soumya Mol. M	Lecturer, Dept of Veena, CMGMC, Palakkad
<b>24</b>	Anoop P Bhaskaran	Assistant Professor, Dept of Violin, CMGMC, Palakkad
<b>25</b>	SreenathViswanath R S	Lecturer, Dept of Mridangam, CMGMC, Palakkad

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## MODEL QUESTION PAPERS

### Major & Minor

**IV Semester B.A MUSIC (CUFYUGP) Degree Examinations October 2024**

**MUS4CJ203 Musicology-2 Raga Classification**

(credits: 4)

**Maximum Time: 2 hours**

**Maximum Marks: 70**

#### Section A

**[Answer All. Each question carries 3 marks] (Ceiling: 24 Marks)**

- |   |    |
|---|----|
| 1. Write examples for Arohana Vakra and Avarohana Vakra raga?                         | K3 |
| 2. Illustrate the Arohana -Avarohana and Swarastanas of Hamsadvani raga.              | K2 |
| 3. Write the names of 5 <sup>th</sup> , 8 <sup>th</sup> and 11 <sup>th</sup> Chakras. | K3 |
| 4. Point out the Dwiteeya Ghana Panchaka ragas  | K4 |
| 5. Name three vivadi melas  | K1 |
| 6. Write 3 Kritis in Raga Mohana with Tala  | K3 |
| 7. list three characteristic features of Janaka ragas                                 | K1 |
| 8. Write 3 examples for chayalaga Ragas   | K3 |
| 9. Correlate the Carnatic equivalent of any three Hindustani thaats.                  | K4 |
| 10. Name three ragas which has Shatsruthi rishabha.                                   | K1 |

#### Section B

**[Answer All. Each question carries 6 marks] (Ceiling: 36 Marks)**

- |  |    |
|--|----|
| 11. Write a brief note on murchanas                            | K3 |
| 12. Explain the Raga lakshana of Mohana                        | K2 |
| 13. Write a short note on the application of katapayadi sutra. | K3 |

- |  |    |
|--|----|
| 14. Discuss Ghana, Naya and Desya Ragas.   | K2 |
| 15. write a short note on Bhashanga Ragas  | K3 |
| 16. Explain 10 Thaats.   | K2 |
| 17. Write short note on Vivadi melas   | K3 |
| 18. Discuss Nishadantya, Daivatantya and Panchamantya ragas with suitable examples | K2 |

### Section C

**[Answer any one. Each question carries 10 marks] (1x10=10marks)**

- |   |    |
|---|----|
| 19. write an essay about the Raga classification in Tamil music | K3 |
| 20. .Explain Grama Murchana, Jathi system                       | K2 |

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### General Foundation Courses

**I Semester B.A. Music (CUFYUGP) Degree Examinations October 2024**

**MUS1FM105-1 VEENA-1**

**(credits: 3)**

Maximum Time: 1.5 hours

Maximum Marks: 50

### Section A

[Answer All. Each question carries 2 marks]

(Ceiling 16 marks)

- |  |      |
|--|------|
| 1. List out the parts of Veena.  | (K1) |
| 2. Name a stringed instrument which provides sruti.  | (K1) |
| 3. Recall the name of the dragon face associated with the parts of Veena.                        | (K1) |
| 4. Give examples for two Veena exponents.  | (K2) |
| 5. Name a stringed instrument wherein tala can be reckoned.                                      | (K1) |
| 6. Show the number of frets used in the present-day Veena.                                       | (K2) |
| 7. Illustrate examples for two bowed instruments.  | (K3) |
| 8. Recall the name of the ruler during which the present form of Veena with fixed frets evolved. | (K1) |
| 9. Trace example for a fret less stringed instrument.  | (K2) |
| 10. Cite the name of Veena made from a single piece of wood.                                     | (K2) |



### **Section B**

[Answer All. Each question carries 6 marks ]  
marks).

(Ceiling 24

- 11. Demonstrate the playing position of Veena. (K3)
- 12. Distinguish the role of tala strings in Veena. (K4)
- 13. Explain the tuning of Veena strings. (K4)
- 14. Prepare a brief note on the stringed musical instruments which are used for solo performance as well as accompanying purpose in Carnatic music. (K6)
- 15. Evaluate the playing techniques followed in playing Veena. (K5)

### **Section C**

[Answer any one. Each question carries 10 marks]

(1x10=10 marks)

- 16. Veena plays an indispensable role in the category of stringed instruments both as a performing instrument as well as a demonstrating instrument to show the minute nuances of Carnatic music. Justify. (K5)
- 17. Write in detail, the classification of stringed musical instruments with suitable examples. (K3)

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## **MAJOR COURSES**

## SEMESTER-I

Programme	B. A Music				
Course Title	<b>Abhyasa Ganam – 1(Practical)</b>				
Type of Course	<b>Major</b>				
Semester	I				
Academic Level	100 - 199				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	-	-	4	60
Pre-requisites	Aptitude Test				
Course Summary	This course is designed to introduce Learners to the beginner to the Theoretical & Practical Aspects of Music. The Learner is introduced to the amazing world of Swaras, Ragas and Talas which are the most essential components of Carnatic Music.				

### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	The Learner learns the basic rudiments of music – Sapta Swaras & its various tones & is introduced to the Concepts of Sruti and Talam, and also to the different varieties of Swaras. The Learner understands the relation the importance of Dhathu and Mathu.	U	F	Practical Assignment/ Observation of Practical Skills
CO2	Ability to distinguish & identify varieties of Swaras and sing them accurately with the accompaniment of Sruti and Talam	Ap	P	Practical Assignment/ Observation of Practical Skills
CO3	Develops the Ability to sing simple Melodies with the accompaniment of Sruti and Talam and also the relation between Dhathu and Mathu.	Ap	P	Practical Assignment/ Observation of Practical Skills
CO4	Develops the Ability to sing various musical forms which strengthens the foundation of Music and also develops the ability to sing accurately with the accompaniment of Sruti and Talam The Learner also identifies the relation between Dhathu and Mathu.	Ap	P	Practical Assignments/ Observation of Practical Skills
CO5	Develops the Ability to sing various	Ap	P	Practical

	musical forms which strengthens the foundation of Music and also develops the ability to sing accurately with the accompaniment of Sruti and Talam The Learner also identifies the relation between Dhathu and Mathu..			Assignments/ Observation of Practical Skills
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs (48 +12)	Marks (70)
<b>I</b>	<b>Saptha Swaras &amp; Varisas in Mayamalavagaula Raga</b>		<b>15</b>	<b>15</b>
	1	SaraliVarisas- 10		
	2	Madhyasthayi Varisas		
	3	Tarasthayi Varisas		
	4	JantaVarisas -5		
	5	DhatuVarisas- 3		
	Sections from References:			
<b>II</b>	<b>SapthaTalaAlankaras</b>		<b>15</b>	<b>15</b>
	6	SapthaTalaAlankaras in the raga – Mayamalavagaula		
	7	SapthaTala Alankaras in the raga- Sankarabharanam		
	8	SapthaTala Alankaras in the raga- Moahanam		
	9	SapthaTala Alankaras in the ragas – Hamsadhwani		
	10	SapthaTala Alankaras in the raga- Kalyani		
	Sections from References:			
<b>III</b>	<b>Geetham – any 2 in different ragas</b>		<b>8</b>	<b>20</b>
	11	Raga -1		
	12	Raga -1		
	Sections from References:			
<b>IV</b>	<b>Jathiswaram&amp; Swarajathi</b>		<b>10</b>	<b>20</b>
	13	Jathiswaram-1		
	14	Swarajathi -1		
	Sections from References:			
<b>V</b>	<b>Open Ended Module: Sadhakam</b>		<b>12</b>	
	1	<b>Practice sessions</b> Understanding of different Scales through Veena		

		Individual and Group Innovative Swara Exercises <b>Assignment</b> <b>Seminar</b>		
	Sections from References:			
Books and References: 1. Dakshinendian Sangeetham (Malayalam)- Vol -I , A.K.Ravindranath Dept of Cultural Publications, Govt of Kerala, Trivandrum 2. South Indian Music -Vol –I&II , Prof. P.Sambamurthy - Indian Music Publishing House, Chennai				

**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

#### Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	1	-	-	-	-	-
CO 2	-	1	-	-	-	-
CO 3		2	-	-	-	-
CO 4	-	2	-	-	-	-
CO 5	-	2	-	-	-	-

#### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

#### Assessment Rubrics:

- Assignment / Discussion / Seminar/Viva
- Sruthi jnanam, Layajnanam and Swara jnanam
- Quality of Performance
- Overall Development(20%)
- Final Exam (70%)

#### Mapping of COs to Assessment Rubrics :

	Internal Exam Theory/Practical	Assignment	Seminar	Sruthi jnanam	Layajnanam	Swara jnanam	Quality of Performance	Viva	Project Evaluation	End Semester Examinations
CO 1	✓			✓	✓	✓	✓			✓
CO 2	✓			✓	✓	✓	✓			✓
CO 3	✓			✓	✓	✓	✓			✓
CO 4	✓			✓	✓	✓	✓			✓
CO 5	✓	✓	✓	✓	✓	✓	✓	✓		

#### SEMESTER-II

Programme	B. A Music				
Course Title	<b>Abhyasa Ganam – 2 (Practical)</b>				
Type of Course	<b>Major</b>				
Semester	II				
Academic Level	100 - 199				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	-	-	4	60
Pre-requisites	Aptitude Test				
Course Summary	This course is designed with a vision to introduce the more developed Practical Aspects of Carnatic Music before the learners. The Learner is				

	introduced to the amazing world of Musical Forms, Gamakas and Laya (Tempo) which have been identified as major features of Carnatic Music.
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### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Ability to sing sahitya syllables as well as vowel extensions for a given swara phrase/ swara passage.	Ap	C	Practical Assignment/ Observation of Practical Skills
CO2	Understands the beauty of laya change and simultaneously acquires the ability to perform a song in both slow and fast Kālapramānams with utmost naturality.	Ap	C	Practical Assignment/ Observation of Practical Skills
CO3	Gets familiar with swaras having different Kārvais and understands to reproduce the varying Kārvais in a given tāla	Ap	P	Practical Assignment/ Observation of Practical Skills
CO4	Ability to choose the appropriate tempo of a song.	An	M	Practical Assignment/ Observation of Practical Skills
CO5	Understands the beauty as well as importance of gamakas in the delineation of a rāga.	U	C	Practical Assignment/ Observation of Practical Skills
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs (48 +12)	Marks (70)
<b>I</b>		<b>Geetham &amp; Lakshana Geetham</b>	<b>15</b>	<b>15</b>
	<b>1</b>	Geetham-1		
	<b>2</b>	Geetham-1		
	<b>3</b>	Lakshana Geetham-1		

	Sections from References:			
II	Jathiswaram		8	15
	4	Jathiswaram -1		
	5	Jathiswaram -1		
	Sections from References:			
III	Simple Swarajathis		10	15
	6	Simple Swarajathi-1		
	7	Simple Swarajathi-1		
	Sections from References:			
IV	Adi Tala Varnam		15	25
	8	Adi Tala Varnam-1		
	9	Adi Tala Varnam-1		
	Sections from References:			
V	Open Ended Module: Sadhakam		12	
	1	Practice sessions Singing Varnas in 2 Degrees of Speed Individual and Group Innovative Swara Exercises with ragas Assignment Seminar		
	Sections from References:			
Books and References:				
1. Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath Dept of Cultural Publications, Govt of Kerala, Trivandrum				
2. South Indian Music -Vol –I& II by Prof. P.Sambamurthy - Indian Music Publishing House, Chennai				

**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

#### Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	2	-	-	-	-	-
CO 2		2	-	-	-	-

CO 3	-	2	-	-	-	-
CO 4	-	2	-	-	-	-
CO 5	1	-	-	-	-	-

#### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

#### Assessment Rubrics:

- Assignment / Discussion / Seminar/Viva
- Sruthi jnanam, Layajnanam and Swara jnanam
- Quality of Performance
- Overall Development(20%)
- Final Exam (70%)

#### Mapping of COs to Assessment Rubrics :

	Internal Exam Theory/Practical	Assignment	Seminar	Sruthi jnanam	Layajnanam	Swara jnanam	Quality of Performance	Viva	Project Evaluation	End Semester Examinations
CO 1	✓			✓	✓	✓	✓			✓
CO 2	✓			✓	✓	✓	✓			✓
CO 3	✓			✓	✓	✓	✓			✓



CO 4	✓			✓	✓	✓	✓			✓
CO 5	✓	✓	✓	✓	✓	✓	✓	✓		

### SEMESTER-III

Programme	B. A Music				
Course Title	<b>Musicology-1 Fundamental Lessons</b>				
Type of Course	<b>Major</b>				
Semester	III				
Academic Level	200 – 299				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites	Aptitude Test				
Course Summary	This course is designed to introduce the Learners to the Theoretical Aspects of Music. The Learner is introduced to the amazing world of Distinctive features of music, Talas, Musical terms, Musical Instruments and other areas of Music.				

#### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	To get factual knowledge on the distinctive features of Indian music.	U	C	Instructor-created exams / Viva
CO2	To develop a basic knowledge on the tala systems prevailing in carnatic music. Detailed study of different tala and its varieties.	U	C	Instructor-created exams / Home Assignments/Viva
CO3	To understand with the technical terms in carnatic music.	U	C	Instructor-created exams / Viva
CO4	To get knowledge on the musical instruments and their classification, Construction and playing technique.	U	C	Instructor-created exams / Home Assignments/Viva
CO5	To develop a basic knowledge on the life and contribution of the composers like Tyagaraja swamikal, Muthuswami Dikshidar, Syama sasthrikal, Purandara Dasar and Swathi Thirunal	U	C	Instructor-created exams / Home Assignments/Viva
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs (48 +12)	Marks (70)
<b>1</b>		<b>Distinctive Features of Indian Music</b>	<b>12</b>	<b>10</b>
	1	Melodic structure		
	2	Sruthy,Raga and Tala system		
	3	Manodharmma		
	4	Gamaka		
	5	Place of music in life		
<b>II</b>		<b>Tala Systems of Carnatic Music</b>	<b>12</b>	<b>20</b>
	6	Sapthatalas		
	7	Shadangas		
	8	35 & 175 Talas		
	9	ChappuTala& its varieties		
<b>III</b>		<b>Musical Terms</b>	<b>12</b>	<b>25</b>
	10	Nadam		
	11	Sruthi		
	12	Swarasthanas		
	13	Sthayi		
	14	Graham,Nyasam,Amsam		
<b>IV</b>		<b>Musical Instruments &amp; their Classification.</b>	<b>12</b>	<b>15</b>
	14	General Classification of Musical Instruments		
	15	Construction & Playing Techniques of Thambura, Veena, Violin,		
	16	Construction & Playing Techniques of Mridangam ,Flute &Nagaswaram		
<b>V</b>		<b>Open Ended Module: Life Sketch &amp; Contributions ofPurandaraDasa,Annamacharya&amp; Musical Trinity</b>	<b>12</b>	
	1			

		Introduction to Compositions Individual and Group discussions on their Compositions <b>Assignment</b> <b>Seminar</b>		
<b>Books and References:</b> <ol style="list-style-type: none"> <li>1. Dakshinendian Sangeetham (Malayalam)- Vol -I , A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum (1970)</li> <li>2. Sangeetha Saasthra Praveshika (Malayalam) – Dr.Venkita Subramanya Iyer – State Institute of Languages –Thiruvananthapuram</li> <li>3. South Indian Music -Vol –I-III , Prof. P.Sambamurthy - Indian Music Publishing House, Chennai</li> <li>4. Great Composers -Vol – I – , Prof.Sambamurthy Indian Music Publishing House, Chennai</li> </ol>				

**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

#### Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	-	-	1	-	-	-
CO 2	1	-	-	-	-	-
CO 3	-	-	1	-	-	-
CO 4	-	-	1	-	-	-
CO 5	1	-	-	-	-	-

#### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low

2	Moderate / Medium
3	Substantial / High

#### Assessment Rubrics:

- Assignment / Discussion / Seminar/Viva
- Sruthi jnanam, Layajnanam and Swara jnanam
- Quality of Performance
- Overall Development(20%)
- Final Exam (70%)

#### Mapping of COs to Assessment Rubrics :

	Internal Exam Theory/Practical	Assignment	Seminar	Sruthi jnanam	Layajnanam	Swara jnanam	Quality of Performance	Viva	Project Evaluation	End Semester Examinations
CO 1	✓			✓	✓	✓	✓	✓		✓
CO 2	✓			✓	✓	✓	✓	✓		✓
CO 3	✓			✓	✓	✓	✓	✓		✓
CO 4	✓			✓	✓	✓	✓	✓		✓
CO 5	✓	✓	✓	✓	✓	✓	✓	✓		

Programme	B. A Music
Course Title	<b>Varnas &amp; Krithis -1 (Practical)</b>
Type of Course	<b>Major</b>
Semester	III

Academic Level	200 – 299				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	-	-	4	60
Pre-requisites	Aptitude Test				
Course Summary	This course is designed to introduce Learners to the beginner to the Practical Aspects of Music. The Learner is introduced to the amazing world of Compositions, Varnas and Krithis which are the most essential components of Carnatic Music Concerts.				

### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	To understand the Sancharas and Peculiarities of a Raga through Adi Tala Varnam.	Ap	P	Practical Assignment / Observation of Practical Skills
CO2	To understand and apply a different Tala. Also enables to comprehend the features of a Raga deeply.	Ap	P	Practical Assignment / Observation of Practical Skills
CO3	To understand the main features and different Prayogas of Melakartha Ragas by studying the krities.	Ap	P	Practical Assignment / Observation of Practical Skills
CO4	To understand the salient features and Sancharas of Janya Ragas through krities.	Ap	P	Instructor-created exams
CO5	To get insight in to a raga through Akaara Saadhakam. This practice helps to manipulate vocal chords and thereby excel in singing.	Ap	P	Practical Assignment / Observation of Practical Skills/Seminar Presentation
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs (48+12)	Marks (70)
1		AdiTalaVarnams	14	20

	1	AdiTalaVarnam – 1		
	2	AdiTalaVarnam – 1		
II	3	Ata TalaVarnam	14	20
III	Krithis in Melakarta Ragas		10	15
	4	Chakravakam		
	5	Mayamalavagoula		
	6	Kalyani		
	Sections from References:			
IV	Krithis in the Janya Ragas		10	15
	7	Mohanam		
	8	Hindolam		
	9	Vasantha		
V	Open Ended Module: Akara Sadhakam& Singing Varnas in 2 Degrees of Speed		12	
	1	Individual and Group Understanding of different Scales through Veena Assignment Seminar		
	Sections from References:			
Books and References:				

**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

#### Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	1	2	-	-	-	-

CO 2	1	2	-	-	-	-
CO 3	1	2	-	-	-	-
CO 4	1	2	-	-	-	-
CO 5	1	2	-	-	-	-

#### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

#### Assessment Rubrics:

- Assignment / Discussion / Seminar/Viva
- Sruthi jnanam, Layajnanam and Swara jnanam
- Quality of Performance
- Overall Development(20%)
- Final Exam (70%)

#### Mapping of COs to Assessment Rubrics :

	Internal Exam Theory/Practical	Assignment	Seminar	Sruthi jnanam	Layajnanam	Swara jnanam	Quality of Performance	Viva	Project Evaluation	End Semester Examinations
CO 1	✓			✓	✓	✓	✓	✓		✓
CO 2	✓			✓	✓	✓	✓	✓		✓
CO 3	✓			✓	✓	✓	✓	✓		✓

CO 4	✓			✓	✓	✓	✓	✓		✓
CO 5	✓	✓	✓	✓	✓	✓	✓	✓		

### SEMESTER IV

Programme	B. A Music				
Course Title	<b>Musicology -2 Raga Classification</b>				
Type of Course	<b>Major</b>				
Semester	IV				
Academic Level	200 - 299				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites	Aptitude Test				
Course Summary	This course is designed to introduce the learner to the ingenious ways of classification of ragas in various systems of music in India. It also gives an insight to the implementation of some major and minor ragas.				

### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Understand the historical development of raga classification in South Indian music.	U	C	Instructor-created exams / Home Assignments/Viva
CO2	Understand the various ways of classifying janya ragas in Carnatic music.Demonstrate critical thinking in the implementation	U	C	Practical Assignment/ Instructor-created exams
CO3	Differentiate classification ragas in other systems of music in India.	An	P	Seminar Presentation / Group Tutorial Work
CO4	Comprehend the ingenious way in which Venkatamakhi has conceptualised the 72 mela scheme.	An	C	Instructor-created exams / Home Assignments/Viva
CO5	To attain knowledge anout the science and art of writing	An	P	Seminar presentation/ Practical



	music.			Assignment/Instructor created exams
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs (48 +12)	Marks (70)
<b>1</b>		<b>72 Melakarta Scheme in detail</b>	<b>14</b>	<b>15</b>
	1	Katapayadi Formula		
	2	Bhutha Sankhya		
	3	Vivadi Melas		
<b>II</b>		<b>Raga Classification</b>	<b>12</b>	<b>15</b>
	4	Grama Murchana Jathi system		
	5	Raga Classification in Ancient Tamil Music		
	6	Raga Classification in Hindusthani Music		
<b>III</b>		<b>Janya raga Classification</b>	<b>10</b>	<b>15</b>
	7	Varjya & Vakra		
	8	Upanga & Bhashnga		
	9	Ghana, Naya, Desya		
	10	Nishaadhanthya, Dhaivataantya, Panchamaanthya		
	11	Suddha, Chayalaga & Sankeerna		
<b>IV</b>		<b>Raga Lakshanas</b>	<b>12</b>	<b>25</b>
	12	Mayamalavagaula		
	13	Sankarabharanam		
	14	Kalyani		
	15	Mohanam		
	16	Hamsadhvani		
<b>V</b>		<b>Open Ended Module: Musicography</b>	<b>12</b>	
	1	Individual and Group <b>Assignment Seminar</b>		

	Sections from References:			
Books and References:				
1. Dakshinendian Sangeetham (Malayalam)- Vol -I - A.K.Ravindranath Dept of Cultural Publications, Govt of Kerala, Trivandrum				
2. Sangeetha Saasthra Praveshika (Malayalam) – Dr.Venkita Subramanya Iyer – State Institute of Languages –Thiruvananthapuram				
3. South Indian Music -Vol - I to VI -. Prof.P.Sambamurthy – Indian Music Publishing House, Chennai				
4.History of Indian Music- Prof.P.Sambamurthy – Indian Music Publishing House, Chennai				
5.Splendour of South Indian Music by Dr.P.T.Chelladurai, Vaigarai Publishers, Dindigul, Tamil Nadu.				

**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

#### Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO 5	PSO6
CO 1	-	1	1	-	-	-
CO 2	-	1	1	-	-	-
CO 3	-	2	2	-	-	-
CO 4	-	2	2	-	-	-
CO 5	-	2	2	-	-	-

#### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

### Assessment Rubrics:

- Assignment / Discussion / Seminar/Viva
- Sruthi jnanam, Layajnanam and Swara jnanam
- Quality of Performance
- Overall Development(20%)
- Final Exam (70%)

### Mapping of COs to Assessment Rubrics :

	Internal Exam Theory/Practical	Assignment	Seminar	Sruthi jnanam	Layajnanam	Swara jnanam	Quality of Performance	Viva	Project Evaluation	End Semester Examinations
CO 1	✓			✓	✓	✓	✓	✓		✓
CO 2	✓			✓	✓	✓	✓	✓		✓
CO 3	✓			✓	✓	✓	✓	✓		✓
CO 4	✓			✓	✓	✓	✓	✓		✓
CO 5	✓	✓	✓	✓	✓	✓	✓	✓		

Programme	B. A Music				
Course Title	<b>Musicology –3 Musical Forms</b>				
Type of Course	<b>Major</b>				
Semester	IV				
Academic Level	200 - 299				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites	Aptitude Test				
Course Summary	This course is designed to introduce the Learners to the Theoretical Aspects of Music. The Learner is introduced to the various Musical				

	Forms which are the most essential components of Carnatic Music.
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### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Understand the basic musical form Varna , which was the most prevalent sabhagana aswellas abhyasa gana. Study the concept , its structure and varieties through various examples.	U	C	Instructor-created exams / Practical Assignments/Group Tutorial Work
CO2	To attain knowledge on the very important music form Krithi, its concept, parts and structure and to differentiate it with Keerthana.	U	C	Practical Assignment / Seminar Presentation/ Instructor created exams
CO3	To understand the concept of Madhura Bhakti through the musical forms Padam and Javali , the various types of Nayika Sankalpa and Sringara and its application in dance concerts.	U	C	Instructor created exams/Seminar Presentation / Group Tutorial Work
CO4	To get a thorough knowledge on the structure of Thillana, its intricate rhythmical aspects and its usage in Dance forms. Analyse and understand the musical form Ragamalika and its application in both Kalpana and Kalpitha Sangeetha.	U	C	Instructor-created exams / Home Assignments/Seminar Presentations
CO5	To attain knowledge on the very important music formsGeetham, Jathiswara and Swarajathi, its concept, parts and structure .Analyse and understand both Musical and Structural Aspects of the Musical forms learnt.	An	P	Instructor-created exams /Seminar Presentation/Group Tutorial Work.
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs	Marks
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			<b>(48 +12)</b>	<b>(70)</b>
<b>1</b>	<b>1</b>	<b>Varnas</b>	<b>12</b>	<b>20</b>
		Tana Varnam		
		Pada Varnam		
		Daru Varnam		
		Other Varieties		
<b>II</b>		<b>Keerthanam&amp;Krithi</b>	<b>16</b>	<b>25</b>
	<b>2</b>	Structure and features of Keerthanas&Krithis		
	3	Varieties of Krithis		
	4	Decorative angas used in Krithis		
<b>III</b>	<b>5</b>	<b>Padam &amp; Javali</b>	<b>10</b>	<b>10</b>
<b>IV</b>		<b>Thillana &amp; Ragamalika</b>	<b>10</b>	<b>15</b>
	6	Structure of Thillana and its laya patterns		
	7	Structure of Ragamalika		
	8	Ragamalika in Kalpitha Sangeetha		
	9	Ragamalika in Kalpana Sangitha		
<b>V</b>		<b>Open Ended Module: Musical Forms - Geetham , Jathiswaram &amp;Swarajathi</b>	<b>12</b>	
	1	Prosodical Analysis of Musical Forms Individual and Group <b>Assignment</b> <b>Seminar</b>		
	Sections from References:			

**Books and References:**

1. Dakshinendian Sangeetham (Malayalam)- Vol -I - A.K.Ravindranath Dept of Cultural Publications, Govt of Kerala, Trivandrum
2. Sangeetha Saasthra Pravesika (Malayalam) – Dr.Venkita Subramanya Iyer – State Institute of Languages –Thiruvananthapuram
3. South Indian Music -Vol - I to VI -. Prof.P.Sambamurthy – Indian Music Publishing House, Chennai
- 4.History of Indian Music- Prof.P.Sambamurthy – Indian Music Publishing House, Chennai
- 5.Splendour of South Indian Music by Dr.P.T.Chelladurai, Vaigarai Publishers, Dindigul, Tamil Nadu.

