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| **B.a.,**  **indian music** |
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| **SYLLABUS** |
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| **from the academic year**  **2023 - 2024** |
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| **TAMIL NADU STATE COUNCIL FOR HIGHER EDUCATION, CHENNAI – 600 005** |
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**Ba., indian music**

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| **LEARNING OUTCOMES-BASED CURRICULUM FRAMEWORK GUIDELINES BASED REGULATIONS FOR UNDER GRADUATE PROGRAMME** | |
| **Programme:** | **B.A., INDIAN MUSIC** |
| **Programme Code:** |  |
| **Duration:** | **3 Years (UG)** |
| **Programme Outcomes:** | **PO1: Disciplinary knowledge:** Capable of demonstrating comprehensive knowledge and understanding of one or more disciplines that form a part of an undergraduate Programme of study  **PO2: Communication Skills:** Ability to express thoughts and ideas effectively in writing and orally; Communicate with others using appropriate media; confidently share one’s views and express herself/himself; demonstrate the ability to listen carefully, read and write analytically, and present complex information in a clear and concise manner to different groups.  **PO3: Critical thinking:** Capability to apply analytic thought to a body of knowledge; analyse and evaluate evidence, arguments, claims, beliefs on the basis of empirical evidence; identify relevant assumptions or implications; formulate coherent arguments; critically evaluate practices, policies and theories by following scientific approach to knowledge development.  **PO4: Problem solving: Capacity** to extrapolate from what one has learned and apply their competencies to solve different kinds of non-familiar problems, rather than replicate curriculum content knowledge; and apply one’s learning to real life situations.  **PO5: Analytical reasoning**: Ability to evaluate the reliability and relevance of evidence; identify logical flaws and holes in the arguments of others; analyze and synthesize data from a variety of sources; draw valid conclusions and support them with evidence and examples, and addressing opposing viewpoints.  **PO6: Research-related skills**: A sense of inquiry and capability for asking relevant/appropriate questions, problem arising, synthesising and articulating; Ability to recognise cause-and-effect relationships, define problems, formulate hypotheses, test hypotheses, analyse, interpret and draw conclusions from data, establish hypotheses, predict cause-and-effect relationships; ability to plan, execute and report the results of an experiment or investigation  **PO7: Cooperation/Team work:** Ability to work effectively and respectfully with diverse teams; facilitate cooperative or coordinated effort on the part of a group, and act together as a group or a team in the interests of a common cause and work efficiently as a member of a team  **PO8: Scientific reasoning**: Ability to analyse, interpret and draw conclusions from quantitative/qualitative data; and critically evaluate ideas, evidence and experiences from an open-minded and reasoned perspective.  **PO9: Reflective thinking**: Critical sensibility to lived experiences, with self awareness and reflexivity of both self and society.  **PO10 Information/digital literacy:** Capability to use ICT in a variety of learning situations, demonstrate ability to access, evaluate, and use a variety of relevant information sources; and use appropriate software for analysis of data.  **PO 11 Self-directed learning**: Ability to work independently, identify appropriate resources required for a project, and manage a project through to completion.  **PO 12 Multicultural competence:** Possess knowledge of the values and beliefs of multiple cultures and a global perspective; and capability to effectively engage in a multicultural society and interact respectfully with diverse groups.  **PO 13: Moral and ethical awareness/reasoning**: Ability toembrace moral/ethical values in conducting one’s life, formulate a position/argument about an ethical issue from multiple perspectives, and use ethical practices in all work. Capable of demonstratingthe ability to identify ethical issues related to one‟s work, avoid unethical behaviour such as fabrication, falsification or misrepresentation of data or committing plagiarism, not adhering to intellectual property rights; appreciating environmental and sustainability issues; and adopting objective, unbiased and truthful actions in all aspects of work.  **PO 14: Leadership readiness/qualities:** Capability for mapping out the tasks of a team or an organization, and setting direction, formulating an inspiring vision, building a team who can help achieve the vision, motivating and inspiring team members to engage with that vision, and using management skills to guide people to the right destination, in a smooth and efficient way.  **PO 15: Lifelong learning:** Ability to acquire knowledge and skills, including „learning how to learn‟, that are necessary for participating in learning activities throughout life, through self-paced and self-directed learning aimed at personal development, meeting economic, social and cultural objectives, and adapting to changing trades and demands of work place through knowledge/skill development/reskilling. |
| **Programme Specific Outcomes:** | On successful completion of Bachelor of **Apparel Fashion Designing** programme, the student should be able to:  **PSO1: Disciplinary Knowledge:** Understand the fundamental principles, concepts, and theories related to physics and computer science. Also, exhibit proficiency in performing experiments in the laboratory.  **PSO2: Critical Thinking:** Analyse complex problems, evaluate information, synthesize information, apply theoretical concepts to practical situations, identify assumptions and biases, make informed decisions and communicate effectively  **PSO3: Problem Solving:** Employ theoretical concepts and critical reasoning ability with physical, mathematical and technical skills to solve problems, acquire data, analyze their physical significance and explore new design possibilities.  **PSO4: Analytical & Scientific Reasoning:** Apply scientific methods, collect and analyse data, test hypotheses, evaluate evidence, apply statistical techniques and use computational models.  **PSO5: Research related skills:** Formulate research questions, conduct literature reviews, design and execute research studies, communicate research findings and collaborate in research projects.  **PSO6: Self-directed & Lifelong Learning:** Set learning goals, manage their own learning, reflect on their learning, adapt to new contexts, seek out new knowledge, collaborate with others and to continuously improve their skills and knowledge, through ongoing learning and professional development, and contribute to the growth and development of their field. |

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| **PO/PSO** | **PSO1** | **PSO2** | **PSO3** | **PSO4** | **PSO5** | **PSO6** |
| **PO1** |  |  |  |  |  |  |
| **PO2** |  |  |  |  |  |  |
| **PO3** |  |  |  |  |  |  |
| **PO4** |  |  |  |  |  |  |
| **PO5** |  |  |  |  |  |  |
| **PO6** |  |  |  |  |  |  |

**2. Highlights of the Revamped Curriculum**:

* Student-centric, meeting the demands of industry & society, incorporating industrial components, hands-on training, skill enhancement modules, industrial project, project with viva-voce, exposure to entrepreneurial skills, training for competitive examinations, sustaining the quality of the core components and incorporating application oriented content wherever required.
* The Core subjects include latest developments in the education and scientific front, advanced programming packages allied with the discipline topics, practical training, devising statistical models and algorithms for providing solutions to industry / real life situations. The curriculum also facilitates peer learning with advanced statistical topics in the final semester, catering to the needs of stakeholders with research aptitude.
* The General Studies and Statistics based problem solving skills are included as mandatory components in the ‘Training for Competitive Examinations’ course at the final semester, a first of its kind.
* The curriculum is designed so as to strengthen the Industry-Academia interface and provide more job opportunities for the students.
* The Statistical Quality Control course is included to expose the students to real life problems and train the students on designing a mathematical model to provide solutions to the industrial problems.
* The Internship during the second year vacation will help the students gain valuable work experience, that connects classroom knowledge to real world experience and to narrow down and focus on the career path.
* Project with viva-voce component in the fifth semester enables the student, application of conceptual knowledge to practical situations. The state of art technologies in conducting a Explain in a scientific and systematic way and arriving at a precise solution is ensured. Such innovative provisions of the industrial training, project and internships will give students an edge over the counterparts in the job market.
* State-of Art techniques from the streams of multi-disciplinary, cross disciplinary and inter disciplinary nature are incorporated as Elective courses, covering conventional topics to the latest DBMS and Computer software for Analytics.