**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed

modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

#### Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	-	-	1	-	1	-
CO 2	-	-	1	-	1	-
CO 3	-	-	1	-	1	-
CO 4	-	-	1	-	1	-
CO 5	-	-	1	-	1	-
CO 6	-	2	-	-	2	-

#### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

#### Assessment Rubrics:

- Assignment / Discussion / Seminar/Viva
- Sruthi jnanam, Layajnanam and Swara jnanam
- Quality of Performance
- Overall Developement(20%)
- Final Exam (70%)

#### Mapping of COs to Assessment Rubrics :

	Internal Exam Theory/Practical	Assignment	Seminar	Sruthi jnanam	Layajnanam	Swara jnanam	Quality of Performance	Viva	Project Evaluation	End Semester Examinations
CO 1	✓			✓	✓	✓	✓	✓		✓
CO 2	✓			✓	✓	✓	✓	✓		✓
CO 3	✓			✓	✓	✓	✓	✓		✓
CO 4	✓			✓	✓	✓	✓	✓		✓
CO 5	✓	✓	✓	✓	✓	✓	✓	✓		

Programme	B. A Music				
Course Title	<b>Light Classical Musical Forms (Practical)</b>				
Type of Course	<b>Major</b>				
Semester	IV				
Academic Level	200 - 299				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	-	-	4	60
Pre-requisites	Aptitude Test				
Course Summary	This course is designed to introduce the Learners to the Theoretical & Practical Aspects of Music. The Learner is introduced to the vast repertoire of Light Classical Musical Forms which have more appeal among Common people as Concert pieces and Dance musical Forms.				

#### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
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CO1	To understand and perform the musical form Pada by studying the compositions of Various composers.	Ap	P	Practical Assignment / Observation of Practical Skills
CO2	To attain knowledge and perform the musical form Javali which depicts pure love through the compositions of various composers.	Ap	P	Practical Assignment / Observation of Practical Skills
CO3	To understand the concept of Madhura Bhakthi and immense devotion to God by studying to sing gracefully the most aesthetic and light musical forms, Bhajan and Ashtapadi which are the essential part of musical concerts.	Ap	P	Seminar Presentation / Group Tutorial Work
CO4	To understand one of the important musical forms of both music and dance concerts and to attain proficiency in presenting and singing intricate laya patterns.	Ap	P	Practical Assignment / Observation of Practical Skills
CO5	To study, understand, and analyse the musical forms that were prevalent during Pre-trinity period and which have wide appeal among the rasikas of modern era	Ap	P	Practical Assignment / Observation of Practical Skills
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs (48 +12)	Marks (70)
<b>I</b>	<b>1</b>	<b>Padam</b>	<b>12</b>	<b>15</b>
<b>II</b>	<b>2</b>	<b>Javali</b>	<b>12</b>	<b>15</b>
<b>III</b>	<b>3</b>	<b>Bhajan &amp; Ashtapadi</b>	<b>12</b>	<b>25</b>
<b>IV</b>	<b>4</b>	<b>Thillana</b>	<b>12</b>	<b>15</b>
<b>V</b>		<b>Open Ended Module: Taramgam and Devarnama</b>	<b>12</b>	
		About Composers Compositions Individual and Group		



		<b>Assignment Seminar</b>		
		Sections from References:		
Books and References:				

**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

### Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO 5	PSO6
CO 1	-	-	-	2	-	-
CO 2	-	-	-	2	-	-
CO 3	-	-	-	2	-	-
CO 4	-	-	-	2	-	-
CO 5	-	-	-	2	-	-

### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

### Assessment Rubrics:

- Assignment / Discussion / Seminar/Viva
- Sruthi jnanam, Layajnanam and Swara jnanam
- Quality of Performance
- Overall Developement(20%)

- Final Exam (70%)

#### Mapping of COs to Assessment Rubrics :

	Internal Exam Theory/Practical	Assignment	Seminar	Sruthi jnanam	Layajnanam	Swara jnanam	Quality of Performance	Viva	Project Evaluation	End Semester Examinations
CO 1	✓			✓	✓	✓	✓	✓		✓
CO 2	✓			✓	✓	✓	✓	✓		✓
CO 3	✓			✓	✓	✓	✓	✓		✓
CO 4	✓			✓	✓	✓	✓	✓		✓
CO 5	✓	✓	✓	✓	✓	✓	✓	✓		

#### SEMESTER V

Programme	B. A Music				
Course Title	<b>Musicology-4 Essentials of Indian Music</b>				
Type of Course	<b>Major</b>				
Semester	V				
Academic Level	300 - 399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites	Aptitude Test				
Course Summary	This course is designed to introduce the Learners to the Theoretical Aspects of Music. The Learner is introduced to the Lakshanas of Music with reference to the Major Lakshana Grandhas. The major components of distinctive features and other Music systems are also discussed.				

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### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	To study and appreciate the Lakshanagrandhas of Music.	U	C	Written exams / Assignment/Seminar/Quiz / Viva
CO2	To understand and analyse the unique feature of Indian Music like Gamaka	An	P	Written exams / Assignment/Seminar/Quiz / Viva
CO3	To understand and analyse the most distinctive feature of Indian Music, Manodharmma Sangita	An	P	Written exams / Assignment/Seminar/Quiz / Viva
CO4	To know more about other systems of Music	U	C	Written exams / Assignment/Seminar/Quiz / Viva
CO5	Indian Music has its own distinctive features. Understanding and evaluation of it is equal to understanding our own culture.	An	C	Written exams / Assignment/Seminar/Quiz / Viva
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs (48 +12)	Marks (70)
<b>I</b>		<b>Study of the following Lakshana Grandhas</b>	<b>12</b>	<b>15</b>
	<b>1</b>	Natyasastra (musical chapters only)		
	<b>2</b>	Sangita Ratnakara		
<b>II</b>		<b>Gamakas</b>	<b>12</b>	<b>15</b>
	<b>3</b>	Dasavidha Gamakas		
	<b>4</b>	Panchadasa Gamakas		
<b>III</b>		<b>Manodharma Sangitha</b>	<b>12</b>	<b>20</b>
	<b>5</b>	Raga Alapana		

	6	Niraval		
	7	Kalpana Swaram		
<b>IV</b>	<b>Outline Knowledge of Hindusthani Music</b>		<b>12</b>	<b>20</b>
	8	Ten Dhats		
	9	Hindusthani Musical Forms- Dhrupad, Khayal, Thumri, Tappa, Tarana & Ghazal		
	10	Hindusthani Musical Instruments – Sitar, Sarod, Tabla, Shehnai & Pakhawaj		
<b>V</b>	<b>Open Ended Module: More about Manodharma Sangitha</b>		<b>12</b>	
	1	Individual and Group <b>Assignment Seminar</b>		

**Books and References:**

1. Dakshinendian Sangeetham (Malayalam)- Vol –I& II- A.K.Ravindranath Dept of Cultural Publications, Govt of Kerala, Trivandrum
2. Sangeetha Saasthra Praveshika (Malayalam) – Dr.Venkita Subramanya Iyer – State Institute of Languages –Thiruvananthapuram
3. South Indian Music -Vol - I to VI -. Prof.P.Sambamurthy – Indian Music Publishing House, Chennai
- 4.History of Indian Music- Prof.P.Sambamurthy – Indian Music Publishing House, Chennai
- 5.Splendour of South Indian Music by Dr.P.T.Chelladurai, Vaigarai Publishers, Dindigul, Tamil Nadu.
- 6.Lakshana Grandhas in Carnatic Music – by Dr.S.Bhagyalekshmy CBH Publications, Trivandrum
- 7.Music through the ages – by Dr.V.Premalatha, Sundeep Prakashan Publishers, New Delhi

**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

**Mapping of COs with PSOs and POs :**

	PSO 1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	-	-	1	-	-	-

CO 2	-	-	2	-	-	-
CO 3	-	-	2	-	-	-
CO 4	-	-	1	-	-	-
CO 5	-	2	-	-	-	-

#### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

#### Assessment Rubrics:

- Assignment / Discussion / Seminar/Viva
- Sruthi jnanam, Layajnanam and Swara jnanam
- Quality of Performance
- Overall Development(20%)
- Final Exam (70%)

#### Mapping of COs to Assessment Rubrics :

	Internal Exam Theory/Practical	Assignment	Seminar	Sruthi jnanam	Layajnanam	Swara jnanam	Quality of Performance	Viva	Project Evaluation	End Semester Examinations
CO 1	✓			✓	✓	✓	✓	✓		✓
CO 2	✓			✓	✓	✓	✓	✓		✓
CO 3	✓			✓	✓	✓	✓	✓		✓

CO 4	✓			✓	✓	✓	✓	✓		✓
CO 5	✓	✓	✓	✓	✓	✓	✓	✓		

Programme	B. A Music				
Course Title	<b>Varnas &amp; Krithis-2 (Practical)</b>				
Type of Course	<b>Major</b>				
Semester	V				
Academic Level	300 - 399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	-	-	4	60
Pre-requisites	Aptitude Test				
Course Summary	This course is designed to introduce the Learners to the Practical Aspects of Music. The Learner is introduced to the Major Musical Forms of Carnatic Music which help one to refine his/her vocal capabilities and equip imbibe the finer nuances of Carnatic music.				

#### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Application of Varnas helps the learner to get deep into the structure of Ragas with all its nuances.	Ap	P	Practical Assignment / Seminar Presentation/ Observation of Practical Skills
CO2	Application of Varnas helps the learner to get deep into the Tanam singing with all the nuances.	Ap	P	Practical Assignment / Seminar Presentation/ Observation of Practical Skills
CO3	As the main components of a Concert,practise of Varnas and Krithis enhances ones creativity or the Manodharma aspect as a Performer.	Ap	P	Practical Assignment / Seminar Presentation/ Observation of Practical Skills
CO4	Detailed Study of Compositions in Mela & Minor ragas develops the creativity or the Manodharma aspect..	Ap	P	Practical Assignment / Seminar Presentation/ Observation of

				Practical Skills
CO5	Dominance on Raga & Tala is essential for a Performer. Application of Alamkaras in different Ragas will help to achieve this.	Ap	P	Practical Assignment / Seminar Presentation/ Observation of Practical Skills
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs (48 +12)	Marks (70)
1		Thana Varnas	20	25
	1	Adi Tala Varnam-1		10
	2	Ada Tala Varnam-1		15
II		Krithis in the following Melakartha Ragas	9	15
	3	Pantuvarali		
	4	Kharaharapriya		
	Sections from References:			
III	Krithis in the following Melakartha Ragas		10	15
	5	Sankarabharanam		
	6	Shanmukhapriya		
	Sections from References:			
IV	Krithis in the following Janya ragas		9	15
	7	Hamsadhvani		
	8	Nata		
	9	Arabhi		
	Sections from References:			
V	Open Ended Module: Practice session		12	
		Akara Sadhakam & Practice of Varnas in 2 degrees of speed Individual and Group Assignment Seminar		
	Sections from References:			
Books and References: 1. Dakshinendian Sangeetham – Vol I - Sri.A.K.Ravindranath – Dept of Cultural Publications, Govt of Kerala, Trivandrum, 1970				

2. Varnasagaram - Dr.T.K.Govinda Rao – Gaana mandir Publications, Chennai (2000)
3. South Indian Music -Book - II, III, IV, V, & VI - Prof.P.Sambamurthy- Indian Music Publishing House, Chennai (1982 -83)
- 4.Audio and Video Concerts of legendary Musicians

**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

#### Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	-	-	-	2	-	-
CO 2	-	-	-	2	-	-
CO 3	-	-	-	2	-	-
CO 4	-	-	-	2	-	-
CO 5	-	-	-	2	-	-

#### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

#### Assessment Rubrics:

- Assignment / Discussion / Seminar/Viva
- Sruthi jnanam, Layajnanam and Swara jnanam
- Quality of Performance
- Overall Developement(20%)
- Final Exam (70%)



### Mapping of COs to Assessment Rubrics :

	Internal Exam Theory/Practical	Assignment	Seminar	Sruthi jnanam	Layajnanam	Swara jnanam	Quality of Performance	Viva	Project Evaluation	End Semester Examinations
CO 1	✓			✓	✓	✓	✓	✓		✓
CO 2	✓			✓	✓	✓	✓	✓		✓
CO 3	✓			✓	✓	✓	✓	✓		✓
CO 4	✓			✓	✓	✓	✓	✓		✓
CO 5	✓	✓	✓	✓	✓	✓	✓	✓		

Programme	B. A Music				
Course Title	Samudaya Krithis (Practical)				
Type of Course	Major				
Semester	V				
Academic Level	300 - 399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	-	-	4	60
Pre-requisites	Aptitude Test				
Course Summary	Samudaya Kritis are composed on a particular theme or occasions. This course is designed to introduce the Leaners to the Theoretical & Practical Aspects of Group Compositions. The Leaner is introduced to handle the majestic krithis to have mastery up on raga and tala.				

### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Learners' can develop their technical skills on intricacies of raga , thala and sahithya.	Ap	P	Practical Assignment / Seminar Presentation/ Observation of Practical Skills
CO2	Learners' can develop their technical skills on intricacies of raga , thala and sahithya to perform or teach it.	Ap	P	Practical Assignment / Seminar Presentation/ Observation of Practical Skills
CO3	To study, analyse and apply the Majestic group krithis with the intricacies of raga , thala and sahithya.	Ap	P	Practical Assignment / Seminar Presentation/ Observation of Practical Skills
CO4	To study more and evaluate the Group Krithis of other Composers.	Ap	P	Practical Assignment / Seminar Presentation/ Observation of Practical Skills
CO5	It enriches Learners' musical knowledge, technical skills, and artistic sensibilities, playing a pivotal role in their development as proficient and expressive Carnatic musicians.	Ap	P	Practical Assignment / Seminar Presentation/ Observation of Practical Skills
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs (48 +12)	Marks (70)
1		Ghana raga Pancharatnam of Thyagaraja -Arabhi	20	25

<b>II</b>		<b>Kovur/Thiruvottiyur Pancharatnam Krithi of Thyagaraja -1</b>	<b>9</b>	<b>15</b>
<b>III</b>		<b>Navaratnamalika Krithi of Shyama Shasthri – Sankarabharanam or Sree raga</b>	<b>9</b>	<b>15</b>
<b>IV</b>		<b>Navagraha Krithi of Muthuswami Dikshitar- Shanmukhapriya or Ramapriya</b>	<b>10</b>	<b>15</b>
<b>V</b>		<b>Open Ended Module: Awareness of Samudaya Krithis in General</b>	<b>12</b>	
		<b>Individual and Group Assignment Seminar</b>		
Sections from References:				
<b>Books and References:</b>  1.Compositions of Muthuswami Dikshithar – By Dr.T.K.Govinda Rao, Gaana mandir Publications, Chennai 2. Compositions of Tyagaraja – by Dr.T.K.Govinda Rao, Gaana mandir Publications,Chennai 3.Compositions of Shyamasasthri – By Dr.T.K.Govinda Rao, Gaana mandir Publications, Chennai				

**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

#### **Mapping of COs with PSOs and POs :**

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	-	2	-	-	2	-
CO 2	-	2	-	-	2	-
CO 3	-	2	-	-	2	-

CO 4	-	2	-	-	2	-
CO 5	-	2	-	-	2	-

#### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

#### Assessment Rubrics:

- Assignment / Discussion / Seminar/Viva
- Sruthi jnanam, Layajnanam and Swara jnanam
- Quality of Performance
- Overall Development(20%)
- Final Exam (70%)

#### Mapping of COs to Assessment Rubrics :

	Internal Exam Theory/Practical	Assignment	Seminar	Sruthi jnanam	Layajnanam	Swara jnanam	Quality of Performance	Viva	Project Evaluation	End Semester Examinations
CO 1	✓			✓	✓	✓	✓	✓		✓
CO 2	✓			✓	✓	✓	✓	✓		✓
CO 3	✓			✓	✓	✓	✓	✓		✓
CO 4	✓			✓	✓	✓	✓	✓		✓
CO 5	✓	✓	✓	✓	✓	✓	✓	✓		

## SEMESTER-VI

Programme	B. A Music				
Course Title	<b>Musicology-5 Concert System</b>				
Type of Course	<b>Major</b>				
Semester	VI				
Academic Level	300 - 399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites	Aptitude Test				
Course Summary	This course is designed to introduce the Learners to the Theoretical & Practical Aspects of Music. The Learner is introduced to the rules and regulations in connection with a Carnatic Music Concert along with the lakshanas of some ragas.				

### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	There are some rules and regulations to be kept by each Musician throughout a Concert like respect for co-artists etc..	U	C	Written exams / Assignment/Seminar/Quiz / Viva
CO2	Hours long Concerts following the 'Kacheri dharma' will make a performer confident throughout the life .	Ap	P	Written exams / Assignment/Seminar/Quiz / Viva
CO3	Model shift of Tonic is a scientific process through which new scales are produced. Knowledge upon this will enhance a musician's mastery on Concerts as well as Composing.	Ap	P	Written exams / Assignment/Seminar/Quiz / Viva
CO4	Studying Lakshanas of ragas are essential for a Musician.	U	C	Written exams / Assignment/Seminar/Quiz / Viva
CO5	Concert Review is a research oriented view point for the Artists as well as Rasikas.	E	P	Written exams / Assignment/Seminar/Quiz / Viva

	This is also a branch of Art Journalism.			
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs (48 +12)	Marks (70)
<b>1</b>	<b>1</b>	<b>Concert System &amp; Kachery Dharmma</b>	<b>15</b>	<b>10</b>
<b>II</b>	<b>2</b>	<b>Model Shift of Tonic</b>	<b>15</b>	<b>10</b>
<b>III</b>	<b>Raga Lakshanas of Major Ragas</b>		<b>9</b>	<b>25</b>
	3	Thodi		
	4	Keeravani		
	5	Bhairavi		
	6	Purvi Kalyani		
<b>IV</b>	<b>Raga Lakshanas of Minor Ragas</b>		<b>9</b>	<b>25</b>
	7	Sahana		
	8	Begada		
	9	Kedaragoula		
	10	Bilahari		
<b>V</b>	<b>Open Ended Module: d) Concert Review – Any 2</b>		<b>12</b>	
	1	Individual and Group <b>Assignment Seminar</b>		
	Sections from References:			

#### Books and References:

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

**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

**Mapping of COs with PSOs and POs :**

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	-	-	2	-	-	-
CO 2	-	2	-	2	-	-
CO 3	-	3	3	-	-	-
CO 4	-	3	3	-	-	-
CO 5	-	-	-	-	3	3

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**Assessment Rubrics:**

- Assignment / Discussion / Seminar/Viva
- Sruthi jnanam, Layajnanam and Swara jnanam
- Quality of Performance
- Overall Developement(20%)
- Final Exam (70%)

**Mapping of COs to Assessment Rubrics :**

	Internal Exam Theory/Practical	Assignment	Seminar	Sruthi jnanam	Layajnanam	Swara jnanam	Quality of Performance	Viva	Project Evaluation	End Semester Examinations
CO 1	✓			✓	✓	✓	✓	✓		✓
CO 2	✓			✓	✓	✓	✓	✓		✓
CO 3	✓			✓	✓	✓	✓	✓		✓
CO 4	✓			✓	✓	✓	✓	✓		✓
CO 5	✓	✓	✓	✓	✓	✓	✓	✓		

Programme	B. A Music				
Course Title	<b>Krithis (Practical)</b>				
Type of Course	<b>Major</b>				
Semester	VI				
Academic Level	300 - 399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	-	-	4	60
Pre-requisites	Aptitude Test				
Course Summary	This course is designed to introduce Learners to the beginner to the Krithis are the most popular musical forms of Carnatic Music. It serve as a central part of Carnatic music concerts. The Learner is introduced to the amazing world of Ragas and Talas which are the most essential components of Carnatic Music.				

#### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	In krithis more importance is for	Ap	C	Practical



	Music. So Krithis helps the learner to get deep into the structure of Ragas with all the nuances.			Assignment / Observation of Practical Skills/Viva
CO2	The music is complex and bristles with technical beauties. Practise on this will make one good musician	Ap	P	Practical Assignment / Observation of Practical Skills
CO3	Dominance on Raga & Tala is essential for a Performer. Learners are introduced to various types of Krithis	Ap	P	Practical Assignment / Observation of Practical Skills
CO4	Detailed Study of Compositions in Mela & Minor ragas develops the creativity or the Manodharma aspect.	Ap	C	Practical Assignment / Observation of Practical Skills
CO5	Krithis are the main components of a Concert. Altogether these help to develop ones Creativity	Ap	P	Practical Assignment / Observation of Practical Skills
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs (48 +12)	Marks (70)
<b>1</b>		<b>Krithis in the following Melakartha ragas</b>	<b>12</b>	<b>20</b>
	<b>1</b>	Thodi		
	<b>2</b>	Keeravani		
<b>II</b>		<b>Krithis in the following Janya ragas</b>	<b>12</b>	<b>15</b>
	<b>3</b>	Sahana		
	<b>4</b>	Nattakurinji		
	<b>5</b>	Kedaragoula		
<b>III</b>		<b>Krithis in the following Janya ragas</b>	<b>12</b>	<b>20</b>
	<b>6</b>	Bhairavi		
	<b>7</b>	Kamboji		
	<b>8</b>	Madhyamavathi		
<b>IV</b>		<b>Krithis in the following Janya ragas</b>	<b>12</b>	<b>15</b>

	9	Anandabhairavi		
	10	Bilahari		
	11	Ritigowla		
V	Open Ended Module: More Krithis		12	
	1	Begada,Purvikalyani Practice session Virutham or Sloka singing Individual and Group <b>Assignment</b> <b>Seminar</b>		
	Sections from References:			
Books and References: 1.Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath Dept of Cultural Publications, Govt of Kerala, Trivandrum 2.Sangeetha Saasthra Pravesika (Malayalam) – Dr.Venkita Subramanya Iyer – State Institute of Languages –Thiruvananthapuram 3. South Indian Music -Vol -I, II, III & IV of. Prof.P.Sambamurthy – Indian Music Publishing House, Chennai 4.Compositions of Muthuswami Dikshithar – By Dr.T.K.Govinda Rao, Gaana mandir Publications, Chennai 5. Compositions of Tyagaraja – by Dr.T.K.Govinda Rao, Gaana mandir Publications, Chennai 6.Compositions of Shyamasasthri – by Dr.T.K.Govinda Rao, Gaana mandir Publications, Chennai				

**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

#### Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	-	3	-	-	3	-
CO 2	-	3	-	-	3	-
CO 3	-	3	-	-	3	-
CO 4	-	3	-	-	3	-
CO 5	-	3	-	-	3	-

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**Assessment Rubrics:**

- Assignment / Discussion / Seminar/Viva
- Sruthi jnanam, Layajnanam and Swara jnanam
- Quality of Performance
- Overall Development(20%)
- Final Exam (70%)

**Mapping of COs to Assessment Rubrics :**

	Internal Exam Theory/Practical	Assignment	Seminar	Sruthi jnanam	Layajnanam	Swara jnanam	Quality of Performance	Viva	Project Evaluation	End Semester Examinations
CO 1	✓			✓	✓	✓	✓	✓		✓
CO 2	✓			✓	✓	✓	✓	✓		✓
CO 3	✓			✓	✓	✓	✓	✓		✓
CO 4	✓			✓	✓	✓	✓	✓		✓
CO 5	✓	✓	✓	✓	✓	✓	✓	✓		

Programme	B. A Music				
Course Title	<b>Krithis with Decorative Angas (Practical)</b>				
Type of Course	<b>Major</b>				
Semester	VI				
Academic Level	300 - 399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	-	-	4	60
Pre-requisites	Aptitude Test				
Course Summary	This course is designed to introduce Learners to the beginner to the Theoretical & Practical Aspects of Music. The Learner is introduced to focus more to Krithis. Its decorative angas demands special attention.				

### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Understand the practical application of Decorative angas in Krithis	Ap	P	Instructor-created exams / Practical Assignment / Observation of Practical Skills
CO2	Understand the Dhatu- Mathu relationship	Ap	P	Practical Assignment / Observation of Practical Skills
CO3	Understand the intricacies of different Tala patterns	Ap	P	Practical Assignment / Observation of Practical Skills
CO4	To perform understanding the beauty of the Music and Literature.	Ap	P	Practical Assignment / Observation of Practical Skills
CO5	To apply more spontaneity in performance.	Ap	P	Practical Assignment / Observation of Practical Skills
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Units	Hrs	Marks
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		Content	(48 +12)	(70)
<b>I</b>	<b>1</b>	<b>Krithi with Chittaswaras &amp; Swarasahithya</b>	<b>14</b>	<b>20</b>
<b>II</b>	<b>2</b>	<b>Krithi with Cholkettuswaras</b>	<b>14</b>	<b>20</b>
<b>III</b>	<b>3</b>	<b>Krithi with Yathi</b>	<b>10</b>	<b>20</b>
<b>IV</b>	<b>4</b>	<b>Krithi with Madhyamakala Sahithya</b>	<b>10</b>	<b>10</b>
<b>V</b>	<b>Open Ended Module: Practical</b>		<b>12</b>	
	1	Krithis with Yamaka, Swarakshara etc. Assignment Seminar		

**Books and References:**

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

**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed

modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

#### Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	-	3	-	-	3	-
CO 2	-	3	-	-	3	-
CO 3	-	3	-	-	3	-
CO 4	-	3	-	-	3	-
CO 5	-	3	-	-	3	-

#### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

#### Assessment Rubrics:

- Assignment / Discussion / Seminar/Viva
- Sruthi jnanam, Layajnanam and Swara jnanam
- Quality of Performance
- Overall Developement(20%)
- Final Exam (70%)

#### Mapping of COs to Assessment Rubrics :

	Internal Exam Theory/Practical	Assignment	Seminar	Sruthi jnanam	Layajnanam	Swara jnanam	Quality of Performance	Viva	Project Evaluation	End Semester Examinations
CO 1	✓			✓	✓	✓	✓	✓		✓
CO 2	✓			✓	✓	✓	✓	✓		✓
CO 3	✓			✓	✓	✓	✓	✓		✓
CO 4	✓			✓	✓	✓	✓	✓		✓
CO 5	✓	✓	✓	✓	✓	✓	✓	✓		

### SEMESTER -VII

Programme	B. A Music				
Course Title	Musicology -6 Music in different Periods				
Type of Course	Major				
Semester	VII				
Academic Level	400 - 499				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites	Aptitude Test				
Course Summary	This course is designed to introduce the Leaners to the Theoretical & Practical Aspects of Music. The Leaner is introduced to the main aspects of Music in different Periods				

#### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
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CO1	To understand the system of music in ancient period	U	C	Written exams / Assignment/Seminar/Quiz / Viva
CO2	To understand and analyse Ancient Tamil Music System	An	C	Written exams / Assignment/Seminar/Quiz / Viva
CO3	To understand the system of music in Medieval period	U	F	Written exams / Assignment/Seminar/Quiz / Viva
CO4	To understand and evaluate the practical applications of early experiments of musical facts.	E	F	Written exams / Assignment/Seminar/Quiz / Viva
CO5	To understand and analyse the modern trends in music.	An	P	Written exams / Assignment/Seminar/Quiz / Viva assignments
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs (48 +12)	Marks (70)
<b>I</b>		<b>Sama Gana and its Characteristics</b>	<b>12</b>	<b>20</b>
	1	Scale of Samagana		
	2	Swara ornamentation-Swaras & symbols used in Samagana		
	3	Method of singing		
	4	Notation- Samahasta - Instruments used in Srutis		
<b>II</b>		<b>Tamil Music System</b>	<b>12</b>	<b>15</b>
	5	Musical instruments (Yazh)-origin, decline & varieties		
	6	Sacred musical forms of the ancient Tamils-Tevaram, Thiruvachakam, Nalayira Divya Prabandham, Thiruppavai, Thiruvembavai, Thiruppugazh &Kavadichinthu		
<b>III</b>		<b>Music of the Medieval Period</b>	<b>12</b>	<b>15</b>
	7	Musical Forms of the Medieval Period : Gita, Vadya, Nritha Prabandhas		
	8	Different Mela Systems of the Post-72 Mela Padhathi – 144 Mela-s, 108 Mela-s & 5184 Mela-s.		



	9	Tala – Marga & Desi Talas. Detailed study of Taladasapranas		
<b>IV</b>	<b>22 Srutis</b>		<b>12</b>	<b>20</b>
	10	Dhruva Veena ChalaVeena Experiments		
	11	Preparation of Chart by frequency method and cyclic cent method		
	12	Application of Swarasthanas in the ragas based on 22 Srutis		
<b>V</b>	<b>Open Ended Module: Modern Trends in Carnatic Music</b>		<b>12</b>	
	1	Western Staff Notation Notating Gita Technology and Music (AI etc.) Sources of Research Individual and Group Assignment Seminar		
Sections from References:				
<b>Books and References:</b> 1. Music Through the Ages – Dr.V.Premalatha -Sandeep Prakashan Publishers (1985) 2. South Indian Music -Book III, IV, V, & VI - Prof.P.Sambamurthy- Indian Music Publishing House, Chennai (1982 -83) 3. History of Indian Music - Prof.P.Sambamurthy - Indian Music Publishing House, Chennai (1981) 4. Essentials of Musicology in South Indian Music - Prof.Janakiraaman S.R -The Indian music Publishing House, Chennai (2008)				

**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

#### Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	-	-	2	-	-	-
CO 2	-	-	3	-	-	-

CO 3	-	-	2	-	-	-
CO 4	-	-	3	-	-	-
CO 5	-	-	3	-	-	-

#### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

#### Assessment Rubrics:

- Assignment / Discussion / Seminar/Viva
- Sruthi jnanam, Layajnanam and Swara jnanam
- Quality of Performance
- Overall Development(20%)
- Final Exam (70%)

#### Mapping of COs to Assessment Rubrics :

	Internal Exam Theory/Practical	Assignment	Seminar	Sruthi jnanam	Layajnanam	Swara jnanam	Quality of Performance	Viva	Project Evaluation	End Semester Examinations
CO 1	✓			✓	✓	✓	✓	✓		✓
CO 2	✓			✓	✓	✓	✓	✓		✓
CO 3	✓			✓	✓	✓	✓	✓		✓
CO 4	✓			✓	✓	✓	✓	✓		✓

CO 5	✓	✓	✓	✓	✓	✓	✓	✓		
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Programme	B. A Music				
Course Title	<b>Musicology-7 Pallavi</b>				
Type of Course	<b>Major</b>				
Semester	VII				
Academic Level	400 - 499				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites	Aptitude Test				
Course Summary	This course is designed to introduce the Learners to the Theoretical & Practical Aspects of Pallavi, one of the most prominent part of Creative Music. The Learner is introduced to handle it as a scholarly item.				

#### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Understand the structure of Pallavi	U	C	Instructor-created exams / Quiz
CO2	Developing the capability of Notation	Ap	P	Practical Assignment / Observation of Practical Skills
CO3	Understand and Analyse the different types of Pallavis	Ap	P	Written exams / Assignment/Seminar/Quiz / Viva
CO4	Understand and Analyse the procedures of rendering a Pallavi	Ap	C	Written exams / Assignment/Seminar/Quiz / Viva
CO5	Performing Pallavi after thorough practise.	Ap	P	Practical Assignment / Observation of Practical Skills
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

#### Detailed Syllabus:

Module	Unit	Content	Hrs (48)	Marks (70)
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			+12)	
1		Pallavi	8	15
	1	Pallavi as part of Manodharma Sangitha		
	2	Defnition & Structure		
	3	Pallavi Contests		
II		Exposition of Pallavi – Ability to notate a Pallavi in Trikalam	15	20
	4	Notating Chowkakala Pallavi		
	5	Keezh kalam		
	6	Thisram		
	7	Melkkalam		
III		Varieties of Pallavi	10	15
	8	Nadai pallavis, KaLai pallavis, Madhyama Kala Pallavis, Pallavis with the raga names intelligently woven into the lyrics		
	9	Talamalika Pallavi		
	10	Ragamalika Pallavi		
IV		Procedure for developing a Pallavi	15	20
	11	Stages of Exposition-Enunciation		
	12	Anuloma & Pratiloma		
V		Open Ended Module: Hearing Experience - Pallavi	12	
		Audio & video renderings of Ragam Tanam Pallavi by great legendary musicians Seminar Assignment Discussions Analysing the structure of Pallavis with raga and tala etc.		
	Sections from References:			
Books and References:				
1. South Indian Music -Vol III, IV, & V – Prof.P.Sambamurthy, Indian Music Publishing House, Chennai (1982-83)				
2. Pallavi Swara Kalpavalli – Ranganathan V- Karnatic Music Book Centre Chennai,1990				

3. Students are to listen to Audio & video renderings of Ragam Tanam Pallavi by great legendary musicians like D K Pattammal, Musiri Subrahmania Iyer, G N Balasubrahmaniam, Semmangudi Sreenivasa Iyer, Dr.M.Balamurali Krishna, Lalgudi G.Jayaraman etc.

**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

#### Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	-	-	1	-	2	-
CO 2	-	-	2	-	2	-
CO 3	-	-	3	-	3	-
CO 4	-	-	3	-	3	-
CO 5	-	-	3	-	3	-

#### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

#### Assessment Rubrics:

- Assignment / Discussion / Seminar/Viva
- Sruthi jnanam, Layajnanam and Swara jnanam
- Quality of Performance
- Overall Developement(20%)
- Final Exam (70%)

### Mapping of COs to Assessment Rubrics :

	Internal Exam Theory/Practical	Assignment	Seminar	Sruthi jnanam	Layajnanam	Swara jnanam	Quality of Performance	Viva	Project Evaluation	End Semester Examinations
CO 1	✓			✓	✓	✓	✓	✓		✓
CO 2	✓			✓	✓	✓	✓	✓		✓
CO 3	✓			✓	✓	✓	✓	✓		✓
CO 4	✓			✓	✓	✓	✓	✓		✓
CO 5	✓	✓	✓	✓	✓	✓	✓	✓		

Programme	B. A Music				
Course Title	Compositions of Swathithirunal-1 (Practical)				
Type of Course	Major				
Semester	VII				
Academic Level	400 - 499				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	-	-	4	60
Pre-requisites	Aptitude Test				
Course Summary	Swathithirunal was a versatile composer of Kerala. This course is designed to introduce the Leaners to the Theoretical & Practical Aspects of Compositions of Swathirunal in various musical forms including Group Compositions..				

### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
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CO1	To understand and apply the versatility of Swathithirunal .	Ap	P	Practical Assignment /Seminar Presentation / Observation of Practical Skills
CO2	Imbibe to varieties of tana varns and Swarajathis and understand how they are used as practice lessons	Ap	P	Practical Assignment /Seminar Presentation / Observation of Practical Skills
CO3	To perform,teach and enjoy the Krithis and Ragas	Ap	P	Practical Assignment /Seminar Presentation / Observation of Practical Skills
CO4	To analyse and apply the lakshanas of ragas taught.	Ap	P	Practical Assignment /Seminar Presentation / Observation of Practical Skills
CO5	It enriches Learners' musical knowledge, technical skills, and artistic sensibilities, playing a pivotal role in their development as proficient and expressive Carnatic musicians.	Ap	P	Practical Assignment /Seminar Presentation / Observation of Practical Skills
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs (48 +12)	Marks (70)
I	1	Swarajathi	10	15
II	2	Varnam	20	30
III	3	Navavidha Bhakthi Krithi	10	15

<b>IV</b>	<b>4</b>	<b>Utsavaprabandha Krithis-2</b>	<b>8</b>	<b>10</b>
<b>V</b>		<b>Open Ended Module: Padam&amp; Javali</b>	<b>12</b>	
	1	Practical session Assignment Seminar		

**Books and References:**

1. Compositions of Maharaja Swathi Thirunal - Dr.T.K.Govinda Rao, Gaana Mandir Publications, Chennai, 1997
2. Swathi Thirunal Krithikal(Mal) - P .R.Kumara Kerala Varmma-The State Institute of Languages, TVM,
3. Maharaja Swaathi Thirunal-Jeevithavum Krithikalum (Mal) –Prof.V.S.Sharma, kerala bhasha institute,TVM

**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

**Mapping of COs with PSOs and POs :**

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	-	-	-	3	2	-
CO 2	-	-	-	3	2	-
CO 3	-	-	-	3	2	-
CO 4	-	-	-	3	2	-
CO 5	-	-	-	3	2	-

**Correlation Levels:**

Level	Correlation
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-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

### Assessment Rubrics:

- Assignment / Discussion / Seminar/Viva
- Sruthi jnanam, Layajnanam and Swara jnanam
- Quality of Performance
- Overall Development(20%)
- Final Exam (70%)

### Mapping of COs to Assessment Rubrics :

	Internal Exam Theory/Practical	Assignment	Seminar	Sruthi jnanam	Layajnanam	Swara jnanam	Quality of Performance	Viva	Project Evaluation	End Semester Examinations
CO 1	✓			✓	✓	✓	✓	✓		✓
CO 2	✓			✓	✓	✓	✓	✓		✓
CO 3	✓			✓	✓	✓	✓	✓		✓
CO 4	✓			✓	✓	✓	✓	✓		✓
CO 5	✓	✓	✓	✓	✓	✓	✓	✓		

Programme	B. A Music
Course Title	<b>Compositions of Swathithirunal-2 (Practical)</b>
Type of Course	<b>Major</b>
Semester	VII
Academic	400 - 499

Level					
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	-	-	4	60
Pre-requisites	Aptitude Test				
Course Summary	Swathithirunal was a versatile composer of Kerala. This course is designed to introduce the Learners to the Theoretical & Practical Aspects of Compositions of Swathirunal in various musical forms including Group Compositions..				

### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	To understand and apply the versatility of Swathithirunal .	Ap	P	Practical Assignment /Seminar Presentation / Observation of Practical Skills
CO2	To perform and enjoy the Krithis and Ragas	Ap	P	Practical Assignment /Seminar Presentation / Observation of Practical Skills
CO3	To analyse and teach the Krithis	Ap	P	Practical Assignment /Seminar Presentation / Observation of Practical Skills
CO4	To analyse and apply the lakshanas of ragas taught.	An	P	Practical Assignment /Seminar Presentation / Observation of Practical Skills
CO5	It enriches Learners' musical knowledge, technical skills, and artistic sensibilities, playing a pivotal role in their development as proficient and expressive Carnatic musicians.	Ap	P	Practical Assignment /Seminar Presentation / Observation of Practical Skills
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs (48 +12)	Marks (70)
I	1	Navarathri Krithi	16	25
II	2	Kuchelopakhyanam & Ajamilopakhyanam	10	10
III	3	Ragamalika	12	20
IV	4	Thillana	10	15
V		Open Ended Module: Bhajans and other Musical forms	12	
	1	Practice sessions Know more about Contributions of Swathithirunal Group and Individual		
<b>Books and References:</b> <ol style="list-style-type: none"> <li>1. Compositions of Maharaja Swathi Thirunal - Dr.T.K.Govinda Rao, Gaana Mandir Publications, Chennai, 1997</li> <li>2. Swathi Thirunal Krithikal(Mal) - P .R.Kumara Kerala Varmma-The State Institute of Languages, TVM, Kerala ,2013</li> <li>3. Maharaja Swaathi Thirunal-Jeevithavum Krithikalum (Mal) –Prof.V.S.Sharma,kerala bhasha institute,TVM</li> </ol>				

**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

### Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	-	-	-	3	2	-

CO 2	-	-	-	3	2	-
CO 3	-	-	-	3	2	-
CO 4	-	-	-	3	2	-
CO 5	-	-	-	3	2	-

### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

### Assessment Rubrics:

- Assignment / Discussion / Seminar/Viva
- Sruthi jnanam, Layajnanam and Swara jnanam
- Quality of Performance
- Overall Development(20%)
- Final Exam (70%)

### Mapping of COs to Assessment Rubrics :

	Internal Exam Theory/Practical	Assignment	Seminar	Sruthi jnanam	Layajnanam	Swara jnanam	Quality of Performance	Viva	Project Evaluation	End Semester Examinations
CO 1	✓			✓	✓	✓	✓	✓		✓
CO 2	✓			✓	✓	✓	✓	✓		✓
CO 3	✓			✓	✓	✓	✓	✓		✓

CO 4	✓			✓	✓	✓	✓	✓		✓
CO 5	✓	✓	✓	✓	✓	✓	✓	✓		

Programme	B. A Music				
Course Title	<b>Group Compositions – 1(Practical)</b>				
Type of Course	<b>Major</b>				
Semester	VII				
Academic Level	400 - 499				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	-	-	4	60
Pre-requisites	Aptitude Test				
Course Summary	Group Compositions are composed on a particular theme or occasions. This course is designed to introduce the Learners to the Theoretical & Practical Aspects of Group Compositions. The Learner is introduced to handle the majestic krithis to have mastery up on raga and thala.				

#### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	It enriches Learners' musical knowledge, technical skills, and artistic sensibilities, playing a pivotal role in their development as proficient and expressive Carnatic musicians.	Ap	P	Practical Assignment / Seminar Presentation/ Observation of Practical Skills
CO2	Investigate how a practice piece in music is conceptualised as a performance piece in another art form..	Ap	P	Practical Assignment / Seminar Presentation/ Observation of Practical Skills
CO3	Learners' can develop their technical skills on intricacies of raga , thala and sahithya. To perform or teach it.	Ap	P	Practical Assignment / Seminar Presentation/ Observation of Practical Skills
CO4	To study, analyse and apply the Majestic group krithis with the intricacies of raga , thala and	Ap	P	Practical Assignment / Seminar

	sahithya.			Presentation/ Observation of Practical Skills
CO5	To study more and evaluate the life and contributions of Composers.	Ap	P	Practical Assignment / Seminar Presentation/ Observation of Practical Skills
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs (48+12)	Marks (70)
<b>I</b>		<b>Ghana raga Pancaratnam</b>	<b>15</b>	<b>25</b>
	1	Natta		
	2	Arabhi		
	3	Sree		
<b>II</b>		<b>Swarajathis of Syamasasthri</b>	<b>15</b>	<b>25</b>
	4	Bhairavi		
	5	Yadukulakamboji		
<b>III</b>	6	<b>Kamalamba Navavaranam- 1</b>	<b>10</b>	<b>10</b>
<b>IV</b>	7	<b>Navaratnamalika of Syamasasthri – 1</b>	<b>8</b>	<b>10</b>
<b>V</b>		<b>Open Ended Module: Analytical study of the styles of Musical Trinity on the basis of the group compositions learned.</b>	<b>12</b>	
	1	Panchalingasthala Kriti – 1 Assignment Seminar		
	Sections from References:			

#### Books and References:

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

6. Compositions of Shyamasasthri – by Dr.T.K.Govinda Rao, Gaana mandir Publications, Chennai

**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

**Mapping of COs with PSOs and POs :**

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	-	-	-	3	2	-
CO 2	-	-	-	3	2	-
CO 3	-	-	-	3	2	-
CO 4	-	-	-	3	2	-
CO 5	-	-	-	3	2	-

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**Assessment Rubrics:**

- Assignment / Discussion / Seminar/Viva
- Sruthi jnanam, Layajnanam and Swara jnanam
- Quality of Performance
- Overall Development(20%)
- Final Exam (70%)

**Mapping of COs to Assessment Rubrics :**

	Internal Exam Theory/Practical	Assignment	Seminar	Sruthi jnanam	Layajnanam	Swara jnanam	Quality of Performance	Viva	Project Evaluation	End Semester Examinations
CO 1	✓			✓	✓	✓	✓	✓		✓
CO 2	✓			✓	✓	✓	✓	✓		✓
CO 3	✓			✓	✓	✓	✓	✓		✓
CO 4	✓			✓	✓	✓	✓	✓		✓
CO 5	✓	✓	✓	✓	✓	✓	✓	✓		

### SEMESTER -VIII

Programme	B. A Music				
Course Title	Group Compositions – 2 (Practical)				
Type of Course	Major				
Semester	VIII				
Academic Level	400 - 499				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	-	-	4	60
Pre-requisites	Aptitude Test				
Course Summary	Group Compositions are composed on a particular theme or occasions. This course is designed to introduce the Leaners to the Theoretical & Practical Aspects ofGroup Compositions. The Leaner is introduced to handle the majestic krithis to have mastery up on raga and thala.				

#### Course Outcomes (CO):



CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	It enriches Learners' musical knowledge, technical skills, and artistic sensibilities, playing a pivotal role in their development as proficient and expressive Carnatic musicians.	Ap	P	Practical Assignment / Seminar Presentation/ Observation of Practical Skills
CO2	Investigate how a practice piece in music is conceptualised as a performance piece in another art form.	Ap	P	Practical Assignment / Seminar Presentation/ Observation of Practical Skills
CO3	Learners' can develop their technical skills on intricacies of raga , thala and sahithya. To perform or teach it.	Ap	P	Practical Assignment / Seminar Presentation/ Observation of Practical Skills
CO4	To analyse and apply the less known group krithis .	Ap	P	Practical Assignment / Seminar Presentation/ Observation of Practical Skills
CO5	To study more and evaluate the life and contributions of Composers.	Ap	P	Practical Assignment / Seminar Presentation/ Observation of Practical Skills
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs (48+12)	Marks (70)
<b>I</b>		<b>Ghana raga Pancaratnam</b>	<b>20</b>	<b>25</b>
	1	Gaula		
	2	Varali		
<b>II</b>		<b>Swarajathis</b>	<b>10</b>	<b>20</b>
	3	Swarajathis of Syamasasthri – Todi		
<b>III</b>	<b>4</b>	<b>Shodasa Ganapati krithi of Muthuswami Dikshitar – 1</b>	<b>10</b>	<b>15</b>

IV	5	Venkatesa Pancaratnam of Veena Kuppayyar – 1	8	10
V	Open Ended Module: Analytical study of the styles of Musical Trinity on the basis of the group compositions learned.		12	
	1	1. Lalgudi Pancaratnam or Sreeranga Pancaratnam of Tyagaraja – 1 2. Study of life and contributions of Veena Kuppayyar		
	Sections from References:			

**Books and References:**

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

**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

**Mapping of COs with PSOs and POs :**

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	-	-	-	3	2	-
CO 2	-	-	-	3	2	-
CO 3	-	-	-	3	2	-
CO 4	-	-	-	3	2	-
CO 5	-	-	-	3	2	-

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

#### Assessment Rubrics:

- Assignment / Discussion / Seminar/Viva
- Sruthi jnanam, Layajnanam and Swara jnanam
- Quality of Performance
- Overall Development(20%)
- Final Exam (70%)

#### Mapping of COs to Assessment Rubrics :

	Internal Exam Theory/Practical	Assignment	Seminar	Sruthi jnanam	Layajnanam	Swara jnanam	Quality of Performance	Viva	Project Evaluation	End Semester Examinations
CO 1	✓			✓	✓	✓	✓	✓		✓
CO 2	✓			✓	✓	✓	✓	✓		✓
CO 3	✓			✓	✓	✓	✓	✓		✓
CO 4	✓			✓	✓	✓	✓	✓		✓
CO 5	✓	✓	✓	✓	✓	✓	✓	✓		

Programme	B. A Music
Course Title	<b>Ragam Tanam Pallavi (Practical)</b>
Type of Course	<b>Major</b>
Semester	VIII

Academic Level	400 - 499				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	-	-	4	60
Pre-requisites	Aptitude Test				
Course Summary	This course is designed to introduce the Learners to the Theoretical & Practical Aspects of Pallavi, one of the most prominent part of Creative Music. The Learner is introduced to handle it as a scholarly item.				

### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Understand the structure of Pallavi	Ap	P	Practical Assignment / Seminar Presentation/ Observation of Practical Skills
CO2	Developing the capability of writing Notation	Ap	P	Practical Assignment / Seminar Presentation/ Observation of Practical Skills
CO3	Understand and Analyse the different types of Pallavis	Ap	P	Practical Assignment / Seminar Presentation/ Observation of Practical Skills
CO4	Understand and Analyse the procedures of rendering a Pallavi	An	P	Practical Assignment / Seminar Presentation/ Observation of Practical Skills
CO5	Performing Pallavi after thorough practise.	C	M	Yadukulakamboji
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs	Marks
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			(48+12)	(70)
1		Pallavi	10	10
	1	Learning a Pallavi theme in any of the following Ragas:- Sankarabharanam, Kalyani. Todi, Bhairavi, Kharaharapriya, Kambhoji, Shanmukhapriya, & Saveri.		
II		Exposition of Pallavi – set to Chatushkala.	15	25
	2	Keezh kalam, Thisram, Melkkalam		
	3	Anuloma & Pratiloma		
III	4	Pallavi rendered with detailed Alapana, Tanam, & Kalpana Swara, Ragamalika Swara atleast in any three Ragas.	18	25
IV	5	Grasp & render simple Pallavi given by the Examiner with Niraval & Kalpana Swaras.	5	10
		Training – Listening Audio & video renderings of varieties of Pallavi by great legendary musicians		
V		Open Ended Module: Practise session	12	
	1	Rendering of Pallavi with detailed Raga Alapana, Tanam  Niraval & Kalpana Swara  Ragamalika Swaras  Individual		
	Sections from References:			
Books and References:				
1. South Indian Music -Vol III, IV, & V – Prof.P.Sambamurthy, Indian Music Publishing House, Chennai (1982-83)				
2. Pallavi Swara Kalpavalli – Ranganathan V- Karnatic Music Book Centre Chennai, 1990				
3. Students are introduced to the Audio & video renderings of Ragam Tanam Pallavi by great legendary musicians like D K Pattammal, Musiri Subrahmanya Iyer, G N Balasubrahmaniam, Semmangudi Sreenivasa Iyer, Dr.M.Balamurali Krishna, Lalgudi G.Jayaraman etc.				

**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

**Mapping of COs with PSOs and POs :**

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	-	-	-	3	2	-
CO 2	-	-	-	3	2	-
CO 3	-	-	-	3	2	-
CO 4	-	-	-	3	2	-
CO 5	-	-	-	3	2	-

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**Assessment Rubrics:**

- Assignment / Discussion / Seminar/Viva
- Sruthi jnanam, Layajnanam and Swara jnanam
- Quality of Performance
- Overall Developement(20%)
- Final Exam (70%)

**Mapping of COs to Assessment Rubrics :**

	Internal Exam Theory/Practical	Assignment	Seminar	Sruthi jnanam	Layajnanam	Swara jnanam	Quality of Performance	Viva	Project Evaluation	End Semester Examinations
CO 1	✓			✓	✓	✓	✓	✓		✓
CO 2	✓			✓	✓	✓	✓	✓		✓
CO 3	✓			✓	✓	✓	✓	✓		✓
CO 4	✓			✓	✓	✓	✓	✓		✓
CO 5	✓	✓	✓	✓	✓	✓	✓	✓		

Programme	B. A Music				
Course Title	<b>Concert- 1 Hour (Practical)</b>				
Type of Course	<b>Major</b>				
Semester	VIII				
Academic Level	400 - 499				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	-	-	4	60
Pre-requisites	Aptitude Test				
Course Summary	This course is designed to introduce the Leaners to the Creative Aspects of Music. The Leaner is introduced to the amazing world of Concert,in which the Kalpitha as well as the Manodharmma, part of Carnatic Music can experience. The main objective of Music Education is to become a Master in Performance.				

#### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
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CO1	Main outcome is the enlightenment of both the Performers and the Listeners. Concerts are the creative part of Music. It will be the total outcome of one's Musical life.	C	M	Observation of Practical Skills
CO2	A Concert is the outcome of thorough Practise of lessons in an analytical approach.	Ap	P	Observation of Practical Skills
CO3	Spontaneity is another factor related to Manodharma. The spontaneous application of Manodharma by analysis and evaluation in a creative manner within a time period.	C	M	Observation of Practical Skills
CO4	Hours long Concerts will make a performer confident throughout the life .	C	P	Observation of Practical Skills
CO5	Even the studied lessons are performed in a creative manner of his own.	C	P	Observation of Practical Skills
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs (48+12)	Marks (70)
I		<b>Ada tala Varnam in two degrees of speed &amp; Tisram. Invocatory compositions</b>	<b>13</b>	<b>15</b>
II		<b>Submain - Janaka or Janya raga Krithi with raga alapana, niraval and kalpana swara</b>	<b>10</b>	<b>20</b>
III		<b>Main –Vilambita kala Krithi of Janaka or Janya raga with detailed raga alapana, niraval and kalpana swara</b>	<b>20</b>	<b>25</b>
IV		<b>Ragamalika Slokam (at least in 3 Ragas)  followed by Musical forms: Bhajan, Padam, Javali or Thillana(any one)  concluding with a 'Mangalam</b>	<b>5</b>	<b>10</b>
V		<b>Open Ended Module:Practice session of the concert Individual</b>	<b>12</b>	
References: Concert Audio or Video of famous legendary musicians				



**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

#### Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	-	-	-	3	3	-
CO 2	-	-	-	2	2	-
CO 3	-	-	-	3	3	-
CO 4	-	-	-	3	3	-
CO 5	-	-	-	3	3	-

#### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

#### Assessment Rubrics:

- Assignment / Discussion / Seminar/Viva
- Sruthi jnanam, Layajnanam and Swara jnanam
- Quality of Performance
- Overall Developement(20%)
- Final Exam (70%)

#### Mapping of COs to Assessment Rubrics :

	Internal Exam Theory/Practical	Assignment	Seminar	Sruthi jnanam	Layajnanam	Swara jnanam	Quality of Performance	Viva	Project Evaluation	End Semester Examinations
CO 1	✓			✓	✓	✓	✓	✓		✓
CO 2	✓			✓	✓	✓	✓	✓		✓
CO 3	✓			✓	✓	✓	✓	✓		✓
CO 4	✓			✓	✓	✓	✓	✓		✓
CO 5	✓	✓	✓	✓	✓	✓	✓	✓		

Programme	B. A Music				
Course Title	<b>Research Methodology in Music</b>				
Type of Course	<b>Major</b>				
Semester	VIII				
Academic Level	400 - 499				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites	Aptitude Test				
Course Summary	This course is designed to introduce the Learners to the Theoretical & Practical Aspects of Music. The Learner is introduced to the Research areas of Music. The Essential methodologies for Music Research are dealt with.				

#### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	The Learner is introduced into the area of Research and its various possibilities. Technical terms such as Data Collection, Hypothesis,	U	F	Instructor-created exams / Quiz/Written Assignments

	Review of Articles, Foot notes, Bibliography etc which are the basic components and which are essential components for the development of a Research are being analysed here.			
CO2	The Learner is taught to delve deeper into the intricacies of Research and its possibilities. The Learner gets to know about the different types of Research. The possibilities of Research is being explored according to the Research Area.	U	F	Instructor - Created Exams/Written Assignments/ Seminar Work
CO3	The Learner becomes a Researcher and is asked to choose a particular area for Research and starts to analyse and understand the process of Research. Literature Reviews, Data collection and Report writing is introduced to the Learner enabling the learner to understand the difficult process of Data collection, and its Compilation to create a Report on the topic.	Ap	P	Seminar Presentation / Group Tutorial Work
CO4	The Learner is prepared to write a Research Article based on a Topic after the Data collection and its compilation. The Learner starts preparing a Synopsis and the preparation of a Draft /Article is done based on the collection and Compilation of Data. The Learner also gets introduced to different Research Articles in various peered Journals and and magazines.	Ap	C	Instructor-created exams / Home written Assignments/ Seminar Presentation/ Quizzes/Group Tutorial Work.
CO5	The possibilities of Research using Modern Technology is being explored here. The varied sources of Research creates an exploring Attitude for Research in the Learner and its unlimited possibilities with the help of modern technological tools such as AI, various Internet sources, Digital Archives etc.	Ap	P	Instructor-created exams / Home written Assignments/ Seminar Presentation/ Quizzes/Group Tutorial Work. Writing assignments
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs (48 +12)	Marks (70)
I		Technical Terms in Research-an introduction	12	15
	1	Samples	2	2
	2	Variables	1	1
	3	Finding the areas	2	2
	4	Data collection	2	2
	5	Research review	1	2
	6	Hypothesis	1	2
	7	Foot notes	1	1
	8	Bibliography	1	1
	9	References	1	2
	Sections from References:			
II	Types of Research and Research Process		12	20
	10	Pure Research	3	3
	11	Applied Research	3	3
	12	Analytical Research	3	4
	13	Experimental Research	3	4
	14	Exploratory Research	3	3
	15	Descriptive Research	3	3
	Sections from References:			
III	Research Process		12	15
	16	Finding a process	3	3
	17	Literature review	2	3
	18	Data collection	2	3
	19	Research design	2	3
	20	Report writing	3	3
	Sections from References:			
IV	Research Writing		12	20
	21	Preparing Synopsis	4	6
	22	Project writing	4	10
	23	Article writing	4	4
V	Open Ended Module: New trends in Music		12	
	1	Technology and Music (AI etc), Sources of Research		
	Sections from References:			
Books and References:				
1. South Indian Music -Vol - I toVI ., Prof.P.Sambamurthy – Indian Music				

- Publishing House, Chennai
2. Research Methods in Indian Music –Najma Perveen Ahmad –Manohar- 2002
  3. Sources of Research in Indian Classical Music-Reena Gautam-Kanishka Publishers Distributors, 2002
  4. Research Methodology for Music-SAK Durga-Center for Ethnomusicology (Chennai, India), 1991

**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

#### Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	-	-	-	-	3	3
CO 2	-	-	-	-	3	3
CO 3	-	-	-	-	3	3
CO 4	-	-	-	-	3	3
CO 5	-	-	-	-	3	3

#### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

#### Assessment Rubrics:

- Assignment / Discussion / Seminar/Viva
- Sruthi jnanam, Layajnanam and Swara jnanam
- Quality of Performance

- Overall Development(20%)
- Final Exam (70%)

#### Mapping of COs to Assessment Rubrics :

	Internal Exam Theory/Practical	Assignment	Seminar	Sruthi jnanam	Layajnanam	Swara jnanam	Quality of Performance	Viva	Project Evaluation	End Semester Examinations
CO 1	✓			✓	✓	✓	✓	✓	-	✓
CO 2	✓			✓	✓	✓	✓	✓	-	✓
CO 3	✓			✓	✓	✓	✓	✓	-	✓
CO 4	✓			✓	✓	✓	✓	✓	-	✓
CO 5	✓	✓	✓	✓	✓	✓	✓	✓	✓	

#### ELECTIVE COURSES WITH NO SPECIALISATION

Programme	B. A Music				
Course Title	Light classical Compositions (Practical)				
Type of Course	Major Electives				
Semester	V				
Academic Level	300 - 399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	-	-	4	60
Pre-requisites	Aptitude Test				
Course Summary	Light Classical Compositions are more popular ones in the Concert pieces. They are performed at the end of the Concerts commonly known as Thukkadas.They are simple in nature. For common people,they are the attractive items in the Concerts.				

### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	To understand the unique and special value of literature of Tyagaraja Divya nama keerthanas. Their simplicity and devotional nature make them more access to common people..	Ap	P	Practical Assignment / Seminar Presentation/ Observation of Practical Skills
CO2	To develop a basic knowledge on the poetic beauty and musical brilliance of Malayalam language through the compositions of Malayalam composers	Ap	P	Practical Assignment / Seminar Presentation/ Observation of Practical Skills
CO3	.To get knowledge on the works and composing style of Sadasiva Brahmendra.He composed in Sanskrit mainly on spirituality.	Ap	P	Practical Assignment / Seminar Presentation/ Observation of Practical Skills
CO4	.To get knowledge on the works and composing style of a composer who lived in the pre trinity period, through his compositions	Ap	P	Practical Assignment / Seminar Presentation/ Observation of Practical Skills
CO5	To understand and attain knowledge on the sancharas of ragas through various compositions.	Ap	P	Practical Assignment / Seminar Presentation/ Observation of Practical Skills
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs (48 +12)	Marks (70)
I	Divyanamakeerthanas		12	10
	1	Keerthana -1		
	2	Keerthana -1		

II	Compositions of Malayalam composers		12	20
	4	Composition-1		
	5	Composition-1		
III	Compositions of Sadasiva Brahmendra		12	20
	6	Composition -1		
	7	Composition -1		
	Sections from References:			
IV	Compositions of Annamacharya		12	20
	8	Composition -1		
	9	Composition -1		
V	Open ended Module : Other Light Classical Compositions		12	
		Assignment Seminar		
	Sections from References:			
Books and References:				

**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

#### Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	-	3	-	-	3	-
CO 2	-	2	-	-	2	-
CO 3	-	2	-	-	2	-
CO 4	-	2	-	-	2	-
CO 5	-	2	-	-	2	-

#### Correlation Levels:

Level	Correlation
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-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

#### Assessment Rubrics:

- Assignment / Discussion / Seminar/Viva
- Sruthi jnanam, Layajnanam and Swara jnanam
- Quality of Performance
- Overall Development(20%)
- Final Exam (70%)

#### Mapping of COs to Assessment Rubrics :

	Internal Exam Theory/Practical	Assignment	Seminar	Sruthi jnanam	Layajnanam	Swara jnanam	Quality of Performance	Viva	Project Evaluation	End Semester Examinations
CO 1	✓			✓	✓	✓	✓	✓		✓
CO 2	✓			✓	✓	✓	✓	✓		✓
CO 3	✓			✓	✓	✓	✓	✓		✓
CO 4	✓			✓	✓	✓	✓	✓		✓
CO 5	✓	✓	✓	✓	✓	✓	✓	✓		

Programme	B. A Music
Course Title	<b>Applied Music (Practical)</b>
Type of Course	<b>Major Electives</b>
Semester	V
Academic	300 - 399

Level					
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4		-	4	60
Pre-requisites	Aptitude Test				
Course Summary	Applied Music refers to the Music associated with other art forms, in which music is essential part. This course is designed to introduce the Learners to the Practical Aspects of Compositions related to other art forms. It touches to the unknown compositions too.				

### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	To know more about the South Indian Operas and Compositions in it.	Ap	C	Practical Assignment / Seminar Presentation/ Observation of Practical Skills
CO2	Kadhakali Padams are associated with Kadhakali, the wellknown Dance Drama of Kerala. Learners are introduced to the unique style of Kadhakali Padam	Ap	P	Practical Assignment / Seminar Presentation/ Observation of Practical Skills
CO3	Ashtapadi and Padams are associated with Sopana Sangita and Dance. Learners are introduced to the unique style of Ashtapadi and Padas	Ap	P	Practical Assignment / Seminar Presentation/ Observation of Practical Skills
CO4	Kunchan Nambiar is one of the Kavithrayas of Kerala also the creator of the art form Thullal. Learners are introduced to the compositions of Kunchan Nambiar which are less known and having a unique style.	Ap	P	Practical Assignment / Seminar Presentation/ Observation of Practical Skills
CO5	Kerala has its own musical style and songs. Learners are introduced to unearth the unknown songs.	Ap	P	Practical Assignment / Seminar Presentation/ Observation of Practical Skills
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

**Detailed Syllabus:**

Module	Unit	Content	Hrs (48 +12)	Marks (70)
<b>I</b>		<b>Any two Compositions from Operas</b>	<b>15</b>	<b>20</b>
		Prahlada Bhakthivijayam, Nandanar Charithram, Ramanatakam, Nouka Charitram		
<b>II</b>		<b>Kadhakali Padam</b>	<b>13</b>	<b>17</b>
<b>III</b>		<b>Ashtapadi or Padam</b>	<b>10</b>	<b>15</b>
<b>IV</b>		<b>Compositions of Kunchan Nambiar</b>	<b>10</b>	<b>18</b>
<b>V</b>		<b>Open Ended Module: Thiruvathira Pattukal and Krithis from Malayala Sangeetha Natakas</b>	<b>12</b>	
	1	Collection and recital Individual and Group <b>Assignment</b> <b>Seminar</b>		
Books and References:				

**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

**Mapping of COs with PSOs and POs :**

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	-	2	-	-	2	-
CO 2	-	2	-	-	2	-
CO 3	-	2	-	-	2	-
CO 4	-	2	-	-	2	-

CO 5	-	2	-	-	2	-
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### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

### Assessment Rubrics:

- Assignment / Discussion / Seminar/Viva
- Sruthi jnanam, Layajnanam and Swara jnanam
- Quality of Performance
- Overall Development(20%)
- Final Exam (70%)

### Mapping of COs to Assessment Rubrics :

	Internal Exam Theory/Practical	Assignment	Seminar	Sruthi jnanam	Layajnanam	Swara jnanam	Quality of Performance	Viva	Project Evaluation	End Semester Examinations
CO 1	✓			✓	✓	✓	✓	✓		✓
CO 2	✓			✓	✓	✓	✓	✓		✓
CO 3	✓			✓	✓	✓	✓	✓		✓
CO 4	✓			✓	✓	✓	✓	✓		✓
CO 5	✓	✓	✓	✓	✓	✓	✓	✓		

Programme	B. A Music				
Course Title	<b>Sacred Hymns in Malayalam, Tamil and Sanskrit Languages(Practical)</b>				
Type of Course	<b>Major Electives</b>				
Semester	V				
Academic Level	300 - 399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4		-	4	60
Pre-requisites	Aptitude Test				
Course Summary	All languages have their own Sacred Hymns. Learners are introduced to the vast area of Sacred Hymns which gave path to the later compositions.				

#### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Learners are introduced to the vast area of sacred hymns in Malayalam which strictly follow the metre. It will develop the quality of language and rhythmic knowledge.	Ap	P	Practical Assignment / Seminar Presentation/ Observation of Practical Skills
CO2	Learners are introduced to the vast area of sacred hymns in Sanskrit which strictly follow the metre. It will develop the quality of language and rhythmic knowledge.	Ap	P	Practical Assignment / Seminar Presentation/ Observation of Practical Skills
CO3	Learners are introduced to the vast area of sacred hymns in Tamil which strictly follow the metre. It will develop the quality of language and rhythmic knowledge.	Ap	P	Practical Assignment / Seminar Presentation/ Observation of Practical Skills
CO4	There are many hymns which are very popular and can have incorporated in concerts.	Ap	P	Practical Assignment / Seminar Presentation/ Observation of Practical Skills
CO5	Composing is the major part of creative Music. It will open up new visions to the learners.	C	M	Practical Assignment / Seminar Presentation/

				Observation of Practical Skills
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs (48 +12)	Marks (70)
<b>1</b>		<b>Sacred Hymns in Malayalam (any 2 of the following)</b>	<b>12</b>	<b>15</b>
	1	Adhyathma Ramayanam or Harinama Keerthana		
	2	Jnanappana or 108 Hari Keerthanam		
	3	Verses of Cherussery		
	4	Verses of Sreenarayana Guru		
	5	Verses of Kunchan Nambiar		
<b>II</b>		<b>Sacred Hymns in Tamil</b>	<b>12</b>	<b>15</b>
	6	Thevaram		
	7	Thiruppavai		
	8	Thiruppugal		
	9	Thiruvasakam		
<b>III</b>		<b>Sacred Hymns in Sanskrit (any 2 from the following)</b>	<b>12</b>	<b>20</b>
	10	Verses from Upanishad		
	11	Verses of Sri Sankaracharya		
	12	Verses from Narayaneeyam		
	13	Verses of Sreenarayana Guru		
<b>IV</b>		<b>Other Sacred Hymns (any 4 from the following)</b>	<b>12</b>	
	14	Verses of Bharathiyar		<b>20</b>
	15	Verses from Geethanjali (Malayalam Translation)		
	16	Verses of Kumaranasan		
	17	Verses of Ulloor		
	18	Prayer songs of Panthalam K P Raman Pilla, Panthalam Kerala Varmma & Mullanezhi		
<b>V</b>		<b>Open Ended Module: Composing of selected Hymns</b>	<b>12</b>	
	1	Individual and Group <b>Assignment Seminar</b>		

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**Books and References:**

1. Adhyathma Ramayanam –Thunchathu Ramanujan Ezhuthachan
2. Jnanappana-Poonthanam
3. Harinama Keerthanam- Thunchathu Ramanujan Ezhuthachan
4. 108 Hari-Poonthanam
5. Sampoorana Krithikal-Cherussery
6. Kunchan Nambiar- Sampoorana Krithikal
7. Sampoorana Krithikal-Vallathole
8. Sampoorana Krithikal-Sreenarayana Guru
9. Upanishad-10
10. Sampoorana Krithikal-Sree Sankaracharya
11. Narayaneeyam-Meipathur Narayana Bhatathiri
12. Geethanjali-Rabindranadha Tagore
13. Sampoorana Krithikal- Kumaranasan

**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

**Mapping of COs with PSOs and POs :**

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	-	-	-	2	2	-
CO 2	-	-	-	2	2	-
CO 3	-	-	-	2	2	-
CO 4	-	-	-	2	2	-
CO 5	-	-	-	3	3	-

**Correlation Levels:**

Level	Correlation
-	Nil

1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

#### Assessment Rubrics:

- Assignment / Discussion / Seminar/Viva
- Sruthi jnanam, Layajnanam and Swara jnanam
- Quality of Performance
- Overall Development(20%)
- Final Exam (70%)

#### Mapping of COs to Assessment Rubrics :

	Internal Exam Theory/Practical	Assignment	Seminar	Sruthi jnanam	Layajnanam	Swara jnanam	Quality of Performance	Viva	Project Evaluation	End Semester Examinations
CO 1	✓			✓	✓	✓	✓	✓		✓
CO 2	✓			✓	✓	✓	✓	✓		✓
CO 3	✓			✓	✓	✓	✓	✓		✓
CO 4	✓			✓	✓	✓	✓	✓		✓
CO 5	✓	✓	✓	✓	✓	✓	✓	✓		

Programme	B. A Music
Course Title	<b>Bhajans of Hindi Devotional Poets (Practical)</b>
Type of Course	<b>Major Electives</b>
Semester	V



Academic Level	300 - 399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	-	-	4	60
Pre-requisites	Aptitude Test				
Course Summary	Bhajans are Hindusthani Musical Forms with Devotional in character. They are the most popular among the Hindusthani Musical Forms. This course is designed to introduce the Learners to the Theoretical & Practical Aspects of Hindusthani Music and ragas through Bhajans.				

### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Learners are introduced to the sweet Melodies of Bhajans of different Composers .	Ap	C	Practical Assignment / Seminar Presentation/ Observation of Practical Skills
CO2	Learners are introduced to the Hindustani Musical Form Bhajans which is the most welcomed piece in Concerts. This will develop the aesthetic traces of Singers..	Ap	P	Practical Assignment / Seminar Presentation/ Observation of Practical Skills
CO3	Learners are introduced to the Life and Contributions of Composers of Bhajans.	Ap	P	Practical Assignment / Seminar Presentation/ Observation of Practical Skills
CO4	This will develop the aesthetic traces of Singers	Ap	P	Practical Assignment / Seminar Presentation/ Observation of Practical Skills
CO5	Learners are introduced to number of Hindustani Ragas.	Ap	P	Practical Assignment / Seminar Presentation/ Observation of Practical Skills
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs (48 +12)	Marks (70)
I	1	Bhajans of Mirabai -2	12	18
II	2	Bhajans of Surdas-2	12	18
III	3	Bhajans of Kabirdas-2	12	17
IV	4	Bhajans of Tulsidas -2	12	17
V	Open Ended Module: Bhajans of other Composers		12	
	1	Practical Individual and Group Assignment Seminar		
Books and References:				

**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

#### Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	-	-	-	3	2	-
CO 2	-	-	-	3	2	-
CO 3	-	-	-	3	2	-
CO 4	-	-	-	3	2	-

CO 5	-	-	-	3	2	-
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#### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

#### Assessment Rubrics:

- Assignment / Discussion / Seminar/Viva
- Sruthi jnanam, Layajnanam and Swara jnanam
- Quality of Performance
- Overall Development(20%)
- Final Exam (70%)

#### Mapping of COs to Assessment Rubrics :

	Internal Exam Theory/Practical	Assignment	Seminar	Sruthi jnanam	Layajnanam	Swara jnanam	Quality of Performance	Viva	Project Evaluation	End Semester Examinations
CO 1	✓			✓	✓	✓	✓	✓		✓
CO 2	✓			✓	✓	✓	✓	✓		✓
CO 3	✓			✓	✓	✓	✓	✓		✓
CO 4	✓			✓	✓	✓	✓	✓		✓
CO 5	✓	✓	✓	✓	✓	✓	✓	✓		

Programme	B. A Music				
Course Title	<b>Music of Kerala</b>				
Type of Course	<b>Major Electives</b>				
Semester	VI				
Academic Level	300 - 399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-		60
Pre-requisites	Aptitude Test				
Course Summary	This course is designed to introduce the Learners to the Theoretical & Practical Aspects of Music. The Learner is introduced to the Various systems of music in particular with Kerala. It is an opportunity to realize our own Heritage & Culture.				

### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	There are some distinctive systems of Music which Kerala own.	U	C	Written exams / Assignment/Seminar/Quiz / Viva
CO2	To study some notable forms of music from Kerala. Study of these aim to the study of our own Cultural Heritage.	An	C	Written exams / Assignment/Seminar/Quiz / Viva
CO3	Kerala is very famous for its traditional Tala System and popular Tala ensembles.	An	C	Written exams / Assignment/Seminar/Quiz / Viva
CO4	Temple centred and Folk related traditions are prevailed in Kerala Culture.	An	C	Written exams / Assignment/Seminar/Quiz / Viva
CO5	This course also aims to discover unknown Musical forms and Tala systems of Kerala.	Ap	P	Practical Assignment / Seminar Presentation/ Observation of Practical Skills.
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs (48 +12)	Marks (70)

<b>1</b>		<b>Sopana Sangitham</b>	<b>8</b>	<b>15</b>
	<b>1</b>	Origin, Evolution & Development of Sopana Sangitha		
	<b>2</b>	Its characteristics, Difference between Sopana Sangitha and Karnataka Sangitha.		
<b>II</b>		<b>Tala Ensembles of Kerala</b>	<b>10</b>	<b>15</b>
	<b>3</b>	Kerala Talas		
	<b>4</b>	Pancha Vadyam		
	<b>5</b>	Thayambaka		
<b>III</b>		<b>Music of Kadhakali</b>	<b>20</b>	<b>20</b>
	<b>6</b>	Instruments used in Kathakali Music		
	<b>7</b>	Ragas used in Kathakali Music		
<b>IV</b>		<b>Instruments used in the Temples of Kerala</b>	<b>10</b>	<b>20</b>
	<b>8</b>	Chenda		
	<b>9</b>	Maddalam		
	<b>10</b>	Idakka		
	<b>11</b>	Ilathalam		
	<b>12</b>	Thimila		
	<b>13</b>	Chengila		
	<b>14</b>	Kombu		
	<b>15</b>	Kuzhal		
<b>V</b>		<b>Open Ended Module: Sopana Sangeetham</b>	<b>12</b>	
	<b>1</b>	Collection & Rendering Assignment-Individual and Group Seminar Review writing		
	<b>Sections from References:</b>			

**Books and References:**

1. Vanishing Temple Arts - Dr. Deepthi Omcherry Bhalla – Shubhi Publications, Haryana
2. Thalangal Thalavadyangal- A S N Nambeesan- Kerala Sahithya Akademi, Thrissur
3. Temple Musical Instruments of Kerala- L S Rajagopalan, D.K. Printworld Pvt. Ltd., 2010
4. Eenavum Talavum- L S Rajagopalan, Kerala Kalamandalam, 2008
5. Kadhakali Sadharanakkarkku- Panayur C Sankarankutty- The State Institute of Language, Kerala
6. Kadhakali Pravesika- An Introduction to Kadhakali- Vattapparambil Gopinadha Pillai- The

State Institute of Language, Kerala

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

**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

**Mapping of COs with PSOs and POs :**

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	-	-	-1	-	-	-
CO 2	-	-	2	-	-	-
CO 3	-	-	2	-	-	-
CO 4	-	-	3	-	-	-
CO 5	-	-	3	-	-	-

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**Assessment Rubrics:**

- Assignment / Discussion / Seminar/Viva
- Sruthi jnanam, Layajnanam and Swara jnanam
- Quality of Performance
- Overall Developement(20%)
- Final Exam (70%)

### Mapping of COs to Assessment Rubrics :

	Internal Exam Theory/Practical	Assignment	Seminar	Sruthi jnanam	Layajnanam	Swara jnanam	Quality of Performance	Viva	Project Evaluation	End Semester Examinations
CO 1	✓			✓	✓	✓	✓	✓		✓
CO 2	✓			✓	✓	✓	✓	✓		✓
CO 3	✓			✓	✓	✓	✓	✓		✓
CO 4	✓			✓	✓	✓	✓	✓		✓
CO 5	✓	✓	✓	✓	✓	✓	✓	✓		

Programme	B. A Music				
Course Title	Life and Contributions of Vaggeyakaras – 20 <sup>th</sup> century onwards				
Type of Course	Major Electives				
Semester	VI				
Academic Level	300 - 399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites	Aptitude Test				
Course Summary	This course is designed to introduce the Leaners to the Theoretical & Practical Aspects of Music. The Leaner is introduced to the Life and Contributions of Prominent Vaggeyakaras who lived in 20 <sup>th</sup> century and beyond.				

### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
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CO1	Understand the Life history of various Composers.	U	F	Written exams / Assignment/Seminar/Quiz / Viva
CO2	Understand and analyse their mastery over Language and Music	An	C	Written exams / Assignment/Seminar/Quiz / Viva
CO3	Understand and apply their dedication towards Music.	Ap	P	Written exams / Assignment/Seminar/Quiz / Viva
CO4	Evaluate the contributions of various Composers	E	P	Written exams / Assignment/Seminar/Quiz / Viva
CO5	Performing the compositions of these composers.	Ap	P	Written exams / Assignment/Seminar/Quiz / Viva/Observation of practical skills
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

#### Detailed Syllabus:

Module	Unit	Content	Hrs (48 +12)	Marks (70)
I	1	<b>Ramanadhapuram Sreenivasa Iyankar &amp; Mysore Vasudevachar</b>	12	18
II	2	<b>Papanasam Sivan &amp; Muthayya Bhagavathar</b>	12	18
III	3	<b>G N Balasubramaniam &amp; Maharajapuram Santhanam</b>	12	17
IV	4	<b>Tanjavur Sankara Iyer &amp; Dr.M Balamuralikrishna</b>	12	17
V	<b>Open Ended Module: Compositions of Thanjavur Sankara Iyer and Dr.M Balamuralikrishna</b>		12	
	1	Practical Seminar Assignment		
Sections from References:				



**Books and References:**

1. Dakshinendian Sangeetham (Malayalam)- Vol -I - A.K.Ravindranath Dept of Cultural Publications, Govt of Kerala, Trivandrum
2. Great Composers -Vol – I – by Prof.Sambamurthy Indian Music Publishing House, Chennai
3. Carnatic Music Composers (A Collection of Biographical Essays)-Dr.B. Dayananda Rao, The Trinity Music Book Publishers, Chennai
4. Prince of Music:A Biography of G N Balasubramaniam- Translated from Tamil by V Ramnarayan  
Tamil original by Lalitharam- Wordcraft, Chennai-2018
5. <https://sriramv.com/2021/06/25/maharajapuram-santhanam-music-on-his-terms/>
6. Compositions of Tanjavur Shankara Iyer- Thanjavur V. Sankara Iyer- International Foundation for Carnatic Music, 2001
7. B M Sundaram, Krshna Balamurali: The Splendour of Swaras, an Authorized Biography, Publi.Cosmo Publications, 2003

**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

**Mapping of COs with PSOs and POs :**

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	-	-	1	-	1	-
CO 2	-	-	2	-	2	-
CO 3	-	-	2	-	2	-
CO 4	-	-	3	-	3	-
CO 5	-	-	3	-	3	-

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium

3	Substantial / High
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### Assessment Rubrics:

- Assignment / Discussion / Seminar/Viva
- Sruthi jnanam, Layajnanam and Swara jnanam
- Quality of Performance
- Overall Development(20%)
- Final Exam (70%)

### Mapping of COs to Assessment Rubrics :

	Internal Exam Theory/Practical	Assignment	Seminar	Sruthi jnanam	Layajnanam	Swara jnanam	Quality of Performance	Viva	Project Evaluation	End Semester Examinations
CO 1	✓			✓	✓	✓	✓	✓		✓
CO 2	✓			✓	✓	✓	✓	✓		✓
CO 3	✓			✓	✓	✓	✓	✓		✓
CO 4	✓			✓	✓	✓	✓	✓		✓
CO 5	✓	✓	✓	✓	✓	✓	✓	✓		

Programme	B. A Music					
Course Title	<b>Musical Honours &amp; Titles given in India for Carnatic Musicians</b>					
Type of Course	<b>Major Electives</b>					
Semester	VI					
Academic Level	300 - 399					
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours	

	4	4	-	-	60
Pre-requisites	Aptitude Test				
Course Summary	In India, there are several musical honours and titles bestowed upon musicians and contributors to the field of music. These honours recognize individuals for their contributions, expertise, and achievements in various genres of Indian music. This course is designed to introduce the Learners to the honours and titles given for Musicians.				

### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	To understand the Musical Honours & Titles given in India.	U	F	Written exams / Assignment/Seminar/Quiz / Viva
CO2	To understand the Musicians of India and their contributions.	U	C	Written exams / Assignment/Seminar/Quiz / Viva
CO3	By listening the audio and video of each Musician, the Learners can analyse their musical styles.	An	C	Written exams / Assignment/Seminar/Quiz / Viva
CO4	To evaluate how Musicians are recognized by the society	E	C	Written exams / Assignment/Seminar/Quiz / Viva
CO5	To make familiar with the Musicians with their Honours & Titles.	U	C	Written exams / Assignment/Seminar/Quiz / Viva
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs (48 +12)	Marks (70)
I	1	By Central Government	12	20
II	2	By State Government	12	20
III	3	Other Musical Institutions	12	15
IV	4		12	15

		<b>By Kerala Government</b>		
<b>V</b>	<b>Open Ended Module: The Recipients</b>		<b>12</b>	
	1	Understand the life and contributions of Musicians Assignment Seminar		
Books and References:				

**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

#### Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	-	-	1	-	-	-
CO 2	-	-	2	-	-	-
CO 3	-	-	2	-	-	-
CO 4	-	-	2	-	-	-
CO 5	-	-	2	-	-	-

#### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

#### Assessment Rubrics:

- Assignment / Discussion / Seminar/Viva
- Sruthi jnanam, Layajnanam and Swara jnanam
- Quality of Performance
- Overall Development(20%)
- Final Exam (70%)

**Mapping of COs to Assessment Rubrics :**

	Internal Exam Theory/Practical	Assignment	Seminar	Sruthi jnanam	Layajnanam	Swara jnanam	Quality of Performance	Viva	Project Evaluation	End Semester Examinations
CO 1	✓						✓	✓		✓
CO 2	✓						✓	✓		✓
CO 3	✓						✓	✓		✓
CO 4	✓						✓	✓		✓
CO 5	✓	✓	✓	✓	✓	✓	✓	✓		

Programme	B. A Music				
Course Title	<b>Seats of Music of South India</b>				
Type of Course	<b>Major Electives</b>				
Semester	VI				
Academic Level	300 - 399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites	Aptitude Test				
Course Summary	This course is designed to introduce the Learners to the Theoretical & Practical Aspects of Music. The Learner is introduced to the Seats of Music of South India. They became the seats by the contributions of the Musicians, Composers, Patronages, Institutions etc..				