**Value additions in the Revamped Curriculum:**

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| --- | --- | --- |
| **Semester** | **Newly introduced Components** | **Outcome / Benefits** |
| **I** | **Foundation Course**  To ease the transition of learning from higher secondary to higher education, providing an overview of the pedagogy of learning Literature and analysing the world through the literary lens  gives rise to a new perspective. | * Instill confidence among students * Create interest for the subject |
| **I, II, III, IV** | **Skill Enhancement papers** (Discipline centric / Generic / Entrepreneurial) | * Industry ready graduates * Skilled human resource * Students are equipped with essential skills to   make them employable |
| * Training on language and communication skills enable the students gain   knowledge and  exposure in the competitive world. |
| * Discipline centric skill will improve the Technical knowhow of solving real life   problems. |
| **III, IV, V & VI** | Elective papers | * Strengthening the domain knowledge * Introducing the stakeholders to the State-of Art techniques from the streams of multi-disciplinary, cross disciplinary and inter disciplinary nature * Emerging topics in higher education/ industry/ communication network / health sector etc. are introduced with   hands-on-training. |

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| **IV** | Elective Papers | * Exposure to industry moulds students into solution providers * Generates Industry ready graduates * Employment opportunities enhanced | |
| **V Semester** | Elective papers | * Self-learning is enhanced * Application of the concept to real situation is conceived resulting   in tangible outcome | |
| **VI Semester** | Elective papers | * Enriches the study beyond the course. * Developing a research framework and   presenting their  independent and  intellectual ideas effectively. | |
| **Extra Credits:**  **For Advanced Learners / Honors degree** | | * To cater to the needs of peer learners / research   aspirants | |
| **Skills acquired from the Courses** | | | Knowledge, Problem Solving, Analytical  ability, Professional Competency, Professional Communication and Transferrable Skill |

**Credit Distribution for UG Programmes**

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Sem I** | **Credit** | **H** | **Sem II** | **Credit** | **H** | **Sem III** | **Credit** | **H** | **Sem IV** | **Credit** | **H** | **Sem V** | **Credit** | **H** | **Sem VI** | **Credit** | **H** |
| 1.1 Part-1 Tamil or other Languages | 3 | 6 | 2.1 Part-1 Tamil or other Languages | 3 | 6 | 3.1 Part-1 Tamil or other Languages | 3 | 6 | 4.1 Part-1 Tamil or other Languages | 3 | 6 | 5.1 Core Course IX | 4 | 5 | 6.1 Core Course –XIII | 4 | 6 |
| 1.2 Part-2 English | 3 | 6 | 2.2 Part-2 English | 3 | 6 | 3.2 Part-2 English | 3 | 6 | 4.2 Part-2 English | 3 | 6 | 5.2 Core Course X | 4 | 5 | 6.2 Core Course XIV | 4 | 6 |
| 1.3 Core  Course I | 5 | 5 | 2..3 Core Course III | 5 | 5 | 3.3 Core  Course V | 5 | 5 | 4.3 Core Course VII  Core Industry Module | 5 | 5 | 5. 3.Core Course XI | 4 | 5 | 6.3 Core Course XV | 4 | 6 |
| 1.4 Core Course II | 5 | 5 | 2.4 Core Course IV | 5 | 5 | 3.4 Core  Course VI | 5 | 5 | 4.4 Core Course VIII | 5 | 5 | 5. 4.Core Course –/ Project with viva- voce XII | 4 | 5 | 6.4 Elective VII Generic/ Discipline Specific | 3 | 5 |
| 1.5 Elective I Generic/ Discipline Specific | 3 | 4 | 2.5 Elective II Generic/ Discipline Specific | 3 | 4 | 3.5 Elective III Generic/ Discipline Specific | 3 | 4 | 4.5 Elective IV Generic/ Discipline Specific | 3 | 3 | 5.5 Elective V Generic/ Discipline Specific | 3 | 4 | 6.5 Elective VIII  Generic/ Discipline Specific | 3 | 5 |
| 1.6 Skill Enhancement Course-1 | 2 | 2 | 2.6 Skill Enhancement Course-2 | 2 | 2 | 3.6 Skill Enhancement Course 4,  (Entrepreneurial Skill) | 1 | 1 | 4.6 Skill Enhancement Course 6 | 2 | 2 | 5.6 Elective VI Generic/ Discipline Specific | 3 | 4 | 6.6 Extension Activity | 1 | - |
| 1.7 Skill Enhancement -(Foundation Course) | 2 | 2 | 2.7 Skill Enhancement Course 3 | 2 | 2 | 3.7 Skill Enhancement Course 5 | 2 | 2 | 4.7 Skill Enhancement Course 7 | 2 | 2 | 5.7 Value Education | 2 | 2 | 6.7 Professional Competency Skill | 2 | 2 |
|  |  |  |  |  |  | 3.8  Environmental Studies | - | 1 | 4.8 Environmental Studies | 2 | 1 | 5.8 Summer Internship /Industrial Training | 2 |  |  |  |  |
|  | **23** | **30** |  | **23** | **30** |  | **22** | **30** |  | **25** | **30** |  | **26** | **30** |  | **21** | **30** |
| **Total – 140 Credits** | | | | | | | | | | | | | | | | | |

**Credit and Hours Distribution System**

**for all UG courses including Lab Hours**

**First Year – Semester-I**

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| --- | --- | --- | --- |
| **Part** | **List of Courses** | **Credit** | **No. of Hours** |
| Part-1 | TAMIL / OTHER LANGUAGES | 3 | 6 |
| Part-2 | English | 3 | 6 |
| Part-3 | Core Courses & Elective Courses [in Total] | 13 | 14 |
| Part-4 | Skill Enhancement Course SEC-1 | 2 | 2 |
| Foundation Course | 2 | 2 |
|  |  | **23** | **30** |