**Course Outcomes (CO):**

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Understand the importance of Music centres in the History of South Indian Music	U	C	Instructor-created exams / Quiz
CO2	To unearth unknown factors related to Music.	C	P	Practical Assignment / Observation of Practical Skills
CO3	To discover the hints used in by analysing the composition	C	P	Seminar Presentation / Group Tutorial Work
CO4	Possibilities of cultural give and take	Ap	C	Instructor-created exams / Home Assignments
CO5	To understand the passion and sacrifices of Musicians in the past years	U	F	One Minute Reflection Writing assignments
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

**Detailed Syllabus:**

Module	Unit	Content	Hrs (48 +12)	Marks (70)
I	1	Tanjore and Madras	12	15
II	2	Mysore and Thirupathi	12	15
III	3	Thiruvananthapuram and Palakkad	12	15
IV	4	Compositions related to seats of Music-Analysis of Sahithya of 5 compositions	12	25
V	Open Ended Module: Visit to main centres of Music		12	

		Learners have to submit the a diary with photos of the seats <b>Tanjore , Madras, Mysore, Thiruvananthapuram ,Palakkad and other seats of Music</b>		
<b>Books and References:</b> 1. South Indian Music -Vol - I to VI - Prof.P.Sambamurthy – Indian Music Publishing House, Chennai 2. History of Indian Music-Prof.P.Sambamurthy – Indian Music Publishing House, Chennai 3. History of South Indian (Carnatic) Music-R. Rangaramanuja Ayyangar-Vipanci Charitable Trust-2019 4.Tanjore as a Seat of Music – by Dr.S.Seetha, University of Madras, Chennai				

**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

#### Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	-	-	1	-	-	-
CO 2	-	-	-	-	-	3
CO 3	-	-	-	-	3	-
CO 4	-	-	2	-	-	-
CO 5	-	-	1	-	-	-

#### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

#### Assessment Rubrics:

- Assignment / Discussion / Seminar/Viva
- Sruthi jnanam, Layajnanam and Swara jnanam
- Quality of Performance
- Overall Development(20%)
- Final Exam (70%)

**Mapping of COs to Assessment Rubrics :**

	Internal Exam Theory/Practical	Assignment	Seminar	Sruthi jnanam	Layajnanam	Swara jnanam	Quality of Performance	Viva	Project Evaluation	End Semester Examinations
CO 1	✓			✓	✓	✓	✓	✓	✓	✓
CO 2	✓			✓	✓	✓	✓	✓	✓	✓
CO 3	✓			✓	✓	✓	✓	✓	✓	✓
CO 4	✓			✓	✓	✓	✓	✓	✓	✓
CO 5	✓	✓	✓	✓	✓	✓	✓	✓	✓	

Programme	B. A Music				
Course Title	<b>Compositions of Kerala Composers -20<sup>th</sup> Century onwards (Practical)</b>				
Type of Course	<b>Major Electives</b>				
Semester	VIII				
Academic Level	400 - 499				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4		-	4	60
Pre-requisites	Aptitude Test				
Course Summary	As the Compositions of Kerala Composers are less popular in the Concert scenario, this course is designed to introduce the Learners to the Theoretical & Practical Aspects of the compositions of Kerala				



	Composers -20th Century on wards and to study, analyse and perform many common and rare ragas. This course also intent to give light to the life and Contributions of many of the erudite composers of Kerala.
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### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	To make popular by studying some krithis of Kerala Composers	Ap	P	Practical Assignment / Seminar Presentation/ Observation of Practical Skills
CO2	To study and apply the styles of Kerala Composers	Ap	P	Practical Assignment / Seminar Presentation/ Observation of Practical Skills
CO3	To analyse and teach the Krithis of each composer	Ap	P	Practical Assignment / Seminar Presentation/ Observation of Practical Skills
CO4	To analyse and apply the Raga lakshanas of the Compositions studied ..	An	M	Practical Assignment / Seminar Presentation/ Observation of Practical Skills
CO5	To study and evaluate the life and contributions of Post Trinity Composers.	E	P	Practical Assignment / Seminar Presentation/ Observation of Practical Skills
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Units	Content	Hrs (48+12)	Marks (70)
I	1	M D Ramanadhan	12	18

<b>II</b>	2	<b>Puthukkodu Krishnamurthy</b>	<b>12</b>	<b>18</b>
<b>III</b>	3	<b>C S Krishna Iyer</b>	<b>12</b>	<b>17</b>
<b>IV</b>	4	<b>V Dakshinamurthy or B Sasikumar</b>	<b>12</b>	<b>17</b>
<b>V</b>	<b>Open Ended Module: Compositions of other Kerala Composers</b>		<b>12</b>	
	1	Individual and Group Assignment Seminar		
Sections from References:				
Books and References:				

**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

#### Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	-	-	-	3	3	-
CO 2	-	-	-	3	3	-
CO 3	-	-	-	3	3	-
CO 4	-	-	-	3	3	-
CO 5	-	-	-	3	3	-

#### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low

2	Moderate / Medium
3	Substantial / High

### Assessment Rubrics:

- Assignment / Discussion / Seminar/Viva
- Sruthi jnanam, Layajnanam and Swara jnanam
- Quality of Performance
- Overall Development(20%)
- Final Exam (70%)

### Mapping of COs to Assessment Rubrics :

	Internal Exam Theory/Practical	Assignment	Seminar	Sruthi jnanam	Layajnanam	Swara jnanam	Quality of Performance	Viva	Project Evaluation	End Semester Examinations
CO 1	✓			✓	✓	✓	✓	✓		✓
CO 2	✓			✓	✓	✓	✓	✓		✓
CO 3	✓			✓	✓	✓	✓	✓		✓
CO 4	✓			✓	✓	✓	✓	✓		✓
CO 5	✓	✓	✓	✓	✓	✓	✓	✓		

Programme	B. A Music				
Course Title	<b>Compositions of Post Trinity Composers (Practical)</b>				
Type of Course	<b>Major Electives</b>				
Semester	VIII				
Academic Level	400 - 499				
Course Details	Credit	Lecture per	Tutorial	Practical	Total Hours

		week	per week	per week	
	4		-	4	60
Pre-requisites	Aptitude Test				
Course Summary	Krithis are the prominent musical forms used in Concerts. This course is designed to introduce the Learners to the Theoretical & Practical Aspects of the compositions of Post Trinity Composers and to study, analyse and perform many common and rare ragas. This course also intent to give light to the life and Contributions of the Post Trinity Composers in the given syllabus.				

### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	To study some krithis of Post Trinity Composers	Ap	P	Practical Exams
CO2	To study and apply the styles of Post Trinity Composers	Ap	P	Practical Assignment / Seminar Presentation/ Observation of Practical Skills
CO3	To analyse and teach the Krithis of each composer	An	M	Seminar Presentation / Group Tutorial Work
CO4	To analyse and apply the Raga lakshanas of the Compositions studied .	An	P	Instructor-created exams / Home Assignments
CO5	To study and evaluate the life and contributions of Post Trinity Composers.	E	P	One Minute Reflection Writing assignments
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs (48+12)	Marks (70)
1	1	Compositions of Pattanam Subramanya Iyer & Maha Vaidyanatha Iyer	12	18
II	2	Compositions of Ramnad Srinivasa Iyengar & Mysore Vasudevacharya	12	18

<b>III</b>	<b>3</b>	<b>Compositions of Muthaiyya Bhagavathar &amp; G.N.Balasubrahmanyam</b>	<b>12</b>	<b>17</b>
<b>IV</b>	<b>4</b>	<b>Compositions of Papanasam Sivan &amp; NeelaKanta Sivan</b>	<b>12</b>	<b>17</b>
<b>V</b>	<b>Open Ended Module: d) Awareness about the Life &amp; Contributions of Pattanam Subramanya Iyer, Ramnad Srinivasa Iyengar, Muthaiyya Bhagavathar, &amp; Papanasam Sivan</b>		<b>12</b>	
	<b>1</b>	<b>Individual and Group Assignment Seminar</b>		
Sections from References:				
Books and References:				

**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

#### Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	-	-	-	3	3	-
CO 2	-	-	-	3	3	-
CO 3	-	-	-	3	3	-
CO 4	-	-	-	3	3	-
CO 5	-	-	-	3	3	-

#### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low

2	Moderate / Medium
3	Substantial / High

#### Assessment Rubrics:

- Assignment / Discussion / Seminar/Viva
- Sruthi jnanam, Layajnanam and Swara jnanam
- Quality of Performance
- Overall Development(20%)
- Final Exam (70%)

#### Mapping of COs to Assessment Rubrics :

	Internal Exam Theory/Practical	Assignment	Seminar	Sruthi jnanam	Layajnanam	Swara jnanam	Quality of Performance	Viva	Project Evaluation	End Semester Examinations
CO 1	✓			✓	✓	✓	✓	✓		✓
CO 2	✓			✓	✓	✓	✓	✓		✓
CO 3	✓			✓	✓	✓	✓	✓		✓
CO 4	✓			✓	✓	✓	✓	✓		✓
CO 5	✓	✓	✓	✓	✓	✓	✓	✓		

Programme	B. A Music				
Course Title	<b>Compositions in Rare ragas (Practical)</b>				
Type of Course	<b>Major Electives</b>				
Semester	VIII				
Academic Level	400 - 499				
Course Details	Credit	Lecture per	Tutorial	Practical	Total Hours

		week	per week	per week	
	4	-	-	4	60
Pre-requisites	Aptitude Test				
Course Summary	Krithis are the prominent musical forms used in Concerts. This course is designed to introduce the Learners to the Theoretical & Practical Aspects of the Musical form Krithi and to study, analyse and perform many rare ragas.				

### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	To study some rare ragas. Analyse how they become rare.	Ap	P	Practical Assignment / Seminar Presentation/ Observation of Practical Skills
CO2	To study and apply the Krithis in rare ragas.	Ap	P	Practical Assignment / Seminar Presentation/ Observation of Practical Skills
CO3	To perform and enjoy the Krithis and Ragas	Ap	P	Practical Assignment / Seminar Presentation/ Observation of Practical Skills
CO4	To analyse and teach the Krithis	An	M	Practical Assignment / Seminar Presentation/ Observation of Practical Skills
CO5	To analyse and apply the lakshanas of rare ragas taught.	C	P	Practical Assignment / Seminar Presentation / Observation of Practical Skills
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs (48+12)	Marks (70)
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<b>I</b>	<b>1</b>	<b>Krithis in rare mela ragas-2</b>	<b>12</b>	<b>18</b>
<b>II</b>	<b>2</b>	<b>Krithis in rare janya ragas-2</b>	<b>12</b>	<b>18</b>
<b>III</b>	<b>3</b>	<b>Rare raga Krithis of Trinity – any 2</b>	<b>12</b>	<b>17</b>
<b>IV</b>	<b>4</b>	<b>Rare raga Krithis of Post Trinity Composers– any 2</b>	<b>12</b>	<b>17</b>
<b>V</b>	<b>Open Ended Module:Raga Lakshanas of the above compositions learned</b>		<b>12</b>	
	1	Seminar Assignment Other Compositions		
Sections from References:				
Books and References:				

**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

#### Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	-	-	-	2	2	-
CO 2	-	-	-	2	2	-
CO 3	-	-	-	3	3	-
CO 4	-	-	-	3	3	-
CO 5	-	-	-	3	3	-

#### Correlation Levels:

Level	Correlation
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-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

### Assessment Rubrics:

- Assignment / Discussion / Seminar/Viva
- Sruthi jnanam, Layajnanam and Swara jnanam
- Quality of Performance
- Overall Development(20%)
- Final Exam (70%)

### Mapping of COs to Assessment Rubrics :

	Internal Exam Theory/Practical	Assignment	Seminar	Sruthi jnanam	Layajnanam	Swara jnanam	Quality of Performance	Viva	Project Evaluation	End Semester Examinations
CO 1	✓			✓	✓	✓	✓	✓		✓
CO 2	✓			✓	✓	✓	✓	✓		✓
CO 3	✓			✓	✓	✓	✓	✓		✓
CO 4	✓			✓	✓	✓	✓	✓		✓
CO 5	✓	✓	✓	✓	✓	✓	✓	✓		

Programme	B. A Music
Course Title	<b>Varnas of Modern Composers (Practical)</b>
Type of Course	<b>Major Electives</b>
Semester	VIII
Academic	400 - 499

Level					
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	-	-	4	60
Pre-requisites	Aptitude Test				
Course Summary	Varnas are the musical forms used as Concert form as well as Practise form. This course is designed to introduce the Learners to the Theoretical & Practical Aspects of the Musical form Varna and to analyse the overall changes in the Varnas of Modern Composers.				

### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	To study the Varnas of each composer	Ap	P	Practical Exams
CO2	To study and apply the Varnas of each composer Ap P Practical Exams	Ap	P	Practical Assignment / Observation of Practical Skills
CO3	To perform and enjoy the Varnas of each composer	Ap	P	Seminar Presentation / Observation of Practical Skills
CO4	To analyse and teach the Varnas of each composer	An	M	Seminar Presentation/ Observation of Practical Skills
CO5	To analyse and perform the Varnas of each composer	An	M	Practical Assignment / Seminar Presentation/ Observation of Practical Skills..
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs (48 +12)	Marks (70)
1	1	Varna of Lalgudi Jayaraman	12	18

II	2	Varna of Dr.M Balamuralikrishna	12	18
III	3	Varna of Prof.T R Subrahmanyam or Culcutta K S Krishnamurthy	12	17
IV	4	Varna of B.Sasi Kumar	12	17
V	Open Ended Module: 1. Awareness & Analysis of Creative Styles of Modern Varna Composers cum Instrumentalists. 2.Varnas of other modern Composers		12	
		Individual and Group Assignment Seminar		
	Sections from References:			
Books and References: 1.Lalgudis' Creations –Compositions of V R Gopala Iyer & Lalgudi G Jayaraman,Indian Foundation for Performing Arts,Chennai				

**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

#### **Mapping of COs with PSOs and POs :**

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	-	-	-	2	2	-
CO 2	-	-	-	2	2	-
CO 3	-	-	-	3	3	-
CO 4	-	-	-	3	3	-
CO 5	-	-	-	3	3	-

#### **Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

#### Assessment Rubrics:

- Assignment / Discussion / Seminar/Viva
- Sruthi jnanam, Layajnanam and Swara jnanam
- Quality of Performance
- Overall Development(20%)
- Final Exam (70%)

#### Mapping of COs to Assessment Rubrics :

	Internal Exam Theory/Practical	Assignment	Seminar	Sruthi jnanam	Layajnanam	Swara jnanam	Quality of Performance	Viva	Project Evaluation	End Semester Examinations
CO 1	✓			✓	✓	✓	✓	✓		✓
CO 2	✓			✓	✓	✓	✓	✓		✓
CO 3	✓			✓	✓	✓	✓	✓		✓
CO 4	✓			✓	✓	✓	✓	✓		✓
CO 5	✓	✓	✓	✓	✓	✓	✓	✓		

Programme	B. A Music
Course Title	<b>Thillanas of Modern Composers (Practical)</b>

Type of Course	<b>Major</b>				
Semester	<b>VIII</b>				
Academic Level	400 - 499				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4		-	4	60
Pre-requisites	Aptitude Test				
Course Summary	Thillanas are the musical forms used as Concert form both for Music and Dance. This course is designed to introduce the Learners to the Theoretical & Practical Aspects of the Musical form Thillana and to analyse the overall changes in the Thillanas of Modern Composers.				

### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	To study the Thillanas of each composer	Ap	P	Practical Exams
CO2	To study and apply the Thillanas of each composer	Ap	P	Practical Exams
CO3	To perform and enjoy the Thillanas of each composer	Ap	P	Observation of Practical Skills
CO4	To analyse and teach the Thillanas of each composer	An	M	Seminar Presentation/ Observation of Practical Skills
CO5	To analyse and perform the Thillanas of each composer .	An	M	Practical Assignment / Seminar Presentation/ Observation of Practical Skills
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs (48+12)	Marks (70)
1	1	<b>Thillanas of Lalgudi Jayaraman</b>	12	18
II	2	<b>Thillanas of Dr.M Balamuralikrishna</b>	12	17

<b>III</b>	<b>3</b>	<b>Thillanas of Maharajapuram Santhanam</b>	<b>12</b>	<b>18</b>
<b>IV</b>	<b>4</b>	<b>Thillanas of M D Ramanadhan or B.Sasi Kumar</b>	<b>12</b>	<b>17</b>
<b>V</b>	<b>Open Ended Module: 1. Awareness &amp; Analysis of Creative Styles of Modern Thillana Composers cum Instrumentalists. 2.Thillanas of other modern Composers</b>		<b>12</b>	
	<b>1</b>	<b>Individual and Group Assignment Seminar</b>		
<b>Sections from References:</b>				
<b>Books and References:</b> 1.Lalgudis' Creations –Compositions of V R Gopala Iyer & Lalgudi G Jayaraman,Indian Foundation for Performing Arts,Chennai				

**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

#### **Mapping of COs with PSOs and POs :**

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	-	-	-	2	2	-
CO 2	-	-	-	3	3	-
CO 3	-	-	-	3	3	-
CO 4	-	-	-	3	3	-
CO 5	-	-	-	3	3	-

#### **Correlation Levels:**

<b>Level</b>	<b>Correlation</b>
-	Nil
1	Slightly / Low

2	Moderate / Medium
3	Substantial / High

#### Assessment Rubrics:

- Assignment / Discussion / Seminar/Viva
- Sruthi jnanam, Layajnanam and Swara jnanam
- Quality of Performance
- Overall Development(20%)
- Final Exam (70%)

#### Mapping of COs to Assessment Rubrics :

	Internal Exam Theory/Practical	Assignment	Seminar	Sruthi jnanam	Layajnanam	Swara jnanam	Quality of Performance	Viva	Project Evaluation	End Semester Examinations
CO 1	✓			✓	✓	✓	✓	✓		✓
CO 2	✓			✓	✓	✓	✓	✓		✓
CO 3	✓			✓	✓	✓	✓	✓		✓
CO 4	✓			✓	✓	✓	✓	✓		✓
CO 5	✓	✓	✓	✓	✓	✓	✓	✓		

### MINOR COURSES IN MUSIC

(Title of the Minor: **MUSIC**)

(Pre-requisites -Aptitude Test)

#### GROUP- 1

## PRELIMINARY LESSONS OF MUSIC

Programme	B. A Music				
Course Title	<b>Preliminary Lessons-1 (Practical)</b>				
Type of Course	<b>Minor</b>				
Semester	I				
Academic Level	100 - 199				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	-	-	4	60
Pre-requisites	Aptitude Test				
Course Summary	This course is designed to introduce Learners to the beginner to the Theoretical & Practical Aspects of Music. The Learner is introduced to the amazing world of Swaras, Ragas and Talas which are the most essential components of Carnatic Music.				

### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Understanding the preliminary lessons in Vocal music belonging to abhyasa gana.	U	C	Practical Assignment / Observation of Practical Skills
CO2	Recognize the importance of learning and practicing basic lessons which will improve the voice quality and range	U	P	Practical Assignment / Observation of Practical Skills
CO3	Understanding the reckoning of saptha thalas	U	P	Practical Assignments / Observation of reckoning of Tala
CO4	Render swara exercises in major and minor ragas	Ap	C	Practical Assignments/Home Assignments
CO5	Identify the simple musical forms belonging to Carnatic music.	Ap	P	Practical Assignments/Home Assignments
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:



Module	Unit	Content	Hrs (48 +12)	Marks (70)
<b>I</b>		<b>Introduction to Saptha Swaras &amp; Varisas</b>	<b>15</b>	<b>15</b>
	1	Sarali Varisas- 10		
	2	Madhyasthayi varisas		
	3	Janta Varisa- 4		
	4	Dhatu Varisas-2		
<b>II</b>		<b>Inroductionto Saptha Tala Alankara in the Raga Mayamalavagaula</b>	<b>15</b>	<b>20</b>
	5	Reckoning Method of Sapta talas		
	6	Saptha Tala Alankaras Eka, Rupaka & Thriputa in the Raga Mayamalavagaula		
		Sections from References:		
<b>III</b>		<b>Saptha Tala Alankaras in other ragas – Sankarabharanam, Moahanam</b>	<b>10</b>	<b>20</b>
	7	Arohana and Avarohana of Sankarabharana and Mohanam		
	8	Saptha Tala Alankaras in the ragas Sankarabharanam and Mohanam		
		Sections from References:		
<b>IV</b>		<b>Introduction to Geetham</b>	<b>8</b>	<b>15</b>
	9	Geetham-Malahari		
	10	Geetham-Mohanam		
		Sections from References:		
<b>V</b>		<b>Open Ended Module: Practice sessions</b>	<b>12</b>	
	1	Individual and Group Practice preliminary exercises Swara Exercises in different major and minor ragas in three octaves. Create new sadhaka varisas. <b>Assignment</b> <b>Seminar</b>		
		Sections from References:		
<b>Books and References:</b>  1.Sangeetha Kalpadrumam - Harikesanalloor Muthayya Bhagavathar 2.Dakshinendyan Sangeetham –A K Raveendranath-Dept of Cultural Publications, Govt of Kerala, Trivandrum 3.Sangeetha Saasthra Praveshika (Malayalam) – Dr.Venkita Subramanya Iyer – State Institute of Languages –Thiruvananthapuram				

4.South Indian Music -Vol - I to VI -. Prof.P.Sambamurthy – Indian Music Publishing House, Chennai

**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

#### Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	1	-	-	-	-	-
CO 2	1	-	-	-	-	-
CO 3	2	-	-	-	-	-
CO 4	2	-	-	-	-	-
CO 5	2	-	-	-	-	-

#### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

#### Assessment Rubrics:

- Assignment / Discussion / Seminar/Viva
- Sruthi jnanam, Layajnanam and Swara jnanam
- Quality of Performance
- Overall Development(20%)
- Final Exam (70%)

#### Mapping of COs to Assessment Rubrics :

	Internal Exam Theory/Practical	Assignment	Seminar	Sruthi jnanam	Layajnanam	Swara jnanam	Quality of Performance	Viva	Project Evaluation	End Semester Examinations
CO 1	✓			✓	✓	✓	✓	✓	-	✓
CO 2	✓			✓	✓	✓	✓	✓	-	✓
CO 3	✓			✓	✓	✓	✓	✓	-	✓
CO 4	✓			✓	✓	✓	✓	✓	-	✓
CO 5	✓	✓	✓	✓	✓	✓	✓	✓	-	

Programme	B. A Music				
Course Title	<b>Preliminary Lessons-2 (Practical)</b>				
Type of Course	<b>Minor</b>				
Semester	II				
Academic Level	100 - 199				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4		-	4	60
Pre-requisites	Aptitude Test				
Course Summary	This course is designed to introduce Learners to the beginner to the Practical Aspects of Music. The Learner is introduced to the amazing world of Swaras, Ragas and Talas through various Abhyasa ganas which are the most essential components of Carnatic Music.				

#### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Perform the basic lessons in Carnatic music and realise how they help in developing the vocal	U	C	Instructor-created exams / Quiz

	capacity if a learner.			
CO2	Understand and perform vocal exercises in higher and lower octaves which helps in expanding the vocal ability of the learner.	Ap	P	Practical Assignment / Observation of Practical Skills
CO3	Understand the importance of tala in music and learn to reckon different talas with precision. Demonstrate the different jathis and perform the sapta tala alankaras in different speeds.	Ap	P	Seminar Presentation / Group Tutorial Work/Observation of Practical Skills
CO4	Understand the swarastanas of different ragas and apply them in alankaras	Ap	C	Practical Assignment / Observation of Practical Skills
CO5	Understand the importance that geethams play in introducing a raga to the learner	Ap	P	Practical Assignment / Observation of Practical Skills
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs (48 +12)	Marks (70)
<b>I</b>		<b>Varisas in Mayamalavagoula</b>	<b>10</b>	<b>15</b>
	1	Thara sthayi Varisas		
	2	Mandra sthayi Varisas		
	3	Janta Varisa- 2		
	4	Dhatu Varisas-2		
	Sections from References:			
<b>II</b>		<b>Inroductionto Saptha Tala Alankara in the Raga Mayamalavagaula</b>	<b>15</b>	<b>15</b>
	5	Reckoning Method of Saptha talas		
	6	Saptha Tala Alankaras-Dhruva, Matya, Jhampa and Ata tala		
	Sections from References:			
<b>III</b>		<b>Saptha Tala Alankaras in other ragas</b>	<b>15</b>	<b>20</b>
	7	Arohana and Avarohana of Kalyani,Hamsadhvani,Hindolam, Sudhasaveri& Abhogi		
	8	Saptha Tala Alankaras in the ragas Kalyani,Hamsadhvani,Hindolam , Sudhasaveri& Abhogi		

	Sections from References:			
IV	Introduction to Geetham		8	20
	9	Geetham-Kalyani		
	10	Geetham-Sudhasaveri		
	Sections from References:			
V	Open Ended Module: Practice sessions		12	
	1	Individual and Group Swara Exercises with ragas Assignment Seminar		
	Sections from References:			
Books and References:				
1.Dakshinendian Sangeetham (Malayalam)- Vol -I - A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum (1970)				

**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

#### Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	1	1	-	-	-	-
CO 2	2	2	-	-	-	-
CO 3	2	2	-	-	-	-
CO 4	2	2	-	-	-	-
CO 5	2	2	-	-	-	-

#### Correlation Levels:

Level	Correlation
-	Nil

1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

#### Assessment Rubrics:

- Assignment / Discussion / Seminar/Viva
- Sruthi jnanam, Layajnanam and Swara jnanam
- Quality of Performance
- Overall Development(20%)
- Final Exam (70%)

#### Mapping of COs to Assessment Rubrics :

	Internal Exam Theory/Practical	Assignment	Seminar	Sruthi jnanam	Layajnanam	Swara jnanam	Quality of Performance	Viva	Project Evaluation	End Semester Examinations
CO 1	✓			✓	✓	✓	✓	✓	-	✓
CO 2	✓			✓	✓	✓	✓	✓	-	✓
CO 3	✓			✓	✓	✓	✓	✓	-	✓
CO 4	✓			✓	✓	✓	✓	✓	-	✓
CO 5	✓	✓	✓	✓	✓	✓	✓	✓	-	

Programme	B. A Music				
Course Title	<b>Basics</b>				
Type of Course	<b>Minor</b>				
Semester	III				
Academic Level	200 - 299				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours

	4	4	-	-	60
Pre-requisites	Aptitude Test				
Course Summary	This course is designed to introduce Learners to the beginner to the Theoretical & Practical Aspects of Music. The Learner is introduced to the amazing world of Swaras, Ragas, Talas, Composers etc.				

### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Understanding the fundamental terms in Music through practical training	U	C	Written exams / Assignment/Seminar/Quiz / Viva
CO2	Understanding the fundamentals in Tala through practical training	Ap	P	Written exams / Assignment/Seminar/Quiz / Viva
CO3	Understand and analyse the distinctive features of Music and place of Music in life	U	P	Written exams / Assignment/Seminar/Quiz / Viva
CO4	Understand and analyse the Lakshanas of Ragas through practical demonstrations	Ap	C	Written exams / Assignment/Seminar/Quiz / Viva
CO5	Understand and analyse the Life and Contributions of Composers	Ap	P	Written exams / Assignment/Seminar/Quiz / Viva
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge (F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs (48 +12)	Marks (70)
<b>I</b>		<b>Fundamental terms in Music</b>	<b>12</b>	<b>15</b>
	1	Nadam, sruti		
	2	Saptaswaras, 12 swarasthanas and its nomenclature		
	3	Sthayi and its varieties		
<b>II</b>		<b>Fundamentals of Tala</b>	<b>12</b>	<b>20</b>
	4	Definition of Tala		
	5	Shadangas and its details		
	6	7 talas & 35 talas		

III	Distinctive features of Indian Music		12	15
	7	Uniqueness of Indian Music		
	8	Place of music in life		
IV	Introduction to ragas		12	20
	9	Definition of Raga		
	10	Introduction to Janaka ragas		
	11	Introduction to Janya ragas		
V	Open Ended Module: Life and Contributions of Composers		12	
		Purandara dasa Annamacharya 2 Compositions of any of these Composers Assignment Seminar Discussions Practical applications if any -Individual and Group		

**Books and References:**

- 1.Dakshinendian Sangeetham (Malayalam)- Vol -I - A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum (1970)
- 2.Sangeetha Saasthra Praveshika (Malayalam) – Dr.Venkita Subramanya Iyer – State Institute of Languages – Thiruvananthapuram
3. South Indian Music –Vol. I-VI by Prof. P.Sambamurthy - Indian Music Publishing House, Chennai
4. Splendour of South Indian Music - by Dr.P.T.Chelladurai, Vaigarai Publishers, Dindigul

**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

**Mapping of COs with PSOs and POs :**

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	1	-	-	-	-	-
CO 2	2	-	-	-	-	-
CO 3	1	-	-	-	-	-
CO 4	2	-	-	-	-	-



CO 5	2	-	-	-	-	-
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### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

### Assessment Rubrics:

- Assignment / Discussion / Seminar/Viva
- Sruthi jnanam, Layajnanam and Swara jnanam
- Quality of Performance
- Overall Development(20%)
- Final Exam (70%)

### Mapping of COs to Assessment Rubrics :

	Internal Exam Theory/Practical	Assignment	Seminar	Sruthi jnanam	Layajnanam	Swara jnanam	Quality of Performance	Viva	Project Evaluation	End Semester Examinations
CO 1	✓			✓	✓	✓	✓	✓	-	✓
CO 2	✓			✓	✓	✓	✓	✓	-	✓
CO 3	✓			✓	✓	✓	✓	✓	-	✓
CO 4	✓			✓	✓	✓	✓	✓	-	✓
CO 5	✓	✓	✓	✓	✓	✓	✓	✓	-	

**GROUP- 2****MUSICAL FORMS AND OTHER TECHNICALITIES**

Programme	B. A Music				
Course Title	<b>Introduction to Musical Forms</b>				
Type of Course	<b>Minor</b>				
Semester	I				
Academic Level	100 - 199				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites	Aptitude Test				
Course Summary	This course is designed to introduce Learners to the different musical forms which help one to refine his/her vocal capabilities and equip imbibe the finer nuances of Carnatic music.				