**Semester-II**

|  |  |  |  |
| --- | --- | --- | --- |
| **Part** | **List of Courses** | **Credit** | **No. of Hours** |
| Part-1 | Tamil / Other Languages | 3 | 6 |
| Part-2 | English | 3 | 6 |
| Part-3 | Core Courses & Elective Courses including laboratory [in Total] | 13 | 14 |
| Part-4 | Skill Enhancement Course -SEC-2 | 2 | 2 |
| Skill Enhancement Course -SEC-3 (Discipline / Subject Specific) | 2 | 2 |
|  |  | **23** | **30** |

**Second Year – Semester-III**

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| --- | --- | --- | --- |
| **Part** | **List of Courses** | **Credit** | **No. of Hours** |
| Part-1 | Tamil / Other Languages | 3 | 6 |
| Part-2 | English | 3 | 6 |
| Part-3 | Core Courses & Elective Courses including laboratory [in Total] | 13 | 14 |
| Part-4 | Skill Enhancement Course -SEC-4 (Entrepreneurial Based) | 1 | 1 |
| Skill Enhancement Course -SEC-5 (Discipline / Subject Specific) | 2 | 2 |
| Environmental Studies | - | 1 |
|  |  | **22** | **30** |

**Semester-IV**

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| --- | --- | --- | --- |
| **Part** | **List of Courses** | **Credit** | **No. of Hours** |
| Part-1 | Tamil / Other Languages | 3 | 6 |
| Part-2 | English | 3 | 6 |
| Part-3 | Core Courses & Elective Courses including laboratory [in Total] | 13 | 13 |
| Part-4 | Skill Enhancement Course -SEC-6 (Discipline / Subject Specific) | 2 | 2 |
| Skill Enhancement Course -SEC-7 (Discipline / Subject Specific) | 2 | 2 |
| Environmental Studies | 2 | 1 |
|  |  | **25** | **30** |

**Third Year**

**Semester-V**

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| --- | --- | --- | --- |
| **Part** | **List of Courses** | **Credit** | **No. of Hours** |
| **Part-3** | Core Courses including Project / Elective Based | 22 | 28 |
| **Part-4** | Value Education | 2 | 2 |
| Internship / Industrial Visit / Field Visit | 2 |  |
|  |  | **26** | **30** |

**Semester-VI**

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| --- | --- | --- | --- |
| **Part** | **List of Courses** | **Credit** | **No. of Hours** |
| **Part-3** | Core Courses including Project / Elective Based & LAB | 18 | 28 |
| **Part-4** | Extension Activity | 1 | - |
| Professional Competency Skill | 2 | 2 |
|  |  | **21** | **30** |

**B.A., INDIAN MUSIC**

**GENERAL CREDIT DISTRIBUTION**

**First Year - First Semester**

|  |  |  |
| --- | --- | --- |
| **Title of the course** | **Credits** | **Hours** |
| **FIRST YEAR** |  |  |
| **FIRST SEMESTER** |  |  |
| **PART I TAMIL / OTHER LANGUAGES** | **3** | **6** |
| **PART – II ENGLISH** | **3** | **6** |
| **CORE COURSE– I THEORY OF MUSIC I** | **5** | **5** |
| **CORE COURSE – II - PRACTICAL –I – KALPITA SANGITA I** | **5** | **5** |
| **ELECTIVE – I –THEORY - FOLK MUSIC AND BHAJANA TRADITION – I/**  **ELECTIVE – I –THEORY - BASIC ELEMENTS IN WESTERN MUSIC/**  **ELECTIVE – I - THEORY - BASIC ELEMENTS IN HINDUSTANI MUSIC** | **3** | **4** |
| **SKILL ENHANCEMENT COURSE**  **PRANAYAMA EXCERCISES** | **2** | **2** |
| **SKILL ENHANCEMENT COURSE**  **FOUNDATON COURSE – FC**  **VOICE TRAINING EXERCSES – I** | **2** | **2** |
| **TOTAL** | **23** | **30** |

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| **SECOND SEMESTER** |  |  |
| **Title of the course** | **Credits** | **Hours** |
| **Part I Tamil / Other Languages** | **3** | **6** |
| **Part – II ENGLISH** | **3** | **6** |
| **CORE COURSE – III THEORY OF MUSIC II** | **5** | **5** |
| **CORE COURSE – IV - PRACTICAL –II – KALPITA SANGITA II** | **5** | **5** |
| **ELECTIVE – II –PRACTICAL - FOLK MUSIC AND BHAJANA TRADITION- II/**  **ELECTIVE – II –PRACTICAL - WESTERN NOTES IN CARNATIC MUSIC**  **ELECTIVE – II - PRACTICAL- LIGHT CLASSICAL COMPOSITIONS** | **3** | **4** |
| **SKILL ENHANCEMENT COURSE –- 2**  **VOICE TRAINING EXERCISES- II** | **2** | **2** |
| **SKILL ENHANCEMENT COURSE – 3**  **SVARA EXERCISES IN VARIOUS RAGAS** | **2** | **2** |
| **TOTAL** | **23** | **30** |

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| **THIRD SEMESTER** |  |  |
| **Part I TAMIL / OTHER Languages** | **3** | **6** |
| **Part – II ENGLISH** | **3** | **6** |
| **CORE COURSE – V THEORY - MUSCAL FORMS AND COMPOSERS** | **5** | **5** |
| **CORE COURSE – VI - PRACTICAL –III – KALPITA SANGITA III** | **5** | **5** |
| **ELECTIVE – III –THEORY - MUSIC IN HARKATHA AND BHARATHANATYAM –I/**  **ELECTIVE – III –THEORY- TWENTIETH CENTURY MUSIC AND MUSICIANS/**  **ELECTIVE – III - THEORY – KURAVANJI NATAKAM** | **3** | **4** |
| **SKILL ENHANCEMENT COURSE -4**  **TALA EXERCISES IN MUSIC** | **1** | **1** |
| **SKILL ENHANCEMENT COURSE –– 5**  **PATRIOTIC AND NATIONAL INTEGRATION SONGS** | **2** | **2** |
| **Environmental Studies** |  | **1** |
| **TOTAL** | **22** | **30** |

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| **FOURTH SEMESTER** |  |  |
| **Part I TAMIL / OTHER Languages** | **3** | **6** |
| **Part – II ENGLISH** | **3** | **6** |
| **CORE COURSE – Vii THEORY – MUSICAL INSTRUMENTS AND RAGA LAKSHANAS** | **5** | **5** |
| **CORE COURSE – VIII - PRACTICAL –– MANODHARMA SANGITA I** | **5** | **5** |
| **ELECTIVE – IV –PRACTICAL - MUSIC IN HARKATHA AND BHARATHANATYAM – II ELECTIVE – IV –PRACTICAL - DEVOTIONAL MUSIC**  **ELECTIVE – IV - PRACTICAL- KAVADICHINDU SONGS** | **3** | **3** |
| **SKILL ENHANCEMENT COURSE –- 6**  **CREATIVE ASPECTS IN MUSIC** | **2** | **2** |
| **SKILL ENHANCEMENT COURSE –– 7 - FILM MUSIC** | **2** | **2** |
| **Environmental Studies** | **2** | **1** |
| **TOTAL** | **25** | **30** |

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| **FIFTH SEMESTER** |  |  |
| **CORE COURSE – IX – THEORY – PHYSICS OF MUSIC - I** | **4** | **5** |
| **CORE COURSE – X – THEORY - HISTORY OF MUSIC - I** | **4** | **5** |
| **CORE COURSE -XI – PRACTICAL – KALPITA SANGTA - IV** | **4** | **5** |
| **CORE COURSE – XII - PRACTICAL – KALPITA SANGTA – V / Project with Viva Voce** | **4** | **5** |
| **DISCIPLINE SPECIFIC ELECTIVE V - THEORY - HISTORY OF MUSIC II / LAKSHANA GRANTAS IN MUSIC** | **3** | **4** |
| **DISCIPLINE SPECIFIC ELECTIVE VI– PRACTICALS - COMPOSITIONS OF TWENTIETH CENTURY COMPOSERS / TAMIZ PADALGAL** | **3** | **4** |
| **VALUE EDUCATION** | **2** | **2** |
| **SUMMER INTERNSHIP / INDUSTRIAL TRAINING** | **2** | **-** |
| **TOTAL** | **26** | **30** |

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| **SIXTH SEMESTER** |  |  |
| **CORE COURSE – XIII - THEORY – PHYSICS OF MUSIC – II** | **4** | **6** |
| **CORE COURSE – XIV – THEORY - TAMIZHISAI** | **4** | **6** |
| **CORE COURSE –XV – PRACTICAL- MANODHARMA SANGITA - II** | **4** | **6** |
| **DISCIPLINE SPECIFIC ELECTIVE VII –-**  **CONCERT (MUSIC PERFORMANCE) / GEYANATAKAM** | **3** | **5** |
| **DISCIPLINE SPECIFIC ELECTIVE VIII - KALPITA SAGITA VI / COMPOSITIONS ON KSHETRAM** | **3** | **5** |
| **EXTENSION ACTIVITY** | **1** |  |
| **PROFESSIONAL COMPETENCY SKILL** | **2** | **2** |
|  |  |  |
| **TOTAL** | **21** | **30** |
| **GRAND TOTAL** | **140** | **180** |

**COURSE CONTENT**

##### **I YEAR - I SEMESTER**

##### **PART - III , CORE COURE I - CC1**

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| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  | | |
| **CIA** | **External** | **Total** |
|  | **Theory of Music – I** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** |  |  | **Y** | **y** | **-** | **y** | **5** | **5** | **25** | **75** | **100** |

**Learning Objectives:**

* **The Units make any learner comprehend the importance, chief aspects of Music- melodic as well as rhythmic, specifically featuring the fundamental aspects of Music cohesive with the feature, terms, aspects of Isai both as depicted in TAMIL / OTHER LANGUAAGES works viz. Pattuppattu, Ettuthogai.**
* **Aspects of Rhythm in South Indian Music is very intricate, the concept of tempo is very specially outlined.**
* **The life-history and contribution of Tevara Moovar, TAMIL / OTHER LANGUAAGES Moovar is prescribed to highlight the vitality of TAMIL / OTHER LANGUAAGES composers.**

**.**

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

**Knowledge level - K1(Remembering), K2(Understanding), K3(Applying), K4(Analyzing), K5(Evaluating), K6(Creating)**

1. **Understandng , remembering the basic concepts, and tecnical terms, TAMIL / OTHER LANGUAAGES music terms, belonging to carnatic music.**
2. **Knowledge of technical terms belonging to tala, names in TAMIL / OTHER LANGUAAGES music, musical references I sanga period works.**
3. **Remembering the life and contribution of the composers**
4. **Analyzing , comparing, develop, evaluate the basic concepts**

**Use the Digital tools:**

[**www.sangeethapriya.org**](http://www.sangeethapriya.org)[**www.rasikas.org**](http://www.rasikas.org)[**www.karnatic.com**](http://www.karnatic.com) **www.carnaticcorner.com**

**Digital Tambura, Electronic Tambura, Electronic Sruti Box, Electronic Tala Meter, Voice Recording/Video Recording, Digital Presentation, Video Presentation, Group Singing, Group Discussion**

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| **CO1** | **Learn, Remember - distinctive features of music, general knowledge about Ragas, Talas and Gamakas, Develop the study various features** | **K1**  **K2**  **K3** |
| **CO2** | **Learn, remember – definition of musical terms like Nada, Sruthi, Svara, their names, their equivalent TAMIL / OTHER LANGUAAGES names are all important to know and ever remember, features and factors relating to music are developed** | **K1**  **K2**  **K3** |
| **CO3** | **Learn and classify references to music in ancient TAMIL / OTHER LANGUAAGES text Sanga Ilakkiya works- and pans, their classification, 103 pans, pan and equivalent raga names are all basic elements to know in the theory paper. Identify the various aspects of TAMIL / OTHER LANGUAAGES music.** | **K1**  **K2**  **K3** |
| **CO4** | **Define, Tala has its unique features, classification - 7 Talas, 35 Talas, technical terms related to Tala are seen, explaining the features, how 7 Talas developed in to 35, classify the 5 Jathis, categorise and decide - the Tala concepts regarding.** | **K1**  **K2**  **K3**  **K4**  **K5** |
| **C05** | **Study, learn, -the life and contribution of the composers, develop quite unique features seen in each composer and their compositions, classify and compare the various elements in their songs. Group discussion on the composer’s contribution.(activity)PO5** | **K1**  **K2**  **K3**  **k4**  **K5**  **K6** |

**COURSE OUTLINE :**

**UNIT I**

1. **Greatness and power of Music**
2. **Distinctive features of Indian Music – overview of the following features Ragas, Talas and Gamakas.**

**UNIT II Fundamental aspects of music**

**Definition of the following terms- a) Nada- Isai oli b) Sthayi-Mandilam c)Svara-Curam d) Sruti-Alagu e) Vadi, Samvadi, Anuvadi, Vivadi- Inai, Kilai, Pagai, Natpu f) Svara nomenclature – 7 svaras, 12 Svarasthanas and 16 Svara names.**

**UNIT III**

1. **Musical references seen in Sanga ilakkiya works – Pattuppattu and Ettutthogai**
2. **Pans in South Indian Music – classification of Pans – Pagarpan, Iravuppan and Poduppan and 103 panns, Equvalent raga names to pans.**