**Course Outcomes (CO):**

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Recognize the various musical forms used as abhyasa gana and envisage the role played by them in the overall musical development of a learner	U	C	Instructor-created exams / Quiz/Viva
CO2	Comprehend the different types of Geethams and understand how it helps in introducing ragas to a beginner.	U	C	Practical Assignment / Observation of Practical Skills
CO3	Investigate how a practice piece in music is conceptualised as a performance piece in another art form. Analyse the application of jatis in the structure of swaras in Jati swara and Swarajathi. .	An	C	Seminar Presentation / Group Tutorial Work
CO4	Imbibe to varieties of varnams and understand how they are used as practice lessons	An	C	Instructor-created exams / Home Assignments
CO5	Evaluate the differences between Keerthana and Krithi .	E	C	Practical Assignment /

				Observation of Practical Skills assignments
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs (48 +12)	Marks (70)
I		Geetham	12	20
	1	Samanya Geetham		
	2	Lakshana Geetham		
	Sections from References:			
II		Jathiswaram	10	15
	3	Ragamalika jathiswaram		
	4	Jathiswaras of Swati Thirunal		
	5	Jathiswarams in dance		
	Sections from References:			
III		Swarajathi	10	15
	6	Swarajathi as a musical form		
	7	Swarajathi as a dance form		
	8	Swarajathis of Syama Sastri		
IV		Varnas	16	20
	9	Thana Varna varieties		
	10	Pada Varnam		
	11	Daru Varnam		
	12	Other Varieties		
	Sections from References:			
V		Open Ended Module: More about other Musical forms	12	
	1	Keerthana and Krithi Individual and Group Assignment Seminar		
	Sections from References:			
Books and References:				
1. Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath Dept of Cultural				

Publications, Govt of Kerala, Trivandrum

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

3. South Indian Music -Vol - I to VI -. Prof.P.Sambamurthy – Indian Music Publishing House, Chennai

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

5.Splendour of South Indian Music by Dr.P.T.Chelladurai, Vaigarai Publishers, Dindigul, Tamil Nadu.

**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

#### Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	-	-	1	-	1	-
CO 2	-	-	1	-	1	-
CO 3	-	-	2	-	2	-
CO 4	-	-	2	-	2	-
CO 5	-	-	2	-	2	-

#### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

#### Assessment Rubrics:

- Assignment / Discussion / Seminar/Viva
- Sruthi jnanam, Layajnanam and Swara jnanam

- Quality of Performance
- Overall Development(20%)
- Final Exam (70%)

**Mapping of COs to Assessment Rubrics :**

	Internal Exam Theory/Practical	Assignment	Seminar	Sruthi jnanam	Layajnanam	Swara jnanam	Quality of Performance	Viva	Project Evaluation	End Semester Examinations
CO 1	✓			✓	✓	✓	✓	✓	-	✓
CO 2	✓			✓	✓	✓	✓	✓	-	✓
CO 3	✓			✓	✓	✓	✓	✓	-	✓
CO 4	✓			✓	✓	✓	✓	✓	-	✓
CO 5	✓	✓	✓	✓	✓	✓	✓	✓	-	

Programme	B. A Music				
Course Title	<b>Technicalities of Music</b>				
Type of Course	<b>Minor</b>				
Semester	II				
Academic Level	100 - 199				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites	Aptitude Test				
Course Summary	This course is designed to introduce Learners to the beginner to the Theoretical & Practical Aspects of Music. The Learner is introduced to the amazing world of Musical Instruments, writing of Notations, Ragas and Contributions of Trinity and understanding the swaras using the				

	instrument Veena.
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### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Understand the structure and playing techniques of instruments belonging to string, wind and percussion variety	U	C	Instructor-created exams / Quiz
CO2	Understand the signs and symbols used for notating musical compositions. Notating a song helps to understand the swara patterns correctly	Ap	P	Practical Assignment / Observation of Practical Skills
CO3	Notating the simple musical form geetham will help the students to get an idea about musicography. It will improve the thinking capacity and swarajnana	Ap	P	Seminar Presentation / Group Tutorial Work
CO4	Understand the life and contributions of Trinity	U	C	Instructor-created exams / Home Assignments
CO5	Understand the raga lakshana of Janaka and janyaragas. Helps to recognize the swara passages, visesha sancharas, jeeva swaras etc.	Ap	P	Practical Assignment / Observation of Practical Skills
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs (48 +12)	Marks (70)
<b>1</b>		<b>Varieties of Musical Instruments – String, Wind and Percussion</b>	<b>8</b>	<b>10</b>
	1	Construction and playing technique of Veena		
	2	Construction and playing technique of Tampura		
	3	Construction and playing technique of Flute		
	4	Construction and playing technique of Mridangam		
<b>II</b>		<b>Basics of Notation</b>	<b>15</b>	<b>15</b>

	5	Signs and symbols used to denote talas and swaras		
	6	Ability to notate a Githa		
	Sections from References:			
III	Lakshanas of ragas		15	25
	7	Mayamalavagoula		
	8	Kalyani		
	9	Mohanam		
	10	Hindolam		
	11	Vasantha		
	Sections from References:			
IV	Contributions of Musical Trinity		10	20
	12	SyamaSasthri		
	13	Thyagaraja		
	14	Muthuswami Dikshitar		
	Sections from References:			
V	Open Ended Module: Practical session -		12	
	1	Understanding of different Scales through Veena Other practical sessions Individual and Group Assignment Seminar		
	Sections from References:			
Books and References:				
1. Dakshinendian Sangeetham (Malayalam)- Vol -I , A.K.Ravindranath Dept of Cultural Publications, Govt of Kerala, Trivandrum				
2. Sangeetha Saasthra Praveshika (Malayalam) – Dr.Venkita Subramanya Iyer – State Institute of Languages –Thiruvananthapuram				
3. South Indian Music -Vol - I to VI -. Prof.P.Sambamurthy – Indian Music Publishing House, Chennai				
4.History of Indian Music- Prof.P.Sambamurthy – Indian Music Publishing House, Chennai				
5..Splendour of South Indian Music by Dr.P.T.Chelladurai, Vaigarai Publishers, Dindigul, Tamil Nadu.				
6.Great Composers – by Dr.Gowri Kuppaswamy & Hariharan, CBH Publications, Trivandrum				

**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

### Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	-	-	1	-	-	-
CO 2	-	-	2	-	2	-
CO 3	-	-	2	-	2	-
CO 4	-	-	1	-	-	-
CO 5	-	-	2	-	2	-

### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

### Assessment Rubrics:

- Assignment / Discussion / Seminar/Viva
- Sruthi jnanam, Layajnanam and Swara jnanam
- Quality of Performance
- Overall Development(20%)
- Final Exam (70%)

### Mapping of COs to Assessment Rubrics :

	Internal Exam Theory/Practical	Assignment	Seminar	Sruthi jnanam	Layajnanam	Swara jnanam	Quality of Performance	Viva	Project Evaluation	End Semester Examinations
CO 1	✓			✓	✓	✓	✓	✓	-	✓
CO 2	✓			✓	✓	✓	✓	✓	-	✓



CO 3	✓			✓	✓	✓	✓	✓	–	✓
CO 4	✓			✓	✓	✓	✓	✓	–	✓
CO 5	✓	✓	✓	✓	✓	✓	✓	✓	–	

Programme	B. A Music				
Course Title	<b>Exploring Musical Forms (Practical)</b>				
Type of Course	<b>Minor</b>				
Semester	III				
Academic Level	200 - 299				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	-	-	4	60
Pre-requisites	Aptitude Test				
Course Summary	This course is designed to introduce Learners to the Practical Aspects of Music. The Learner is introduced to the amazing world of Musical Forms like Nottuswaras, Varnas and Krithis which are very useful for the basement of their musical career.				

#### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Learn and present simple musical forms Jathiswara & Swarajathi	U	C	Instructor-created exams / Quiz
CO2	Familiarize the different musical forms like Jathiswara, Swarajathi Varna, Kriti etc.	U	C	Practical Assignment / Observation of Practical Skills
CO3	Understand the musical forms belonging to Sabhagana. Render Varna in two degrees of speed	Ap	P	Seminar Presentation / Group Tutorial Work
CO4	Understand the structure of the musical form Krithi and render simple krithis in different ragas	Ap	P	Instructor-created exams / Home Assignments
CO5	Understand the structure, procedure of singing Varnam, Krithis and different angas of varnams and kritis.	An	P	One Minute Reflection Writing assignments
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge (F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs (48 +12)	Marks (70)
<b>1</b>		<b>Jathiswaram &amp; Swarajathi</b>	<b>6</b>	<b>5</b>
	<b>1</b>	Jathiswaram-1		
	<b>2</b>	Swarajathi-1		
<b>II</b>		<b>Varnas</b>	<b>18</b>	<b>25</b>
	<b>3</b>	Adi Tala Varnam – 1		<b>10</b>
	<b>4</b>	Ada Tala Varnam – 1		15
		Sections from References:		
<b>III</b>		<b>Krithis in Melakarta Ragas</b>	<b>12</b>	<b>20</b>
	<b>5</b>	Mayamalavagoula		
	<b>6</b>	Chakravakam		
	<b>7</b>	Kalyani		
		Sections from References:		
<b>IV</b>		<b>Krithis in Janya Ragas</b>	<b>12</b>	<b>20</b>
	<b>8</b>	Mohanam		
	<b>9</b>	Hindolam		
	<b>10</b>	Vasantham		
		Sections from References:		
<b>V</b>		<b>Open Ended Module: Akara Sadhakam &amp; Singing Varnas in 2 Degrees of Speed</b>	<b>12</b>	
	<b>1</b>	Individual and Group <b>Assignment</b> <b>Seminar</b>		
		Sections from References:		
Books and References:				

**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed

modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

#### Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	-	1	-	-	1	-
CO 2	-	1	-	-	1	-
CO 3	-	2	-	-	2	-
CO 4	-	2	-	-	2	-
CO 5	-	2	-	-	2	-

#### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

#### Assessment Rubrics:

- Assignment / Discussion / Seminar/Viva
- Sruthi jnanam, Layajnanam and Swara jnanam
- Quality of Performance
- Overall Development(20%)
- Final Exam (70%)

#### Mapping of COs to Assessment Rubrics :

	Internal Exam Theory/Practical	Assignment	Seminar	Sruthi jnanam	Layajnanam	Swara jnanam	Quality of Performance	Viva	Project Evaluation	End Semester Examinations
CO 1	✓			✓	✓	✓	✓	✓	-	✓
CO 2	✓			✓	✓	✓	✓	✓	-	✓
CO 3	✓			✓	✓	✓	✓	✓	-	✓
CO 4	✓			✓	✓	✓	✓	✓	-	✓
CO 5	✓	✓	✓	✓	✓	✓	✓	✓	-	

### GROUP-3

### ETHNOMUSIC STUDIES

(preferable for Music students & students of other Major disciplines)

Programme	B. A Music					
Course Title	Folk Music					
Type of Course	Minor					
Semester	I					
Academic Level	100 - 199					
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours	
	4	4	-	-	60	
Pre-requisites	Aptitude Test					
Course Summary	This course is designed to introduce Leaners to the Theoretical and Practical Aspects of Music. The Leaner is introduced to Folk Music an entire different branch of Music.Its Characteristics, Historical significance and cultural values etc. are discussed.					

### Course Outcomes (CO):

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CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Understand the significance of Folk Music in a Society	U	C	Written exams / Quiz/Viva
CO2	Understand the development of Classical Music from Folk Music	U	C	Seminar Presentation / Group Tutorial Work
CO3	Understand and Analyse the structure and characteristics of Folk Music	An	P	Seminar Presentation / Group Tutorial Work
CO4	Analyse the swaras and thalas figuring in Folk Music	An	P	Practical Assignment / Observation of Practical Skills
CO5	Analyse the instruments used in Folk Music. Collect more Folk songs	An	P	Seminar Presentation / Group Tutorial Work
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs (48 +12)	Marks (70)
<b>I</b>		<b>General Features of Folk Music</b>	<b>12</b>	<b>20</b>
	<b>1</b>	Definition, Historical and Sociological Importance		
	<b>2</b>	General characteristics		
	<b>3</b>	Structure of Folk Songs		
<b>II</b>		<b>Classification of Folk Music</b>	<b>12</b>	<b>20</b>
	<b>4</b>	Ritualistic Songs		
	<b>5</b>	Festival Songs		
	<b>6</b>	Work related songs		
	<b>7</b>	Others		
	Sections from References:			
<b>III</b>		<b>Features of Swara,Raga And Thala in Folk Music</b>	<b>12</b>	<b>15</b>

	8	Swaras seen in Folk Music		
	9	Raga concept in Folk Music		
	10	Thala concept in Folk Music		
	11	Concept of Sabdalankaras in Folk Music		
	Sections from References:			
IV	Folk Music of Kerala		12	15
	12	Studies taken on Folk Music of Kerala		
	13	Analytical Study of 2 selected Folk Songs of Kerala		
	14	Instruments used in the Folk Arts of Kerala		
	Sections from References:			
V	Open Ended Module: Collection and Performance of Folk Songs		12	
	1	Individual and Group Assignment Seminar		
	Sections from References:			
Books and References: 1.Kerala Folk literature – Chummar Choondal – Kerala Folklore Academy 2.Sangeetha Saasthra Praveshika (Malayalam) – Dr.Venkita Subramanya Iyer – State Institute of Language – Thiruvananthapuram 3.Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath Dept of Cultural Publications, Govt of Kerala, Trivandrum 4.Keralathile Nadan Kalakal-Dr.A K Nambiar- NBS 5.South Indian Music –Vol. I-VI by Prof. P.Sambamurthy - Indian Music Publishing House, Chennai				

**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

#### Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	-	-	1	-	1	-
CO 2	-	-	2	-	2	-

CO 3	-	-	2	-	2	-
CO 4	-	-	3	-	3	-
CO 5	-	-	3	-	3	-

#### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

#### Assessment Rubrics:

- Assignment / Discussion / Seminar/Viva
- Sruthi jnanam, Layajnanam and Swara jnanam
- Quality of Performance
- Overall Development(20%)
- Final Exam (70%)

#### Mapping of COs to Assessment Rubrics :

	Internal Exam Theory/Practical	Assignment	Seminar	Sruthi jnanam	Layajnanam	Swara jnanam	Quality of Performance	Viva	Project Evaluation	End Semester Examinations
CO 1	✓			✓	✓	✓	✓	✓	-	✓
CO 2	✓			✓	✓	✓	✓	✓	-	✓
CO 3	✓			✓	✓	✓	✓	✓	-	✓
CO 4	✓			✓	✓	✓	✓	✓	-	✓

CO 5	✓	✓	✓	✓	✓	✓	✓	✓	-	
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Programme	B. A Music				
Course Title	<b>Life and Contributions of Prominent Vocalists of Carnatic Music</b>				
Type of Course	<b>Minor</b>				
Semester	II				
Academic Level	100 - 199				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites	Aptitude Test				
Course Summary	This course is designed to introduce Learners to the Theoretical & Practical aspects of Music. The Learner is introduced to the Prominent Vocalists of Carnatic Music. Their contributions to the Carnatic Music system, style of singing etc. are also evaluated.				

#### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Know the Prominent Vocalists of South India and understand the Concert system	U	C	Practical Assignment / Observation of Practical Skills
CO2	Know and evaluate their contributions to Carnatic Music.	U	P	Written exams / Quiz/Viva
CO3	Analyse their style of singing by listening their concerts.	An	P	Seminar Presentation / Group Tutorial Work
CO4	Compare and analyse each musicians by listening their concerts.	An	P	Seminar Presentation / Group Tutorial Work
CO5	Identify each musicians while listening their concerts.	Ap	P	Practical Assignment / Observation of Practical Skills
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

#### Detailed Syllabus:



Module	Unit	Content	Hrs (48 +12)	Marks (70)
<b>I</b>		<b>Veteran Vocalists of Carnatic Music</b>	<b>13</b>	<b>20</b>
	1	Ariyakkudi Ramanuja Iyenkar		
	2	Musiri Subrahmanya Iyer		
	3	Semmankudi Sreenivasa Iyer		
	4	Madhurai Mani Iyer		
<b>II</b>		<b>Prominent Vocalists of Kerala</b>	<b>11</b>	<b>15</b>
	5	Chembai Vaidyanadha Bhagavathar		
	6	K V Narayana Swami		
	7	M D Ramanadhan		
<b>III</b>		<b>Female Trinity</b>	<b>11</b>	<b>15</b>
	8	M S Subbalakshmi		
	9	D K Pattammal		
	10	M L Vasanthakumari		
<b>IV</b>		<b>Contemporary Vocalists</b>	<b>13</b>	<b>20</b>
	11	Parassala B Ponnammal		
	12	Neyyattinkara Vasudevan		
	13	Mavelikkara R Prabhakara Varmma		
	14	Mangad K Natesan		
		Sections from References:		
<b>V</b>		<b>Open Ended Module: Know the Musicians through Audio &amp; Video</b>	<b>12</b>	
	1	Individual and Group <b>Assignment</b> <b>Seminar</b> <b>Written document of selected Concerts with raga,Tala and Composer</b>		
		Sections from References:		
<p>Books and References:</p> <ol style="list-style-type: none"> <li>1..Dakshinendian Sangeetham (Malayalam)- Vol -I - A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum (1970)</li> <li>2.The Hindu Speaks on Music-Kasturi &amp; Sons Ltd,Annasalai,Chennai,1999</li> <li>3.Musical Gems Of Women Maestros-Alamelu ramakrishna,Carnatic Classics, Chennai,2020</li> <li>4.Carnatic Music Composers (A Collection of Biographical Essays)-Dr.B Dayananda Rao,The Trinity Music Book Publishers, Chennai</li> <li>5.M D Ramanathan meaningful pauses-Dr.Madhu Vasudevan- D C Books,Kottayam</li> </ol>				

**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed

modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

#### Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	-	-	1	-	-	-
CO 2	-	-	1	-	-	-
CO 3	-	-	-	-	2	-
CO 4	-	-	-	-	2	-
CO 5	-	-	-	-	2	-

#### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

#### Assessment Rubrics:

- Assignment / Discussion / Seminar/Viva
- Sruthi jnanam, Layajnanam and Swara jnanam
- Quality of Performance
- Overall Development(20%)
- Final Exam (70%)

#### Mapping of COs to Assessment Rubrics :

	Internal Exam Theory/Practical	Assignment	Seminar	Sruthi jnanam	Layajnanam	Swara jnanam	Quality of Performance	Viva	Project Evaluation	End Semester Examinations
CO 1	✓			✓	✓	✓	✓	✓	-	✓
CO 2	✓			✓	✓	✓	✓	✓	-	✓
CO 3	✓			✓	✓	✓	✓	✓	-	✓
CO 4	✓			✓	✓	✓	✓	✓	-	✓
CO 5	✓	✓	✓	✓	✓	✓	✓	✓	-	

Programme	B. A Music				
Course Title	<b>Life and Contributions of Prominent Instrumentalists of Carnatic Music</b>				
Type of Course	<b>Minor</b>				
Semester	III				
Academic Level	200 - 299				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites	Aptitude Test				
Course Summary	This course is designed to introduce Learners to the Theoretical & Practical aspects of Music. The Learner is introduced to the Prominent Instrumentalists of Carnatic Music. Their contributions to the Carnatic Music system is evaluated.				

#### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Know the Prominent Instrumentalists of South India and understand the Concert system	U	C	Practical Assignment / Observation of Practical Skills

CO2	Know and evaluate their contributions to Carnatic Music .	U	P	Written exams / Quiz/Viva
CO3	Analyse their style of playing by listening their concerts.	An	P	Seminar Presentation / Group Tutorial Work
CO4	Compare and analyse each musicians by listening their concerts.	An	P	Seminar Presentation / Group Tutorial Work
CO5	Identify each musicians while listening their concerts.	Ap	P	Practical Assignment / Observation of Practical Skills
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs (48 +12)	Marks (70)
<b>I</b>		<b>Veteran Veena Vidwans of Carnatic Music</b>	<b>12</b>	<b>18</b>
	1	Veena Dhanammal		
	2	Chitti Babu		
	3	K S Narayana Swami		
<b>II</b>		<b>Veteran Violin Vidwans of Carnatic Music</b>	<b>12</b>	<b>18</b>
	4	Chowdayya		
	5	Lalgudi Jayaraman		
	6	T N Krishnan		
<b>III</b>		<b>Veteran Mridanga Vidwans of Carnatic Music</b>	<b>12</b>	<b>17</b>
	7	Palakkad Mani Iyer		
	8	Palani Subramaniam Pillai		
	9	Karaikkudi Mani		
<b>IV</b>		<b>Other Prominent Instrumentalists of Carnatic Music</b>	<b>12</b>	<b>17</b>
	10	T R Mahalingam-Flute		
	11	T N Rajarathinam Pillai-Nagaswaram		
	12	U Sreenivas-Mandolin		
		Sections from References:		
<b>V</b>		<b>Open Ended Module: Know the Musicians through Audio &amp; Video</b>	<b>12</b>	
	1	Individual and Group Assignment		

		<b>Seminar Written document of selected Concerts with raga,Tala and Composer</b>		
		Sections from References:		
<b>Books and References:</b> 1..Dakshinendian Sangeetham (Malayalam)- Vol -I - A.K.Ravindranath - Dept of Cultural Publications, Govt of Kerala, Trivandrum (1970) 2.The Hindu Speaks on Music-Kasturi & Sons Ltd,Annasalai,Chennai,1999 3.The Incurable Romantic The Musical Journey of Lalgudi Jayaraman - Lakshmi Devnath - HarperCollins,2013 4.Veena Dhanammal The Making of a Legend-Lakshmi Subrahmanian,Routledge (Manohar) (1 January 2017)				

**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

#### Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	-	-	1	-	-	-
CO 2	-	-	1	-	-	-
CO 3	-	-	-	-	2	-
CO 4	-	-	-	-	2	-
CO 5	-	-	-	-	2	-

#### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

#### Assessment Rubrics:

- Assignment / Discussion / Seminar/Viva

- Sruthi jnanam, Layajnanam and Swara jnanam
- Quality of Performance
- Overall Development(20%)
- Final Exam (70%)

#### Mapping of COs to Assessment Rubrics :

	Internal Exam Theory/Practical	Assignment	Seminar	Sruthi jnanam	Layajnanam	Swara jnanam	Quality of Performance	Viva	Project Evaluation	End Semester Examinations
CO 1	✓			✓	✓	✓	✓	✓	-	✓
CO 2	✓			✓	✓	✓	✓	✓	-	✓
CO 3	✓			✓	✓	✓	✓	✓	-	✓
CO 4	✓			✓	✓	✓	✓	✓	-	✓
CO 5	✓	✓	✓	✓	✓	✓	✓	✓	-	

GROUP-4

#### SCIENCE OF HARMONY

(preferable for Music students & students of other Major disciplines)

Programme	B. A Music				
Course Title	<b>Music and Science</b>				
Type of Course	<b>Minor</b>				
Semester	1				
Academic Level	100 - 199				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites	Aptitude Test				
Course Summary	This course is designed to demonstrate the diverse ways in which music interacts with other fields of study, fostering cross-disciplinary collaboration and innovation in both artistic practice and scholarly				

	research.
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### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	To understand the connection of Physics with Music through Acoustics.	U	C	Written exams / Assignment/Seminar/Quiz / Viva
CO2	To analyse the factors common to Music and Mathematics	Ap	P	Written exams / Assignment/Seminar/Quiz / Viva
CO3	Culturing of voice is very essential to all Vocalists.To know more about the voice organs and their culturing.	Ap	P	Written exams / Assignment/Seminar/Quiz / Viva
CO4	Understand and experience the factors Music can affect in Human Psychology	U	C	Written exams / Assignment/Seminar/Quiz / Viva
CO5	Music Therapy can be taken as a Social service.	Ap	P	Written exams / Observation of Practical Skills/Assignment/Seminar/Quiz / Viva
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs (48 +12)	Marks (70)
<b>I</b>		<b>Acoustics</b>	<b>12</b>	<b>15</b>
	1	Laws of Vibration of Strings		
	2	Pitch		
	3	Intensity		
	4	Timbre		
<b>II</b>		<b>Music and Mathematics</b>	<b>12</b>	<b>20</b>
	5	Importance of Numbers in Carnatic Music		
	6	Rendering of Koruvais in Adi and Rupaka Talas		
	7	Tone system and Complimentary Intervals		
	8	Concept of Perfect fifth and Fourth,Demonstration with Veena or Keyboard		
	Sections from References:			

<b>III</b>	<b>Culturing of Voice</b>		<b>12</b>	<b>15</b>
	9	Voice Organs-Larynx		
	10	Vocal Chords		
	11	Voice Culture		
<b>IV</b>	<b>Music and Psychology</b>		<b>12</b>	<b>20</b>
	12	Music and Human Brain		
	13	Benefits of listening Music		
	14	Music and Prenatal Period		
	15	Benefits of Group Singing		
<b>V</b>	<b>Open Ended Module:Music Therapy</b>		<b>12</b>	
		Practical Applications if any Conduct of survey Assignment Seminar		

**Books and References:**

1. South Indian Music -Vol - I to VI -. Prof.P.Sambamurthy – Indian Music Publishing House, Chennai
- 2..History of Indian Music- Prof.P.Sambamurthy – Indian Music Publishing House, Chennai
- 3.Swarangalude sasthanam- George S. Paul,-Kerala Sasthra Sahithya Parishath
- 4.<https://www.ucf.edu/pegasus/your-brain-on-music/>
- 5.Psychology of Music –Carl E Sea Shore,McGra-Hill Book Company,Newyork
- 6.The Psychology of Music-Diana Deutsch,University of California
- 7.The Effect of Music on Maternal Health :An Empirical Analysis-Tanvi Kasyap
- 8.Raga Ragacikitsa Music Therapy -Dr.Suvarnna Nalapatu-Readworthy Publications pvt Ltd,2008

**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules.The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

**Mapping of COs with PSOs and POs :**

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	-	-	1	-	-	-
CO 2	-	-	2	-	-	-



CO 3	-	-	2	-	-	-
CO 4	-	-	3	-	-	-
CO 5	-	-	3	-	-	-

#### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

#### Assessment Rubrics:

- Assignment / Discussion / Seminar/Viva
- Sruthi jnanam, Layajnanam and Swara jnanam
- Quality of Performance
- Overall Development(20%)
- Final Exam (70%)

#### Mapping of COs to Assessment Rubrics :

	Internal Exam Theory/Practical	Assignment	Seminar	Sruthi jnanam	Layajnanam	Swara jnanam	Quality of Performance	Viva	Project Evaluation	End Semester Examinations
CO 1	✓			✓	✓	✓	✓	✓		✓
CO 2	✓			✓	✓	✓	✓	✓		✓
CO 3	✓			✓	✓	✓	✓	✓		✓
CO 4	✓			✓	✓	✓	✓	✓		✓

CO 5	✓	✓	✓	✓	✓	✓	✓	✓		
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Programme	B. A Music				
Course Title	<b>Musical Pedagogy</b>				
Type of Course	<b>Minor</b>				
Semester	II				
Academic Level	100 - 199				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites	Aptitude Test				
Course Summary	Musical pedagogy encompasses the methods and theories used to teach music. It includes everything from the basics to the advanced techniques. Its Merits and Demerits are also discussed.				

#### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Understand and analyse the different systems of Music Pedagogy.	An	C	Written exams / Assignment/Seminar/Quiz / Viva
CO2	Know the institutions contributed more for the preservation of Carnatic Music	U	P	Written exams / Assignment/Seminar/Quiz / Viva
CO3	Understand and apply the various Recording Technologies used in past and present .	Ap	P	Written exams / Assignment/Seminar/Quiz / Viva
CO4	Discuss the merits and demerits of Online platforms for teaching Music	An	C	Written exams / Assignment/Seminar/Quiz / Viva
CO5	Learn more about the practical applications of Music Recording	Ap	P	Written exams / Observation of Practical Skills/Assignment/Seminar/Quiz / Viva
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

#### Detailed Syllabus:

Module	Unit	Content	Hrs	Marks
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			(48 +12)	(70)
<b>I</b>		<b>Music Teaching through Ages</b>	<b>12</b>	<b>15</b>
	1	Gurukula Sampradaya- Merits and Demerits		
	2	Institutional Education-Merits and Demerits		
	3	Music Teaching through Digital Platform		
<b>II</b>		<b>Institutions for the preservation of Classical Music</b>	<b>12</b>	<b>20</b>
	4	Royal Courts and Temples		
	5	All India Radio		
	6	Music Sabhas		
	7	Television Channels		
	8	Music Festivals and Conferences		
	9	Internet etc.		
	Sections from References:			
<b>III</b>		<b>Informatics regarding the Recording Technology</b>	<b>12</b>	<b>15</b>
	10	Glimpse on the basics of Recording Technologies		
	11	Prominent Recording softwares		
	12	Types of Microphones		
<b>IV</b>		<b>Influence of Online Platforms</b>	<b>12</b>	<b>20</b>
	13	Merits of Online Platforms		
	14	Demerits of Online Platforms		
<b>V</b>		<b>Open Ended Module:Music Recording</b>	<b>12</b>	
	1	Practical Applications if any Management of Mic System Conduct of survey Assignment Seminar		
<b>Books and References:</b> 1. South Indian Music -Vol - I to VI -. Prof.P.Sambamurthy – Indian Music Publishing House, Chennai 2..History of Indian Music- Prof.P.Sambamurthy – Indian Music Publishing House, Chennai				

**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed

modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

#### Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	-	-	2	-	-	-
CO 2	-	-	1	-	-	-
CO 3	-	-	2	2	-	-
CO 4	-	-	2	2	-	-
CO 5	-	-	3	3	-	-

#### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

#### Assessment Rubrics:

- Assignment / Discussion / Seminar/Viva
- Sruthi jnanam, Layajnanam and Swara jnanam
- Quality of Performance
- Overall Development(20%)
- Final Exam (70%)

#### Mapping of COs to Assessment Rubrics :

	Internal Exam Theory/Practical	Assignment	Seminar	Sruthi jnanam	Layajnanam	Swara jnanam	Quality of Performance	Viva	Project Evaluation	End Semester Examinations
CO 1	✓						✓	✓		✓
CO 2	✓						✓	✓		✓
CO 3	✓						✓	✓		✓
CO 4	✓						✓	✓		✓
CO 5	✓	✓	✓	✓	✓	✓	✓	✓		

Programme	B. A Music				
Course Title	<b>Music and Geography</b>				
Type of Course	<b>Minor</b>				
Semester	III				
Academic Level	200 - 299				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites	Aptitude Test				
Course Summary	This course is designed to demonstrate the diverse ways in which music interacts with Geography and Climate. This course also discusses about the various music systems in different regions of India.				

#### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	To understand and analyse various Music systems in different regions of India.	U	C	Written exams / Assignment/Seminar/Quiz / Viva
CO2	To discuss and analyse	An	C	Written exams /

	the influence of Patrons in different Dynasty and to evaluate the progress of Music culture.			Assignment/Seminar/Quiz / Viva
CO3	To understand and study the archeological Monuments of Indian Music. Know the value of it in the history of Indian Music	U	P	Written exams / Assignment/Seminar/Quiz / Viva
CO4	There are many Geographical factors related to Music. Only some factors are discussed here.	U	C	Written exams / Assignment/Seminar/Quiz / Viva
CO5	Discussing more about the cultural changes occurred in Indian Music due to urbanization etc.	Ap	P	Written exams / Observation of Practical Skills/Assignment/Seminar/Quiz / Viva
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

#### Detailed Syllabus:

Module	Unit	Content	Hrs (48 +12)	Marks (70)
<b>I</b>		<b>Traditional Music systems in different regions of India-other than Classical</b>	<b>25</b>	<b>15</b>
	1	Manipuri Music		
	2	Bavul Music		
	3	Rabindra Sangeetham		
	4	Sufi Music		
	5	Sambradaya Bhajana of South India		
	6	Hari Kadha Kalakshepam		
<b>II</b>		<b>influence of Patrons in different Dynasties</b>	<b>12</b>	<b>20</b>
	7	Akbar and Raja Man Singh		
	8	Chola Dynasty		
	9	Vijayanagara Empire		
	10	Maratha Rule in Thanjavur		
	11	Wodeyar Dynasty of Mysore		
	12	Travancore Dynasty		
		Sections from References:		
<b>III</b>		<b>Musical Monuments</b>	<b>12</b>	<b>15</b>
	13	Musical inscriptions-Arachalur, Kudumiyamalai and Thirumayam Inscriptions		

	14	Musical Pillars		
	15	Musical Icnographies		
<b>IV</b>	<b>Geographical factors related to Music</b>		<b>12</b>	<b>20</b>
	16	Influence of Geography on Tamil Music		
	17	Geographical factors and Seats of Music		
	18	Geography and Musical Instruments		
<b>V</b>	<b>Open Ended Module:More about Geographical factors and Music</b>		<b>12</b>	
	1	Group Discussion Conduct of survey Assignment Seminar		

**Books and References:**

1. South Indian Music -Vol - I to VI -. Prof.P.Sambamurthy – Indian Music Publishing House, Chennai
- 2..History of Indian Music- Prof.P.Sambamurthy – Indian Music Publishing House, Chennai
- 3.Dance Music and Ritual in Manipur -Byron Aihara -Vajra Books
- 4.Sufi Music of India and Pakistan-Sound, Context and Meaning in Qawwali · Volume 1  
, Regula Qureshi · 1986
- 5.Pracheena Sampradaya Bhajanaratnakaram-Giri Trading Agency Private Limited
- 6.Song of the Great Soul: An Introduction to the Baul Path Kindle Edition  
by Parvathy Baul (Author), Ravi Gopalan Nair (Editor), P.K. Shivadas (Editor)
- 7.Rabindra Sangeet A Tradition of History in Music,AuthorEdited by R K Chakravarty

**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules.The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

**Mapping of COs with PSOs and POs :**

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	-	-	1	-	1	1
CO 2	-	-	2	-	-	2
CO 3	-	-	2	-	-	2

CO 4	-	-	3	-	-	3
CO 5	-	-	3	-	-	-

#### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

#### Assessment Rubrics:

- Assignment / Discussion / Seminar/Viva
- Sruthi jnanam, Layajnanam and Swara jnanam
- Quality of Performance
- Overall Development(20%)
- Final Exam (70%)

#### Mapping of COs to Assessment Rubrics :

	Internal Exam Theory/Practical	Assignment	Seminar	Sruthi jnanam	Layajnanam	Swara jnanam	Quality of Performance	Viva	Project Evaluation	End Semester Examinations
CO 1	✓			✓	✓	✓	✓	✓		✓
CO 2	✓			✓	✓	✓	✓	✓		✓
CO 3	✓			✓	✓	✓	✓	✓		✓
CO 4	✓			✓	✓	✓	✓	✓		✓



CO 5	✓	✓	✓	✓	✓	✓	✓	✓		
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#### GROUP-5

### PRIMARY LESSONS AND COMPOSITIONS

(preferable for students of Veena, Violin and Mridangam disciplines)

Programme	B. A Music				
Course Title	<b>Primary Lessons-1 (Practical)</b>				
Type of Course	Minor				
Semester	I				
Academic Level	100 - 199				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4		-	4	60
Pre-requisites	Aptitude Test				
Course Summary	This course is designed to introduce Learners to the beginner to the Theoretical & Practical Aspects of Music. The Learner is introduced to the amazing world of Swaras, Ragas and Talas which are the most essential components of Carnatic Music.				

#### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Understanding the basic lessons in music, and to get knowledge on the saptha swaras which is the foundation of Carnatic music.	U	C	Instructor-created exams
CO2	Understand and learn two melakartha ragas in music and get an idea about the swarasthanas by learning the varisas and to improve the basic singing of swarsthana	U	P	Practical Assignment / Observation of Practical Skills
CO3	To get a thorough knowledge about the tala and to understand various ragas	U	P	Seminar Presentation / Group Tutorial Work
CO4	To learn ragas through simple musical forms .	Ap	P	Instructor-created exams / Home Assignments
CO5	Helps to improve the swarasthana	Ap	P	Group tutorial work/ Observation and listening

\* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)  
 # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)  
 Metacognitive Knowledge (M)

Note: Course outcomes need not be envisioned as the outcomes for each module, they should be more generic such that they reflect the totality of the outcomes intended from a course as a whole. The additional explanation in some of the course outcomes is optional; it can serve to clarify the pedagogical objectives and strategies involved in the particular course.

Detailed Syllabus:

Module	Unit	Content	Hrs (48 +12)	Marks (70)
1		Saptha Swaras	8	15
	1	Learn to sing Saptha swaras in four degrees of speed		
	2	Ragam-Mayamalavagoula		
II		Varisas in the ragas Mayamalavagoula and Sankarabharanam	15	15
	3	Sarali varisa-10		
	4	Madhyasthayi varisa		
	5	Janta varisa-3		
	6	Dhatu varisa -2		
		Sections from References:		
III		Sapta tala Alankaras	15	20
	7	Alankaras in the Sapta talas in the ragas Mayamalavagoula, Mohanam and Abhogi		
		Sections from References:		
IV		Geetham	10	20
	8	A geetham in the raga Malahari		
	9	A geetham in the raga Mohanam		

		Sections from References:		
V		Open Ended Module: Practice Session	12	
	1	Arohana and Avarohana Akarasadhakam of the Varisas  <b>Assignment Seminar</b>		
		Sections from References:		
Books and References:				

Note: The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

#### Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	1	-	-	-	-	-
CO 2	1	-	-	-	-	-
CO 3	1	1	-	-	-	-
CO 4	1	1	-	-	-	-
CO 5	1	1	-	-	-	-

#### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

#### Assessment Rubrics:

- Assignment / Discussion / Seminar/Viva
- Sruthi jnanam, Layajnanam and Swara jnanam
- Quality of Performance
- Overall Development(20%)
- Final Exam (70%)

#### Mapping of COs to Assessment Rubrics :

	Internal Exam Theory/Practical	Assignment	Seminar	Sruthi jnanam	Layajnanam	Swara jnanam	Quality of Performance	Viva	Project Evaluation	End Semester Examinations
CO 1	✓			✓	✓	✓	✓	✓		✓
CO 2	✓			✓	✓	✓	✓	✓		✓
CO 3	✓			✓	✓	✓	✓	✓		✓
CO 4	✓			✓	✓	✓	✓	✓		✓
CO 5	✓	✓	✓	✓	✓	✓	✓	✓		

Programme	B. A Music				
Course Title	<b>Primary Lessons- 2 (Practical)</b>				
Type of Course	<b>Minor</b>				
Semester	II				
Academic Level	100 - 199				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4		-	4	60
Pre-requisites	Aptitude Test				
Course Summary	This course is designed to introduce Learners to the beginner to the Theoretical & Practical Aspects of Music. The Learner is introduced to				

	the Musical Forms of Carnatic Music.
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### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	To get acquainted with the basic musical forms through various ragas	U	C	Instructor-created exams
CO2	To understand and appreciate the simple Nottuswaras	Ap	P	Practical Assignment / Observation of Practical Skills
CO3	To gain knowledge on the musical forms and to study the structure	U	P	Seminar Presentation / Group Tutorial Work
CO4	Understand the aspect of the varna and to study the sanchara of a raga through it.	U	P	Instructor-created exams / Home Assignments
CO5	To study about various varna composers, their life and contributions..	E	P	Home assignments/Quiz
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs (48 +12)	Marks (70)
<b>1</b>		<b>Geetham</b>	<b>10</b>	<b>15</b>
	1	<b>Kalyani-1</b>		
	2	<b>Sudhasaveri-1</b>		
	3	<b>Saveri-1</b>		
<b>II</b>		<b>Nottuswara</b>	<b>8</b>	<b>20</b>
	4	<b>Nottuswara-1</b>		
	5	<b>Nottuswara-2</b>		
	Sections from References:			

III	Jathiswaram & Swarajathi		15	15
	6	Simple Jathiswaram-1		
	7	Simple Swarajathi-1		
	Sections from References:			
IV	Varnam		15	20
	8	Aditala varnam-1		
	Sections from References:			
V	Open Ended Module: Study on the composers of Varna		12	
	1	Individual and Group Assignment Seminar		
	Sections from References:			
Books and References:				

**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

#### Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	1	1	-	-	-	-
CO 2	1	1	-	-	-	-
CO 3	1	1	-	-	-	-

CO 4	1	1	-	-	-	-
CO 5	2	2	-	-	-	-

#### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

#### Assessment Rubrics:

- Assignment / Discussion / Seminar/Viva
- Sruthi jnanam, Layajnanam and Swara jnanam
- Quality of Performance
- Overall Development(20%)
- Final Exam (70%)

#### Mapping of COs to Assessment Rubrics :

	Internal Exam Theory/Practical	Assignment	Seminar	Sruthi jnanam	Layajnanam	Swara jnanam	Quality of Performance	Viva	Project Evaluation	End Semester Examinations
CO 1	✓			✓	✓	✓	✓	✓		✓
CO 2	✓			✓	✓	✓	✓	✓		✓
CO 3	✓			✓	✓	✓	✓	✓		✓
CO 4	✓			✓	✓	✓	✓	✓		✓

CO 5	✓	✓	✓	✓	✓	✓	✓	✓		
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Programme	B. A Music				
Course Title	<b>Compositions (Practical)</b>				
Type of Course	<b>Minor</b>				
Semester	III				
Academic Level	200-299				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4		-	4	60
Pre-requisites	Aptitude Test				
Course Summary	This course is designed to introduce Learners to the beginner to the Theoretical & Practical Aspects of Music. The Learner is introduced to the amazing world of Sabhaganas which are the most essential components of Carnatic Music.				

#### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Understand the musical form varna and the sanchara of a raga	U	P	Instructor-created exams / Quiz
CO2	Understand and learn the semi classical compositions in carnatic music	U	P	Practical Assignment / Observation of Practical Skills
CO3	To get a knowledge on the musical form krithi and to understand the raga through it.	Ap	P	Seminar Presentation / Group Tutorial Work
CO4	To get a knowledge on the concept of krithis and janya ragas in music through it.	Ap	P	Instructor-created exams / Home Assignments
CO5	To learn the sanchara of a raga by doing the akarasadhakam of varna which also helps a vocalist to sing an alapana	Ap	P	Group tutorial work/ Observation and listening
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				



### Detailed Syllabus:

Module	Unit	Content	Hrs (48+12)	Marks (70)
<b>1</b>		<b>Varnams</b>	<b>18</b>	<b>25</b>
	<b>1</b>	<b>Adi tala varnam-1</b>		
	<b>2</b>	<b>Adi tala varnam-1</b>		
<b>II</b>		<b>Semi classical Compositions</b>	<b>6</b>	<b>5</b>
	<b>3</b>	<b>Devarnama-1</b>		
	<b>4</b>	<b>Thiruppugazh-1</b>		
	<b>5</b>	<b>Tarangam-1</b>		
		Sections from References:		
<b>III</b>		<b>Simple Krithis in Melakarta ragas</b>	<b>12</b>	<b>20</b>
	<b>7</b>	<b>Simple krithis in the melakarta ragas Mayamalavagoula, Chakravakam</b>		
		Sections from References:		
<b>IV</b>		<b>Simple krithis in Janya ragas</b>	<b>12</b>	<b>20</b>
	<b>8</b>	<b>Hindolam-1</b>		
	<b>9</b>	<b>Vasantha-1</b>		
	<b>10</b>	<b>Hamsadhwani-1</b>		
		Sections from References:		
		Sections from References:		
<b>V</b>		<b>Open Ended Module: Study the Arohana Avarohana</b>	<b>12</b>	
	<b>1</b>	<b>Akarasadhakam of the Varnams</b>		
		Sections from References:		
Books and References:				

**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed

modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

#### Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	2	2	-	-	-	-
CO 2	2	2	-	-	-	-
CO 3	2	2	-	-	-	-
CO 4	2	2	-	-	-	-
CO 5	2	2	-	-	-	-

#### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

#### Assessment Rubrics:

- Assignment / Discussion / Seminar/Viva
- Sruthi jnanam, Layajnanam and Swara jnanam
- Quality of Performance
- Overall Developement(20%)
- Final Exam (70%)

#### Mapping of COs to Assessment Rubrics :

	Internal Exam Theory/Practical	Assignment	Seminar	Sruthi jnanam	Layajnanam	Swara jnanam	Quality of Performance	Viva	Project Evaluation	End Semester Examinations
CO 1	✓			✓	✓	✓	✓	✓		✓
CO 2	✓			✓	✓	✓	✓	✓		✓
CO 3	✓			✓	✓	✓	✓	✓		✓
CO 4	✓			✓	✓	✓	✓	✓		✓
CO 5	✓	✓	✓	✓	✓	✓	✓	✓		

#### GROUP-6

#### SANGITHA RUPAS

(preferable for students of Veena, Violin and Mridangam disciplines)

Programme	B. A Music				
Course Title	Sangitha Rupas-1(Practical)				
Type of Course	Minor				
Semester	I				
Academic Level	100 - 199				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4		-	4	60
Pre-requisites	Aptitude Test				
Course Summary	This course is designed to introduce Leaners to the beginner to the Theoretical & Practical Aspects of Music. The Leaner is introduced to the Fundamental Lessons and Various Musical Forms.				

#### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
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CO1	Understanding the basic lessons in music, and to get knowledge on the saptha swaras and swarasthanas which is the foundation of Carnatic music.	U	C	Instructor-created exams
CO2	Understand and learn the sooladi saptha talas and to get knowledge on various ragas by the rendition of varisas through it	U	P	Practical Assignment / Observation of Practical Skills
CO3	To understand the simple melody through a basic musical form Geetha	U	P	Seminar Presentation / Group Tutorial Work
CO4	To learn about the features of the musical forms and to appreciate it	U	P	Instructor-created exams / Home Assignments
CO5	Helps to improve the swarasthana	Ap	P	Group tutorial work/ Observation and listening
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Note: Course outcomes need not be envisioned as the outcomes for each module, they should be more generic such that they reflect the totality of the outcomes intended from a course as a whole. The additional explanation in some of the course outcomes is optional; it can serve to clarify the pedagogical objectives and strategies involved in the particular course.

Detailed Syllabus:

Module	Unit	Content	Hrs (48 +12)	Marks (70)
1		Varisas in the raga Mayamalavagoula	15	15
	1	Tharasthayi varisa		
	2	Mandrasthayi varisa		
	3	Vakrajanda varisa		
II		Sapta tala Alankaras	15	20
	4	Kalyani		
	5	Hamsadhwani		
	6	Kharaharapriya		

III	Geetham		8	15
	7	Samanya geetham-1		
IV	Jathiswaram & Swarajathi		10	20
	8	Jathiswaram-1		
	9	Swarajathi-1		
V	Open Ended Module: Practical Session		12	
	1	Akarasadhakam of the Varisas Seminar Assignment		
Sections from References:				
Books and References:				

Note: The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

#### Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	1	1	-	-	-	-
CO 2	1	1	-	-	-	-
CO 3	1	1	-	-	-	-
CO 4	1	1	-	-	-	-
CO 5	2	2	-	-	-	-

#### Correlation Levels:

Level	Correlation
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-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

#### Assessment Rubrics:

- Assignment / Discussion / Seminar/Viva
- Sruthi jnanam, Layajnanam and Swara jnanam
- Quality of Performance
- Overall Development(20%)
- Final Exam (70%)

#### Mapping of COs to Assessment Rubrics :

	Internal Exam Theory/Practical	Assignment	Seminar	Sruthi jnanam	Layajnanam	Swara jnanam	Quality of Performance	Viva	Project Evaluation	End Semester Examinations
CO 1	✓			✓	✓	✓	✓	✓		✓
CO 2	✓			✓	✓	✓	✓	✓		✓
CO 3	✓			✓	✓	✓	✓	✓		✓
CO 4	✓			✓	✓	✓	✓	✓		✓
CO 5	✓	✓	✓	✓	✓	✓	✓	✓		

Programme	B. A Music
Course Title	<b>Sangitha Rupas-2 (Practical)</b>
Type of Course	<b>Minor</b>
Semester	II
Academic	100 - 199

Level					
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4		-	4	60
Pre-requisites	Aptitude Test				
Course Summary	This course is designed to introduce Learners to the beginner to the Theoretical & Practical Aspects of Music. The Learner is introduced to Various Musical Forms.				

### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	To get acquainted with simple melodies	Ap	P	Instructor-created exams
CO2	To understand and appreciate the concept of the relation between the dhatu and mathu	Ap	P	Practical Assignment / Observation of Practical Skills
CO3	To gain knowledge on the musical forms which is well acclaimed as both abhyasa and sabha gana	Ap	P	Seminar Presentation / Group Tutorial Work
CO4	Understand the aspect of raga through a musical form which strengthens the ability of a musician.	U	C	Instructor-created exams / Home Assignments
CO5	To study about various forms of varna and to know the difference between the concept of krithi and kirthana.	Ap	P	Home assignments/Quiz
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs (48 +12)	Marks (70)
I		<b>Nottuswara</b>	<b>6</b>	<b>5</b>
	<b>1</b>	<b>Nottuswara-1</b>		
	<b>2</b>	<b>Nottuswara-2</b>		
II		<b>Swarajathi</b>	<b>12</b>	<b>20</b>

	3	Simple Swarajathi-1		
III	Varnams		18	25
	4	Aditala varna-1		
	5	Adi tala varna-1		
	Sections from References:			
IV	Krithis		12	20
	6	Simple Krithis in the janya ragas Mohanam-1, Arabhi-1		
	Sections from References:			
V	Open Ended Module: Study on the Musical forms Varna and Krithis		12	
	1	Individual and Group Assignment Seminar		
	Sections from References:			
Books and References:				

**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

#### Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	2	-	-	-	-	-
CO 2	2	2	-	-	-	-



CO 3	2	2	-	-	-	-
CO 4	2	2	-	-	-	-
CO 5	2	2	-	-	-	-

#### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

#### Assessment Rubrics:

- Assignment / Discussion / Seminar/Viva
- Sruthi jnanam, Layajnanam and Swara jnanam
- Quality of Performance
- Overall Development(20%)
- Final Exam (70%)

#### Mapping of COs to Assessment Rubrics :

	Internal Exam Theory/Practical	Assignment	Seminar	Sruthi jnanam	Layajnanam	Swara jnanam	Quality of Performance	Viva	Project Evaluation	End Semester Examinations
CO 1	✓			✓	✓	✓	✓	✓		✓
CO 2	✓			✓	✓	✓	✓	✓		✓
CO 3	✓			✓	✓	✓	✓	✓		✓
CO 4	✓			✓	✓	✓	✓	✓		✓

CO 5	✓	✓	✓	✓	✓	✓	✓	✓		

Programme	B. A Music				
Course Title	<b>Sangitha Rupas -3 (Practical)</b>				
Type of Course	<b>Minor</b>				
Semester	III				
Academic Level	200-299				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4		-	4	60
Pre-requisites	Aptitude Test				
Course Summary	This course is designed to introduce Learners to the beginner to the Theoretical & Practical Aspects of Music. The Learner is introduced to Various types of Musical Forms, Ragas and Talas in each composition.				

#### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	To get probed into the sanchara of a raga through the musical form varna	Ap	P	Instructor-created exams / Quiz
CO2	Understand and learn the intricacies of another tala and to study the possibilities of a raga through it.	An	P	Practical Assignment / Observation of Practical Skills
CO3	To get a knowledge on the musical form krithi in the melakartha ragas having entirely different swarasthanas	Ap	P	Seminar Presentation / Group Tutorial Work
CO4	To get a knowledge on various musical forms and to understand the concept of Madhura bhakthi through it.	Ap	P	Instructor-created exams / Home Assignments
CO5	To understand the possibilities and usage of the musical form ragamalika in both the kalpana and the kalpitha sangeetha.	Ap	P	Group tutorial work/ Observation and listening
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

#### Detailed Syllabus:

Module	Unit	Content	Hrs (48+12)	Marks (70)
1		Varnams	13	20
	1	Adi tala varnam-1		
	2	Adi tala varnam-1		
II		Adathala varnam	13	20
	3	Adathala varna -1		
III		Simple Krithis in Melakartha ragas	11	15
	4	Simple krithis in the melakartha ragas Kalyani, Panthuvarali, Kharaharapriya		
IV		Musical Forms	11	15
	5	Ragamalika-1		
	6	Padam-1		
	7	Javali-1		
V		Open Ended Module:	12	
	1	Study on the Musical form Ragamalika		
	Sections from References:			
Books and References:				

**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

**Mapping of COs with PSOs and POs :**

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	2	2	-	-	-	-
CO 2	2	2	-	-	-	-
CO 3	2	2	-	-	-	-
CO 4	2	2	-	-	-	-
CO 5	2	2	-	-	-	-

#### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

#### Assessment Rubrics:

- Assignment / Discussion / Seminar/Viva
- Sruthi jnanam, Layajnanam and Swara jnanam
- Quality of Performance
- Overall Development(20%)
- Final Exam (70%)

#### Mapping of COs to Assessment Rubrics :

	Internal Exam Theory/Practical	Assignment	Seminar	Sruthi jnanam	Layajnanam	Swara jnanam	Quality of Performance	Viva	Project Evaluation	End Semester Examinations
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CO 1	✓			✓	✓	✓	✓	✓		✓
CO 2	✓			✓	✓	✓	✓	✓		✓
CO 3	✓			✓	✓	✓	✓	✓		✓
CO 4	✓			✓	✓	✓	✓	✓		✓
CO 5	✓	✓	✓	✓	✓	✓	✓	✓		

**GENERAL FOUNDATION COURSES IN MUSIC**  
**MULTI-DISCIPLINARY COURSES**

Programme	B. A Music				
Course Title	<b>VEENA-1</b>				
Type of Course	<b>MDC</b>				
Semester	I				
Academic Level	100 - 199				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	3	2	-	1	45
Pre-requisites	Aptitude Test				
Course Summary	This course is designed to get an idea for the learner on different types of stringed musical instruments, a brief knowledge on the instrument, Veena, its construction, tuning and playing techniques. The Learner is introduced to the life and musical contribution of the stringed instrumentalists. The course aims to develop in learner, the interest on Veena playing.				