**UNIT IV Concept of tala:**

1. **Technical terms: Tala, Aksharakala, Matirai, Avarta, Kriya, Graha, Anga, Jati, Gati, Kala, Kalapramana and Kala mudanadai, Varam, Kudai, Tiral**
2. **a) 5 Laghu Jathis b) Sapta Talas c) The scheme of 35 Talas d) Chapu Tala and its varieties e) Desadi and Madhyadi Talas.**

**UNIT V Biography and contribution of the following composers:**

**Sambandar, Appar, Sundarar, Manikkavasagar, Arunagirinathar, Muthuthandavar, Arunachalakavi, Marimuthapillai**

**Text Books /Reference Books / web ref**

1. **South Indian Music vol.I to IV**
2. **Great Musicians – Prof P. Sambamoorthy**
3. **The Splendour of South Indian music – Dr.P.T.Chelladurai**
4. **Musical Tradition of TAMIL / OTHER LANGUAAGESnadu – M. Arunachalam**

**Strongly correlated – 3 Moderately correlated – 2 Weakly correlated – 1**

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **CO/PO/PSO** | **PO** | | | | | | | | | |
| **1**  **Disciplinary Knowledge**  **and skills** | **2**  **Skilled communicator** | **3**  **Critical Thinker and problem solver** | **4**  **Sense of Inquiry** | **5**  **Team Player/ Worker** | **6**  **Skilled Project Manager** | **7**  **Digitally Efficient** | **8**  **Ethical Awareness/Reasoning** | **9**  **National and International perspective** | **10**  **Life-long learners** |
| **CO1** | **3** | **2** | **1** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO2** | **3** | **2** | **1** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO3** | **3** | **2** | **1** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO4** | **3** | **2** | **1** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO5** | **3** | **2** | **1** | **1** | **2** | **1** | **2** | **1** | **1** | **1** |
| **PO-AVG** | **3** | **2** | **1** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-TOTAL** | **15** | **10** | **5** | **5** | **6** | **5** | **10** | **5** | **5** | **5** |

##### **PART - III , CORE COURE II - CC2**

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  | | |
| **CIA** | **External** | **Total** |
|  | **Kalpita Sangita I** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** |  |  | **Y** |  | **y** | **y** | **5** | **5** | **25** | **75** | **100** |

**Learning Objectives:**

* **The practical paper is keyed to seed the basic exercises in south Indian classical music. Practice of basic lessons makes the students to understand the basic contour of classical music.**
* **Practicing these exercises develop the skill of understanding the Svarasthana.**
* **The exercises Sarali, Janta, Alankara improve the voice quality.**
* **Learning to render song by Mahakavi Subramanya Bharathi and Bharathidan envisaging grasp of the performing art.**

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

**Knowledge level - K1(Remembering), K2(Understanding), K3(Applying), K4(Analyzing), K5(Evaluating), K6(Creating)**

1. **Understanding the concept of sruthi – s p s - and saptasvaras - s r g m p d n - and their pith positions in Mayamalava gaula raga.**
2. **Learning the method of putting tala – adi tala**
3. **Combinng the vocal and tala, singing with tala in the correct format**
4. **Developing the same concept and in sapta tala alankaras the variation of tala occur, understand the varations**
5. **Singing in three speeds of all the basic lessons**
6. **Singing jatswara – develop the svara patterns, understand the varations**
7. **Remembering, applying, Songs with simple and catchy tunes , ablity to memorise, analyzing the song varieties.**

**Use the Digital tools:**

[**www.sangeethapriya.org**](http://www.sangeethapriya.org)[**www.rasikas.org**](http://www.rasikas.org)[**www.karnatic.com**](http://www.karnatic.com) **www.carnaticcorner.com**

**Digital Tambura, Electronic Tambura, Electronic Sruti Box, Electronic Tala Meter, Voice Recording/Video Recording, Digital Presentation, Video Presentation, Group Singing, Group Discussion.**

|  |  |  |
| --- | --- | --- |
| **CO1** | **Learn, Remember - Sapta Svaras- Pitch positions, the basic lessons, understand the patterns, movements , the Tala reckon to the lessons – singing practice in all first , second and third speeds, apply the speeds to all Varisas- (music new lessons) PO3** | **K1**  **K2**  **K3** |
| **CO2** | **Learn, Sapta Svaras- Pitch positions, the basic lessons, understand the patterns, movements, the Tala reckon to the lessons – singing practice in all first , second and third speeds, apply the speeds to all Varisas, remember Tala patterns- (putting tala with proper Angas in different speeds) , group activity( discussion of different tala aksharas and reckoning)- PO3, PO5** | **K1**  **K2**  **K3**  **K6** |
| **CO3** | **Learn and remember composition in easy melodies, Gitas, with Svara and Sahitya(lyrics) , construction / structure of the small raga melody, and realise how this particular melody is expressed through the musical form Gita, apply/ matching Svara and Sahitya.** | **K1**  **K2**  **K3** |
| **CO4** | **Learn and relate, TAMIL / OTHER LANGUAAGES songs of patriotic composers like Bharathiyar and Bharathi Dasan, realise how melody is seen in these songs to express the particular theme. Remember and apply, the Sahitya with correct Tala reckoning, compare the melodic aspects.** | **K1**  **K2**  **K3**  **K4** |
| **C05** | **Assess the musical and Sahitya value in the form Kavadichindu. Learn, Recall and Establish the melodical expression with the right Sahitya module, Observing and developing the various features of the form. Jatisvaram, a musical form, with Jati patterns imbibed in the Svara groupings, the extension of Aksharas, Tala in correct format, remember the composition, relating to patterns, and realise how these aspects are present. Assess the Svara patterns, Group singing/discussion of the basic lessons and compositions.- PO4, team work PO5, originality PO8.** | **K1**  **K2**  **K3**  **K4**  **K5**  **k6** |

**COURSE OUTLINE :**

**UNIT 1. Sarali, Janta and Sthayi Varisais three speeds**

**UNIT 2.Sapta Tala Alankaras in three speeds**

**UNIT 3. Gitas-4**

**UNIT 4. Bharatiyar’s song-1, Bharati Dasan’s song-1**

**UNIT 5. Jatisvaram –1 and Kavadi Chindu-1**

**Text Books /Reference Books / web ref**

**GANAMRITA BHODHINI I – PANCHAPAKESA IYER**

**SANGITA BALA PATAM – I GIRI BOOK PUBLISHNG**

**Strongly correlated – 3 Moderately correlated – 2 Weakly correlated – 1**

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **CO/PO/PSO** | **PO** | | | | | | | | | |
| **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** | **9** | **10** |
| **CO1** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **2** | **1** | **1** |
| **CO2** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **2** | **1** | **1** |
| **CO3** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **2** | **1** | **1** |
| **CO4** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **2** | **1** | **1** |
| **CO5** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **2** | **1** | **1** |
| **PO-AVG** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **2** | **1** | **1** |
| **PO-TOTAL** | **15** | **10** | **10** | **5** | **5** | **5** | **10** | **10** | **5** | **5** |

##### **PART - III , ELECTIVE - I**

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  | | |
| **CIA** | **External** | **Total** |
|  | **Theory - Folk Music and Bhajana Tradition - I** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** |  |  | **Y** | **y** |  | **y** | **3** | **4** | **25** | **75** | **100** |

**Learning Objectives:**

* **It is coined to project the vitality of Folk music and Bhajana music. The syllabus is designed to see how musical aspects are present in allied arts.**
* **It gives an idea of the presence of music in folk and Bhajana also creates an idea of how music is an integral part of the allied arts.**
* **The music in allied arts gives more interest to know the details and theoretical aspects.**

**Course Outcomes: At the end of the Course, the Student will be able to develop the following:**

**Knowledge level - K1(Remembering), K2(Understanding), K3(Applying), K4(Analyzing), K5(Evaluating), K6(Creating)**

1. **Knowledge of the folk music, characters, instruments,**

**Tala, raga etc.**

1. **Understanding of the concepts behind the folk music performances.**
2. **Knowledge of the bhajana paddhati, instruments, talas, musical forms etc**
3. **Understand, remembering the basic aspects of bhajana tradition.**
4. **Knowledge of the contributors to the field of bhajana , analyse, and identify the various aspects.**

**Use the Digital tools:**

[**www.sangeethapriya.org**](http://www.sangeethapriya.org)[**www.rasikas.org**](http://www.rasikas.org)[**www.karnatic.com**](http://www.karnatic.com) **www.carnaticcorner.com**

**Digital Tambura, Electronic Tambura, Electronic Sruti Box, Electronic Tala Meter, Voice Recording/Video Recording, Digital Presentation, Video Presentation, Group Singing, Group Discussion.**

|  |  |  |
| --- | --- | --- |
| **CO1** | **Relate and remember - Folk Music represents the richness of culture, heritage. Identify - the embodiment of melody and rhythm in it are comprehended.** | **K1**  **K2**  **K3** |
| **CO2** | **Relate and remember - Musical Instruments provide mellifluous melody. Identify and compare - Instruments for producing melody, rhythm in Folk Music are grasped, assimilated well. –activity - drawing of the folk instruments.** | **K1**  **K2**  **K3**  **K4** |
| **CO3** | **Relate and remember - Music, a performing art is viewed through varieties of Folk Concerts where narration of stories ranging from mythological to social; identify, compare and assess Folk Dance Karakam; Stret Play Karakam; Street Theater form Therukkoothu are well appended.- activity -drawing of the folk concert and concerned instruments.** | **K1**  **K2**  **K3**  **K4**  **K5**  **K6** |
| **CO4** | **Relate and remember Bhajana belonging to the genre of music and arts which developed with the Bhakti movement. Identify, compare and assess - The art is congregation of the devotion portrayed in TAMIL / OTHER LANGUAAGESnadu, Maharashtra, Karnataka etc., The elements in this form is envisioned by each.** | **K1**  **K2**  **K3**  **K4**  **K5** |
| **C05** | **Relate and remember - Tanjore became the stronghold of the Bhajana tradition by the emergence of the Bhajana Trinity who may be considered very prime to the art of Bhajana. Identify – their life-history and contribution is learnt intensively.** | **K1**  **K2**  **K3** |

**COURSE OUTLINE :**

**UNIT 1. Folk Music and its Characteristics, Compositions belonging to Folk Music, Talas used in folk music and Famous Folk Tunes.**

**UNIT 2. Instruments used in Folk Music – Ektar, Tuntina, Magudi, Nedunguzal, Udukkai, Urumi, Tappattai**

**UNIT 3. Folk Concerts – Villuppattu, Karagam, Kummi, Terukkuttu**

**UNIT 4. Bhajana Paddhati, Musical forms, Talas and Instrument used in Bhajana.UNIT 5. Life and contribution of Bhajana Trinities**

**Strongly correlated – 3 Moderately correlated – 2 Weakly correlated – 1**

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **CO/PO/PSO** | **PO** | | | | | | | | | |
| **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** | **9** | **10** |
| **CO1** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO2** | **3** | **2** | **2** | **2** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO3** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO4** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO5** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-AVG** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-TOTAL** | **15** | **10** | **10** | **6** | **5** | **5** | **10** | **5** | **5** | **5** |

##### **PART - III , ELECTIVE - I**

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  | | |
| **CIA** | **External** | **Total** |
|  | **Theory – BASIC ELEMENTS IN WESTERN MUSIC** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** |  |  | **Y** | **y** |  |  | **3** | **4** | **25** | **75** | **100** |

**Learning Objectives:**

**It is essential to be aware of the elements of melody in the System of Western classical Music. It is interesting for the student to know about the other system and its basic elements as they are belonging the performing platform.**

**Each system of music is endowed with many special features, musical names, terms, and other concepts.**

**The essential aspects in that system has been drafted to enable the Under Graduate learner get comprehensive kmowledge to understand music through the basic features in Karnatik Music.**

**Course Outcomes: At the end of the Course, the Student will be able to develop the skills:**

**Knowledge level - K1(Remembering), K2(Understanding), K3(Applying), K4(Analyzing), K5(Evaluating), K6(Creating)**

**1. knowledge, remember the facts, terms related to western music**

**2. understand the aspects and identify with correct understanding**

**3. apply , develop the western notation writing aspects**

**4. apply, analyse, evaluate the ragas arohana, avaohana, basic varisas while writing**

|  |  |  |
| --- | --- | --- |
| **CO1** | **Relate and remember – The technical terms belonging to the western music is very important to know as it concentrates on notation.** | **K1**  **K2**  **K3** |
| **CO2** | **Relate and remember – The tecchical terms related to tala is highlighted here and these features make students to understand the basic aspects of western system.** | **K1**  **K2**  **K3**  **K4** |
| **CO3** | **Relate and remember - identify, compare and assess , THE SVARAS of our music have been named as differently in western, and this develops the thinking of the nomenclature and compare, - activity – writing western notation exercise in various ragas- MAYAMALAVAGOWLA, MOHANAM, SANKARABHARANAM, MAYAMALAVAGAULA ETC** | **K1**  **K2**  **K3**  **K4**  **K5**  **K6** |
| **CO4** | **Relate and remember – writing western notation is an exercise that has to be practiced, so the basics of the music are given to go, Identify, compare and assess - The art is slowly learnt and the student is able to correlate the different systems b writing the notation** | **K1**  **K2**  **K3**  **K4**  **K5** |
| **C05** | **Relate and remember - The art is slowly learnt and the student is able to correlate the different systems b writing the notation. Identify – the variation in the systems will develop the comparative thinking.** | **K1**  **K2**  **K3** |