**Course Outcomes (CO):**

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Understand the different types of stringed musical instruments	U	C	Instructor-created exams / Quiz
CO2	Understand the construction of instruments like Veena	U	C	Seminar Presentation / Group Tutorial Work
CO3	Understand and apply the	Ap	P	Practical

	basics on factors like tuning of Veena, its playing position etc.			Assignment / Observation of Practical Skills
CO4	Analyse and evaluate the techniques used for playing Veena	An	P	Practical Assignment / Observation of Practical Skills
CO5	Understand and evaluate the musical life of Veena exponents	E	F	Group Work
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs (36+9)	Marks (50)
<b>I</b>	<b>1</b>	<b>Classification of Stringed Instruments</b>	<b>9</b>	<b>10</b>
<b>II</b>	<b>2</b>	<b>Construction of Veena</b>	<b>9</b>	<b>15</b>
<b>III</b>	<b>3</b>	<b>Playing Techniques of Veena</b>	<b>9</b>	<b>10</b>
<b>IV</b>	<b>4</b>	<b>- A Study of any 4 well known Veena Exponents</b>	<b>9</b>	<b>15</b>
<b>V</b>	<b>Open Ended Module -Tuning of Veena</b>		<b>9</b>	
	<b>1</b>	Practical Session Individual and Group <b>Assignment</b> <b>Seminar</b>		
Sections from References:				

#### Books and References:

1. South Indian Music, Vol-1 by Prof.P.Sambamurthy, Indian Music Publishing House, Chennai, TN.
2. Splendour of South Indian Music by Dr.P.T.Chelladurai, Vaigarai Publishers, Dindigul, Tamil Nadu.
3. Dakshinendyan Sangeetam (Mal), Vol-1 by Shri A.K.Ravindranath, Dept. of Cultural Publications, Govt. of Kerala, Tvpm, Kerala.
4. Sangita Sastra Pravesika (Mal) by Dr.Venkita Subramanya Iyer, State Institute of Languages, Tvpm, Kerala.

**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

**Mapping of COs with PSOs and POs :**

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	-	-	1	-	-	-
CO 2	-	-	1	-	-	-
CO 3	-	-	2	-	-	-
CO 4	-	-	2	-	-	-
CO 5	2	-	-	-	-	-

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**Assessment Rubrics:**

- Assignment / Discussion / Seminar/Viva
- Sruthi jnanam, Layajnanam and Swara jnanam
- Quality of Performance
- Overall Developement(20%)
- Final Exam (70%)

**Mapping of COs to Assessment Rubrics :**

	Internal Exam Theory/Practical	Assignment	Seminar	Sruthi jnanam	Layajnanam	Swara jnanam	Quality of Performance	Viva	Project Evaluation	End Semester Examinations
CO 1	✓			✓	✓	✓	✓	✓	-	✓
CO 2	✓			✓	✓	✓	✓	✓	-	✓
CO 3	✓			✓	✓	✓	✓	✓	-	✓
CO 4	✓			✓	✓	✓	✓	✓	-	✓
CO 5	✓	✓	✓	✓	✓	✓	✓	✓	-	

Programme	B. A Music				
Course Title	<b>Popular Songs (Practical)</b>				
Type of Course	<b>MDC</b>				
Semester	I				
Academic Level	100 - 199				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	3	-	-	3	45
Pre-requisites	Aptitude Test				
Course Summary	This course is designed to introduce the Learners to the Practical Aspects of Music. The Learner is introduced to the amazing world of various types of Popular Songs , with different ragas, Talas and languages which are essential to give relief and happiness to their daily life.				

#### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	To create a deep rooted nationalistic feel and a sense of national integrity	Ap	P	Practical Assignment /



	through patriotic songs and there by develop an overall idea about the nation, national leaders and history / culture of the nation.			Observation of Practical Skills
CO2	To develop a basic knowledge and awareness about Carnatic music through light classical compositions in minor ragas and renditions.	Ap	P	Practical Assignment / Observation of Practical Skills
CO3	To introduce carnatic music to noices and make them identity the connection between nottuswaram composition and western original melodies (English,Scottish and Irish ) and the contrast between light natured tunes and the classical sahityas.	Ap	P	Group Tutorial Work
CO4	To understand the culture ,rituals and tradition of various regions and thereby create an awareness about the rhythmical,instrumental linguistic variants used in folk songs.	Ap	P	Group Tutorial Work
CO5	To attain knowledge about various lyricists and composers in hindi,tamil and Malayalam film fields.	Ap	P	Practical Assignment / Observation of Practical Skills
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs (36+9)	Marks (50)
<b>I</b>	<b>Patriotic Songs</b>		<b>9</b>	<b>15</b>
	1	Patriotic Song -1		
	2	Patriotic Song-1		
<b>II</b>	<b>Semi Classical Songs</b>		<b>9</b>	<b>15</b>
	3	Semi Classical Song-1		
	4	Semi Classical Song-1		
<b>III</b>	<b>Notuswara Compositions of MuthuswamyDikshitar</b>		<b>9</b>	<b>10</b>
	5	Notuswara Composition -1		
	6	Notuswara Composition -1		
<b>IV</b>	<b>Folk Songs</b>		<b>9</b>	<b>10</b>
	7	Folk Song-1		
	8	Folk Song-1		

V	Open Ended Module – Study of Film Songs		9	
	1	Know the Lyricist and Composer  Film songs in Malayalam,Tamil and Hindi <b>Assignment</b> <b>Seminar</b>		
	Sections from References:			
Books and References:				

**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

#### Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	-	-	-	2	2	-
CO 2	-	-	-	2	2	-
CO 3	-	-	-	2	2	-
CO 4	-	-	-	2	2	-
CO 5	-	-	-	2	2	-

#### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

#### Assessment Rubrics:

- Assignment / Discussion / Seminar/Viva
- Sruthi jnanam, Layajnanam and Swara jnanam
- Quality of Performance

- Overall Development(20%)
- Final Exam (70%)

**Mapping of COs to Assessment Rubrics :**

	Internal Exam Theory/Practical	Assignment	Seminar	Sruthi jnanam	Layajnanam	Swara jnanam	Quality of Performance	Viva	Project Evaluation	End Semester Examinations
CO 1	✓			✓	✓	✓	✓	✓		✓
CO 2	✓			✓	✓	✓	✓	✓		✓
CO 3	✓			✓	✓	✓	✓	✓		✓
CO 4	✓			✓	✓	✓	✓	✓		✓
CO 5	✓	✓	✓	✓	✓	✓	✓	✓		

Programme	B. A Music				
Course Title	<b>Semi classical Compositions-1 (Practical)</b>				
Type of Course	<b>MDC</b>				
Semester	I				
Academic Level	100 - 199				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	3	-	-	3	45
Pre-requisites	Aptitude Test				
Course Summary	This course is designed to introduce the Learners to the Practical Aspects of Music. The Learner is introduced to the amazing world of various types of Semi classical Songs ,comparatively lighter ones with different ragas, Talas and languages.These are the stepping stones to the complex Compositions.				

### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	To understand the unique and special and value of literature on Tyagarajas divya nama keerthanas. They are composed in simple language ,so that even the people who do not have the knowledge of music are able to understand and sing with ease.It is one of the forms of devotional music.	Ap	Ap	Practical Assignment / Observation of Practical Skills
CO2	To develop a basic knowledge on the poetic beauty and musical brilliance of Malayalam language through the compositions of Malayalam composers.	Ap	Ap	Practical Assignment / Observation of Practical Skills
CO3	To get knowledge on the works and composing style of sadasiva brahmendra.he composed mainly in Sanskrit,they are recognised as great compositions of carnatic music.	Ap	Ap	Observation of Practical Skills / Group Tutorial Work
CO4	To get knowledge on the works and composing style of a composer who lived in the pre trinity period, through his compositions.	Ap	Ap	Practical Assignment / Observation of Practical Skills
CO5	To understand and attain knowledge on a bhashanga and upangha raga through its sancharas and listening to the great maestros.	Ap	Ap	Practical Assignment / Observation of Practical Skills
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs ( 36 +9)	Marks (50)
I	Divyanamakeertanas		9	10
	1	Keerthana -1		
	2	Keerthana -1		
II	Compositions of Malayalam composers - 2		9	15

	3	Composition-1		
	4	Composition-1		
<b>III</b>	<b>Compositions of SadasivaBrahmendra</b>		<b>9</b>	<b>10</b>
	5	Composition -1		
	6	Composition -1		
<b>IV</b>	<b>Compositions of Annamacharya</b>		<b>9</b>	<b>15</b>
	7	Composition -1		
	8	Composition -1		
<b>V</b>	<b>Raga Parichayam</b>		<b>9</b>	<b>15</b>
	1	Raga- AnanthaBhairavi and Hindolam <b>Assignment</b> <b>Seminar</b>		
Sections from References:				
Books and References:				

**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

#### Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	-	-	-	2	2	-
CO 2	-	-	-	2	2	-
CO 3	-	-	-	2	2	-
CO 4	-	-	-	2	2	-
CO 5	-	-	-	2	2	-

#### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low

2	Moderate / Medium
3	Substantial / High

#### Assessment Rubrics:

- Assignment / Discussion / Seminar/Viva
- Sruthi jnanam, Layajnanam and Swara jnanam
- Quality of Performance
- Overall Development(20%)
- Final Exam (70%)

#### Mapping of COs to Assessment Rubrics :

	Internal Exam Theory/Practical	Assignment	Seminar	Sruthi jnanam	Layajnanam	Swara jnanam	Quality of Performance	Viva	Project Evaluation	End Semester Examinations
CO 1	✓			✓	✓	✓	✓	✓		✓
CO 2	✓			✓	✓	✓	✓	✓		✓
CO 3	✓			✓	✓	✓	✓	✓		✓
CO 4	✓			✓	✓	✓	✓	✓		✓
CO 5	✓	✓	✓	✓	✓	✓	✓	✓		

Programme	B. A Music
Course Title	<b>VEENA -2(Practical)</b>
Type of Course	<b>MDC</b>
Semester	II
Academic	100 - 199

Level					
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	3		-	3	45
Pre-requisites	Aptitude Test				
Course Summary	This course is designed to expose the basic playing technique of South Indian Saraswathi Veena. The Learner is introduced before the amazing world of music in Veena as well as the basic practical aspects of the instrument.				

### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Identifies the Fretts of Veena	U	C	Instructor-created exams / Quiz
CO2	Differentiates the tones of right hand single and double finger playing techniques.	An	P	Practical Assignment / Observation of Practical Skills
CO3	Identifies the rate of pressure to be applied on the strings for the production better tone.	An	P	Seminar Presentation / Group Tutorial Work
CO4	Understands and applies the unique right hand technique of Meettu and Tala	An	M	Instructor-created exams / Home Assignments
CO5	Identifies the swarasthanas on the Fretts of Veena	Ap	P	Seminars/ Practical Assignments/ Examinations
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs (36 +9)	Marks (50)
1	1	<b>Playing Technique-Continuation</b>	9	10
II		<b>Saptha Swaras and Sarali Varisas</b>	9	12
	2	Sarali Varisas-4		

	3	Janta Varisas-2		
<b>III</b>	4	<b>Varisas-Playing with Talam</b>	<b>9</b>	<b>13</b>
<b>IV</b>	<b>Alankaras</b>		<b>9</b>	<b>15</b>
	5	Eka Tala		
	6	Rupaka Tala		
	7	Tripata Tala		
<b>V</b>	<b>Open Ended Module: Practise sessions</b>		<b>9</b>	
	1	Individual and Group Swara Exercises with ragas <b>Assignment</b> <b>Seminar</b>		
Sections from References:				
<b>Books and References:</b> 1.Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath Dept of Cultural Publications, Govt of Kerala, Trivandrum 2.Sangeetha Saasthra Pravesika (Malayalam) – Dr.Venkita Subramanya Iyer – State Institute of Languages –Thiruvananthapuram 3.South Indian Music -Vol - I -. Prof.P.Sambamurthy – Indian Music Publishing House, Chennai				

**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

#### Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	-	1	-	-	-	-
CO 2	-	1	-	-	-	-
CO 3	-	2	-	-	-	-
CO 4	-	2	-	-	-	-
CO 5	-	2	-	-	-	-



**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**Assessment Rubrics:**

- Assignment / Discussion / Seminar/Viva
- Sruthi jnanam, Layajnanam and Swara jnanam
- Quality of Performance
- Overall Development(20%)
- Final Exam (70%)

**Mapping of COs to Assessment Rubrics :**

	Internal Exam Theory/Practical	Assignment	Seminar	Sruthi jnanam	Layajnanam	Swara jnanam	Quality of Performance	Viva	Project Evaluation	End Semester Examinations
CO 1	✓			✓	✓	✓	✓	✓		✓
CO 2	✓			✓	✓	✓	✓	✓		✓
CO 3	✓			✓	✓	✓	✓	✓		✓
CO 4	✓			✓	✓	✓	✓	✓		✓
CO 5	✓	✓	✓	✓	✓	✓	✓	✓		

Programme	B. A Music				
Course Title	<b>Ragaparichayam(Practical)</b>				
Type of Course	<b>MDC</b>				
Semester	II				
Academic Level	100 - 199				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	3		-	3	45
Pre-requisites	Aptitude Test				
Course Summary	This course is designed to introduce Learners to the beginner to the Theoretical & Practical Aspects of Music. The Learner is introduced to the amazing world of Swaras and Ragas which are the most essential components of Carnatic Music.				

### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Understanding a melakartha raga and a janya raga through its sanchara and swarasthanas and by learning simple compositions,listening to the compositions and rendition of raga alapana by the exponents	U	P	Practical Assignment / Observation of Practical Skills
CO2	Understand and learn two different audava ragas by its swarasthanas, sancharas and its possibilities in music.	U	P	Practical Assignment / Observation of Practical Skills
CO3	Understand a melakartha raga and its janya raga , the swarasthanas and sancharas and its applicability in compositions and songs .	U	P	Practical Assignment / Observation of Practical Skills
CO4	Understand and evaluate two ragas which have twisted or vakra type of swaras and learn its sancharas and possibilities in a song by learning simple compositions and listening to great maestros	U	P	Instructor-created exams / Home Assignments
CO5	To understand and appreciate the usage of various raga through film songs .	Ap	P	Group tutorial work/ Observation and listening /Practical Assignment / Observation of Practical Skills
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)				

# - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)  
Metacognitive Knowledge (M)

**Detailed Syllabus:**

Module	Unit	Content	Hrs (36+9)	Marks (50)
<b>I</b>		<b>Ragas-Kalyani &amp; Hamsadhwani</b>	<b>9</b>	<b>12</b>
	1	Arohana & Avarohana, Swarasthanas		
	2	Simple Composition in RagaKalyani		
	3	Simple Composition in RagaHamsadhwani		
	4	Experience the raga through Audio or Video		
<b>II</b>		<b>Ragas-Mohanam &amp; Hindolam</b>	<b>9</b>	<b>12</b>
	5	Arohana & Avarohana, Swarasthanas		
	6	Simple Composition in RagaMohanam		
	7	Simple Composition in RagaHindolam		
	8	Experience the raga through Audio or Video		
<b>III</b>		<b>Ragas-Madhyamavathi &amp; Kharaharapriya</b>	<b>9</b>	<b>13</b>
	9	Arohana & Avarohana, Swarasthanas		
	10	Simple Composition in RagaMadhyamavathi		
	11	Simple Composition in Raga Kharaharapriya		
	12	Experience the raga through Audio or Video		
<b>IV</b>		<b>Ragas-Rithigoula &amp; Shahana</b>	<b>9</b>	<b>13</b>
	13	Arohana & Avarohana, Swarasthanas		
	14	Simple Composition in RagaRithigoula		
	15	Simple Composition in RagaShahana		
	16	Experience the raga through Audio or Video		
<b>V</b>		<b>Open Ended Module: Identify the Ragas on the basis of Film Songs</b>	<b>9</b>	
	1	Individual and Group <b>Assignment</b> <b>Seminar</b>		

Books and References:

1. Dakshinendian Sangeetham (Malayalam)- Vol -I by A.K.Ravindranath Dept of Cultural

Publications, Govt of Kerala, Trivandrum

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

3. South Indian Music -Vol - I to VI -. Prof.P.Sambamurthy – Indian Music Publishing House, Chennai

4.Ragalakshana Deepika-Dr.S Bhagyalekshmy

5.Ragas in Carnatic Music, Dr. S Bhagyalekshmy,CBH Publishers

**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

#### Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	-	1	-	-	-	-
CO 2	-	1	-	-	-	-
CO 3	-	2	-	-	-	-
CO 4	-	2	-	-	-	-
CO 5	-	2	-	-	-	-

#### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

#### Assessment Rubrics:

- Assignment / Discussion / Seminar/Viva
- Sruthi jnanam, Layajnanam and Swara jnanam
- Quality of Performance
- Overall Developement(20%)
- Final Exam (70%)

### Mapping of COs to Assessment Rubrics :

	Internal Exam Theory/Practical	Assignment	Seminar	Sruthi jnanam	Layajnanam	Swara jnanam	Quality of Performance	Viva	Project Evaluation	End Semester Examinations
CO 1	✓			✓	✓	✓	✓	✓		✓
CO 2	✓			✓	✓	✓	✓	✓		✓
CO 3	✓			✓	✓	✓	✓	✓		✓
CO 4	✓			✓	✓	✓	✓	✓		✓
CO 5	✓	✓	✓	✓	✓	✓	✓	✓		

Programme	B. A Music				
Course Title	Semi classical Compositions-2 (practical)				
Type of Course	MDC				
Semester	II				
Academic Level	100 - 199				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	3		-	3	45
Pre-requisites	Aptitude Test				
Course Summary	This course is designed to introduce Leaners to the beginner to the Theoretical & Practical Aspects of Music. The Leaner is introduced to Semiclassical Compositions which are the most popular ones in concerts.				

### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
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CO1	To get a knowledge on one of the finest semi classical compositions in Carnatic music which is also used as a main item in one of the dance forms.	U	P	Practical Assignment / Observation of Practical Skills
CO2	To understand and appreciate the Tamil literature, its poetical and musical qualities, the intricate laya patterns and chanddas through the sacred musical form.	U	P	Practical Assignment / Observation of Practical Skills
CO3	To gain knowledge on one of the Tamil folk songs which set to music in various ragas and is known for its brilliance in poetry and music.	U	P	Seminar Presentation / Group Tutorial Work
CO4	Understandin a musical form which comes under the category of 'Madhura Bhakthi' and came into existence even before the bifurcation in music had taken place.	U	P	Practical Assignment / Observation of Practical Skills
CO5	To understand, identify and learn various types of semi classical compositions in Carnatic music.	U	P	Practical Assignment / Observation of Practical Skills
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs (36 +9)	Marks (50)
<b>1</b>		<b>Tharangam of Narayana Theerthar</b>	<b>9</b>	<b>13</b>
	<b>1</b>	Tharangam- 1		
	<b>2</b>	Tharangam-1		
<b>II</b>		<b>Thirupugazh of Arunagirinadhar</b>	<b>9</b>	<b>13</b>
	<b>3</b>	Thirupugazh-1		
	<b>4</b>	Thirupugazh-1		
<b>III</b>		<b>Kavadi Chinthu</b>	<b>9</b>	<b>12</b>
	<b>5</b>	Kavadi Chinthu-1		
	<b>6</b>	Kavadi Chinthu-1		

<b>IV</b>	7	<b>Ashtapadi</b>	<b>9</b>	<b>12</b>
<b>V</b>	<b>Open Ended Module: Any other Semi Classical Compositions</b>		<b>9</b>	
	1	Individual and Group <b>Assignment Seminar</b>		
Sections from References:				
Books and References:				

**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

#### Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	-	-	-	2	2	-
CO 2	-	-	-	2	2	-
CO 3	-	-	-	2	2	-
CO 4	-	-	-	2	2	-
CO 5	-	-	-	2	2	-

#### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

#### Assessment Rubrics:

- Assignment / Discussion / Seminar/Viva
- Sruthi jnanam, Layajnanam and Swara jnanam
- Quality of Performance
- Overall Development(20%)
- Final Exam (70%)

#### Mapping of COs to Assessment Rubrics :

	Internal Exam Theory/Practical	Assignment	Seminar	Sruthi jnanam	Layajnanam	Swara jnanam	Quality of Performance	Viva	Project Evaluation	End Semester Examinations
CO 1	✓			✓	✓	✓	✓	✓		✓
CO 2	✓			✓	✓	✓	✓	✓		✓
CO 3	✓			✓	✓	✓	✓	✓		✓
CO 4	✓			✓	✓	✓	✓	✓		✓
CO 5	✓	✓	✓	✓	✓	✓	✓	✓		

#### SKILL ENHANCEMENT COURSES

Programme	B. A Music				
Course Title	<b>Manodharma Sangeetham-1(Practical)</b>				
Type of Course	<b>Skill Enhancement Course</b>				
Semester	V				
Academic Level	100 - 199				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	3			3	45
Pre-requisites	Aptitude Test				
Course Summary	This course is designed to introduce the Learners to the Creative Aspects of Music. The Learner is introduced to the amazing world of				



	Manodharmma, part of Carnatic Music. The main objective of Music Education is to become a Master in Performance. .
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### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Manodharmma Sangitham is the outcome of thorough Practise of lessons in an analytical approach.	An	P	Practical Assignment / Seminar Presentation/ Observation of Practical Skills
CO2	Spontaneity is another factor related to Manodharma. The spontaneous application of Manodharma by analysis and evaluation in a creative manner within a time period.	C	M	Practical Assignment / Seminar Presentation/ Observation of Practical Skills
CO3	Hours long practise is needed for Manodharmma.It will make a performer confident throughout the life .	Ap	M	Practical Assignment / Seminar Presentation/ Observation of Practical Skills
CO4	Creating new 'Rasikas' are necessary for the bright future of Carnatic Music.	C	P	Practical Assignment / Seminar Presentation/ Observation of Practical Skills
CO5	Main outcome is the enlightenment of both the Performers and the Listeners. Mastering in Manodharma will be the total outcome of one's Musical life.	C	M	Practical Assignment / Seminar Presentation/ Observation of Practical Skills
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs (39 +9)	Marks (50)
1		Ragalapana in the following Major Ragas	9	12

	1	Kalyani		
	2	Kharaharapriya		
<b>II</b>		<b>Ragalapana in the following Minor Ragas</b>	<b>9</b>	<b>12</b>
	3	Mohanam		
	4	Hindolam		
	5	Anandabhairavi		
<b>III</b>		<b>Kalpana Swaras in the following Major Ragas</b>	<b>9</b>	<b>13</b>
	6	Kalyani		
	7	Kharaharapriya		
	Sections from References:			
<b>IV</b>		<b>Kalpana Swaras in the following Major Ragas</b>	<b>9</b>	<b>13</b>
	8	Mayamalavagaula		
	9	Mohanam		
	10	Hindolam		
<b>V</b>		<b>Open Ended Module: More practice for Ragalapana, Niraval &amp; Kalpana Swaras</b>	<b>9</b>	
		Individual and Group <b>Assignment</b> <b>Seminar</b>		
References: Concert Audio or Video of famous legendary musicians				

**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

#### Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	-	-	-	2	-	-
CO 2	-	-	-	3	-	-
CO 3	-	-	-	2	-	-

CO 4	-	-	-	3	-	-
CO 5	-	-	-	3	-	-

#### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

#### Assessment Rubrics:

- Assignment / Discussion / Seminar/Viva
- Sruthi jnanam, Layajnanam and Swara jnanam
- Quality of Performance
- Overall Development(20%)
- Final Exam (70%)

#### Mapping of COs to Assessment Rubrics :

	Internal Exam Theory/Practical	Assignment	Seminar	Sruthi jnanam	Layajnanam	Swara jnanam	Quality of Performance	Viva	Project Evaluation	End Semester Examinations
CO 1	✓			✓	✓	✓	✓	✓		✓
CO 2	✓			✓	✓	✓	✓	✓		✓
CO 3	✓			✓	✓	✓	✓	✓		✓
CO 4	✓			✓	✓	✓	✓	✓		✓
CO 5	✓	✓	✓	✓	✓	✓	✓	✓		

Programme	B. A Music				
Course Title	<b>Manodharma Sangeetham -2(Practical)</b>				
Type of Course	<b>SEC</b>				
Semester	VI				
Academic Level	100 - 199				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	3		-	3	45
Pre-requisites	Aptitude Test				
Course Summary	This course is designed to introduce the Learners to the Creative Aspects of Music. The Learner is introduced to the amazing world of Manodharmma Sangeetham. One of the main objectives of Music Education is to become a Master in Performance.				

#### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Manodharmma Sangitham is the outcome of thorough Practise of lessons in an analytical approach.	An	P	Practical Assignment / Seminar Presentation/ Observation of Practical Skills
CO2	Spontaneity is another factor related to Manodharma. The spontaneous application of Manodharma by analysis and evaluation in a creative manner within a time period.	C	M	Practical Assignment / Seminar Presentation/ Observation of Practical Skills
CO3	Hours long practise is needed for Manodharmma.It will make a performer confident throughout the life .	Ap	M	Practical Assignment / Seminar Presentation/ Observation of Practical Skills
CO4	Creating new 'Rasikas' are necessary for the bright future of Carnatic Music.	C	P	Practical Assignment / Seminar Presentation/ Observation of

				Practical Skills
CO5	Main outcome is the enlightenment of both the Performers and the Listeners. Mastering in Manodharma will be the total outcome of one's Musical life..	C	M	Practical Assignment / Seminar Presentation/ Observation of Practical Skills
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Unit	Content	Hrs (36 +9)	Marks (50)
1		Ragaalapana in the following major ragas	9	12
	1	Kamboji		
	2	Shanmukhapriya		
	3	Sankarabharanam		
II		Ragaalapana in the following minor ragas	9	12
	4	Panthuvarali		
	5	Madhyamavathi		
	6	Bilahari		
	7	Nattakurinji		
III	Kalpana svara for the following major ragas.		9	13
	8	Kamboji		
	9	Shanmukhapriya		
	10	Sankarabharanam		
IV	Kalpana svara for the following minor ragas.		9	13
	11	Panthuvarali		
	12	Hamsadhvani		
	13	Madhyamavathi		
V	Open Ended Module: More practice in Ragalapana,Niraval & Kalpana Swaras		9	
		Individual and Group Assignment Seminar		
	Sections from References:			
References: Concert Audio or Video of famous legendary musicians				

**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

#### Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	-	-	-	2	-	-
CO 2	-	-	-	3	-	-
CO 3	-	-	-	2	-	-
CO 4	-	-	-	3	-	-
CO 5	-	-	-	3	-	-

#### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

#### Assessment Rubrics:

- Assignment / Discussion / Seminar/Viva
- Sruthi jnanam, Layajnanam and Swara jnanam
- Quality of Performance
- Overall Developement(20%)
- Final Exam (70%)

#### Mapping of COs to Assessment Rubrics :

	Internal Exam Theory/Practical	Assignment	Seminar	Sruthi jnanam	Layajnanam	Swara jnanam	Quality of Performance	Viva	Project Evaluation	End Semester Examinations
CO 1	✓			✓	✓	✓	✓	✓		✓
CO 2	✓			✓	✓	✓	✓	✓		✓
CO 3	✓			✓	✓	✓	✓	✓		✓
CO 4	✓			✓	✓	✓	✓	✓		✓
CO 5	✓	✓	✓	✓	✓	✓	✓	✓		

Sd/-

**Dr.Sreeja K T**

**Chairperson-**

**Board of Studies in Music (SB)**

**University of Calicut**