**COURSE OUTLINE :**

**UNIT 1 – TECHNICAL TERMS - BAR, CHORD, CHROMATIC SCALE, CLEF, COMPOUND ITERVAL, COUNTER POINT, HARMONY,CONSONANCE, DSSONANCE, CHORD, KEY SIGNATURE, ETC**

**UNIT 2 – TECHNCAL TERMS - CROTCHET, MINIM, SEMI BREVE, BREVE, KEY SIGNATURE, TIME SIGNATURE**

**UNIT 3 –SVARA NOMENCLATURE IN WESTERN MUSIC, STAFF NOTATON, WRITING SCALE -AROHANA AND AVAROHANA IN WESTERN NOTATION- MAYAMALAVAGOWLA, MOHANAM, SANKARABHARANAM, MAYAMALAVAGAULA ETC**

**UNIT 4 – WRITING SARALI VARISA IN WESTERN NOTATION 1 TO 7**

**UNIT 5 - WRITING JANTA VARISA IN WESTERN NOTATION 1 TO 6**

**Text Books /Reference Books**

**1. ELEMENTS OF WESTERN MUSIC- PRF.P.SAMBAMOORTHY**

**2. SPLENDER OF MUSIC – PROF- P.T.CHELLADURAI**

**Strongly correlated – 3 Moderately correlated – 2 Weakly correlated – 1**

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **CO/PO/PSO** | **PO** | | | | | | | | | |
| **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** | **9** | **10** |
| **CO1** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO2** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO3** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO4** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO5** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-AVG** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-TOTAL** | **15** | **10** | **10** | **5** | **5** | **5** | **10** | **5** | **5** | **5** |

**ELECTIVE – I**

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  | | |
| **CIA** | **External** | **Total** |
|  | **THEORY - BASIC ELEMENTS IN HINDUSTANI MUSIC** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** |  |  | **Y** | **y** |  |  | **3** | **4** | **25** | **75** | **100** |

**Learning Objectives:**

**There are two systems of classical music in India. This Paper creates awareness to the student in grasping the real essence of melody in a very detailed manner. It is interesting for the student to know about the other system and its basic elements as they are belonging the performing platform. Each system of music is endowed with many special features, musical names, terms, and other concepts.**

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

**Knowledge level - K1(Remembering), K2(Understanding), K3(Applying), K4(Analyzing), K5(Evaluating), K6(Creating)**

**1. knowledge, remember the facts, terms related to hindustani music**

**2. understand, remember the aspects and identify with correct understanding**

**3. knowledge, apply , develop - the gharana and its varieties**

**4. apply, analyse, evaluate the legendary musicians and their contributions**

|  |  |  |
| --- | --- | --- |
| **CO1** | **Relate and remember – The technical terms belonging to Hindustan music is very important to know, as different system use the names differently.** | **K1**  **K2**  **K3** |
| **CO2** | **Relate and remember – The technical terms belonging to Hindustan music is very important to know, as different system use the names differently .** | **K1**  **K2**  **K3**  **K4** |
| **CO3** | **Relate and remember - identify, compare and assess , gharanas are the system followed in Indian music especiaaly belong to the system of Hindustan, that follows a particular tradition. The varieties of gharanas represent the various features of the systemactivity – identifyng the gharanas with their features** | **K1**  **K2**  **K3**  **K4**  **K5** |
| **CO4** | **Relate and remember –, Identify, compare and assess – the Hindustani musicians represent the great system that developed from around 15th century, and this musicians have contributed to the traditions are remarkable and these features develop the attitude of the comparing the features and other elements** | **K1**  **K2**  **K3**  **K4**  **K5** |
| **C05** | **Relate and remember - – the Hindustani musicians represent the great system that developed from around 15th century, and these musicians have contributed to the traditions are remarkable and these features develop the attitude of the comparing the styles and other elements. The contribution of musicians are the inspiring area that the students will be developing these features also.** | **K1**  **K2**  **K3** |

**UNIT 1 – TECHNICAL TERMS - RAAG, THAT , TAL, AROHI, AVAROHI, PAKKAD, DRUPAD, KHYAL, TARANA, TAPPA, GHAZALS**

**UNIT 2 – TECHNCAL TERMS - rupak taal, chakkar, theka, EKTAL, jap taal, joomra taal, TEEN TAL, CHAU TAL, dadra taal.**

**3. GHARANAS - DEFNITION, DIFFERENT GHARANAS – DELHI GHARANA, PATIALA GHARANA, GWALIAR GHARANA, AGRA GHARANA, KIRANA GHARANA**

**4. FAMOUS HINDUSTANI MUSICIANS – BADEGULAM ALIKHAN, BHIMSEN JOSH, DAGAR BROTHERS, ZAKIRHUSSIN, PARVEEN SULTANA**

**5. FAMOUS HINDUSTANI MUSICIANS – AMJAD ALIKHAN, PANDIT RAVISHANKAR, HARIPRASAD CHAURASHYA, KISHORI AMONKAR**

**Text Books /Reference Books**

**1.INVITATION TO INIAN MUSIC – SAKUNTALA NARASIMHAN**

**2. SPLENDER OF MUSIC – PROF- P.T.CHELLADURAI**

**3.INDIAISAI KARUVULAM- DR.K.A.PAKKIRISAI BHARATHI**

**Strongly correlated – 3 Moderately correlated – 2 Weakly correlated – 1**

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **CO/PO/PSO** | **PO** | | | | | | | | | |
| **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** | **9** | **10** |
| **CO1** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO2** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO3** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO4** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO5** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-AVG** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-TOTAL** | **15** | **10** | **10** | **5** | **5** | **5** | **10** | **5** | **5** | **5** |

**PART – IV SKILL ENHANCEMENT COURSE – SEC - I**

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  | | |
| **CIA** | **External** | **Total** |
|  | **SEC - I - PRANAYAMA EXCERCISES** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** |  |  | **Y** |  | **y** |  | **2** | **2** | **25** | **75** | **100** |

**Learning Objectives: BREATHNG EXERCISES are quite notable aspects associated to the practice of music/ singing.**

**The various breathing techniques like deep bredth, kapalpati, bhramari, etc, will improve the lungs capacity as it is very much essential for a singer.**

**Nadi shuddhi pranayama - has its effects in the areas of nose blocking, viezing problems and developing concentrtion.**

**The significance of the pranayama exercises are amazing and students can really get benefitted by these exercises if they regularly practice. This is the benefit that the student gets and tries to maintain the health for singing.**

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

**Knowledge level - K1(Remembering), K2(Understanding), K3(Applying), K4(Analyzing), K5(Evaluating), K6(Creating)**

1. **Knowledge of deep breath**
2. **Remembering, undrstaning the exercises**
3. **Applying – while practicing the exercises**
4. **Develop, evaluating- uses of pranayama exercises**

**Use the Digital tools:**

[**www.sangeethapriya.org**](http://www.sangeethapriya.org)[**www.rasikas.org**](http://www.rasikas.org)[**www.karnatic.com**](http://www.karnatic.com) **www.carnaticcorner.com**

**Digital Tambura, Electronic Tambura, Electronic Sruti Box, Electronic Tala Meter, Voice Recording/Video Recording, Digital Presentation, Video Presentation, Group Singing, Group Discussion.**

|  |  |  |
| --- | --- | --- |
| **CO1** | **Learn, Remember - GENERAL DEEP BREADTH , INCREASING THE DURATION OF EXHALE , breathing has a important role in anyone’s life and especially In music learner / musician. Learner of carnatic music /students have to learn these exercises as they give good potential and mind concentration., Identify the prolem, and try to practice te breathing practice..** | **K1**  **K2**  **K3** |
| **CO2** | **Learn, Remember - NADI SUDDHI PRANAYAMA – this further develops the breathing ways, and improves the students capacity and concentration. dentify the the prolem, and try to practice te breathing practice...** | **K1**  **K2**  **K3** |
| **CO3** | **Learn, Remember - KAPALPATHI – this is a kind of exertion of the air through nose and these various exercises are helpful in developing the breath and clearing the throat. Identify and analyse the improvement .that a person practices.** | **K1**  **K2**  **K3**  **K4** |
| **CO4** | **Learn, Remember - SHITHALI, UJJAY, BHRAMARI PRANAYAMA – also helps in improving all kinds of breathing practices. Identify the improvement that various practices produce / and also difference between each kind of exercise.** | **K1**  **K2**  **K3** |
| **C05** | **Learn, remember SIGNIFICANCE OF PRANAYAMA TO VOICE PRODUCTION, The regular practice of the breathing exercises will automatically improve the student’s ablity , thinking, remember, concentration, and from devoid of basic health issues whch are necessary for a music singer.**  **Identify, analyse and assess – as the benefits are more and very favourble, the students are encouraged to practice the pranayama exercises regularly. .** | **K1**  **K2**  **K3**  **K4**  **K5**  **K6** |

**COURSE OUTLINE : PRANAYAMA EXCERCISES**

**1.GENERAL DEEP BREADTH , INCREASING THE DURATION OF EXHALE**

**2.NADI SUDDHI PRANAYAMA**

**3.KAPALPATHI**

**4.SHITHALI, UJJAY, BHRAMARI PRANAYAMA**

**5.SIGNIFICANCE OF PRANAYAMA TO VOICE PRODUCTION**

**Strongly correlated – 3 Moderately correlated – 2 Weakly correlated – 1**

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **CO/PO/PSO** | **PO** | | | | | | | | | |
| **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** | **9** | **10** |
| **CO1** | **3** | **2** | **2** | **2** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO2** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO3** | **3** | **2** | **2** | **2** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO4** | **3** | **2** | **2** | **2** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO5** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-AVG** | **3** | **2** | **2** | **2** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-TOTAL** | **15** | **10** | **10** | **8** | **5** | **5** | **10** | **5** | **5** | **5** |

**FOUDATON COURSE – FC**

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  | | |
| **CIA** | **External** | **Total** |
|  | **FC - VOICE TRAINING EXERCISES – I** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** |  |  | **Y** |  | **Y** |  | **2** | **2** | **25** | **75** | **100** |

##### **Learning Objectives:**

##### **Voice Training is an important feature for any music system.**

##### **In classical carnatik music the basic lessons are given practice initially as svaras and further in ‘akaaram’ mode – vowel aa.**

##### **This slowly develops the understanding of the svara positions already learnt.**

##### **The ‘akaara’ practice of the basic sarali, janta, hetchusthayi varisas in three speeds increases the quality of the voice and thus makes the student to understand and sing the further lessons in a better way.**

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

**Knowledge level - K1(Remembering), K2(Understanding), K3(Applying), K4(Analyzing), K5(Evaluating), K6(Creating)**

**Use the Digital tools:**

1. **KNOWLEDGE of akaara singing**
2. **Understanding and identify – sarali varisas , akara singing**
3. **Applying akaaras for the other janta alakaras**
4. **Apply, analyse, evauate, practicing the hetchusthayi varsas**

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|  |  |  |
| --- | --- | --- |
| **CO1** | **Learn, Remember - SINGING AKARAM FOR SARALI VARISA 1 nO 6, SARALI VARISAS –The first lesson in carnatic music, taught in mayamalavagaula raga, in adi tala. The svaras are taught and here the oncentration is on the akaara-s. the letters are not spelt , only the vowels ‘aaa’ is used. This practice is very essential as the advanced lessons, like varnam, kritis all have this feature**  **Identify the correct method of producing voice..** | **K1**  **K2**  **K3** |
| **CO2** | **Learn, Remember - SINGING AKARAM FOR SARALI VARISA 7 TO 12, SARALI VARISAS –The first lesson in carnatic music, taught in mayamalavagaula raga, adi tala. The svaras are taught and here the concentration is on the akaara-s. the letters are not spelt , only the vowels ‘aaa’ is used. This practice is very essential as the advanced lessons, like varnam, kritis all have this feature. Identify the correct method of producing voice..** | **K1**  **K2**  **K3** |
| **CO3** | **Learn, Remember - SINGING AKARAM FOR JHANTA VARISA 1 TO 5 –The second lesson in carnatic music, taught in mayamalavagaula raga, adi tala. The svaras are taught and here the concentration is on the akaara-s. the letters are not spelt , only the vowels ‘aaa’ is used. This practice is very essential as the advanced lessons, like varnam, kritis all have this feature. Identify the correct method of producing voice.** | **K1**  **K2**  **K3**  **K4** |
| **CO4** | **Learn, Remember - SINGING AKARAM FOR JHANTA VARISA 6 TO 10 –The second lesson in carnatic music, taught in mayamalavagaula raga, adi tala. The svaras are taught and here the concentration is on the akaara-s. the letters are not spelt , only the vowels ‘aaa’ is used. This practice is very essential as the advanced lessons, like varnam, kritis all have this feature. Identify the correct method of producing voice.between each kind of exercise.** | **K1**  **K2**  **K3** |
| **C05** | **Learn, remember , SINGING AKARAM FOR HECHUSTHAYI VARISAS - The next lesson in carnatic music, taught in mayamalavagaula raga, adi tala. The svaras are taught and here the concentration is on the akaara-s. the letters are not spelt , only the vowels ‘aaa’ is used. This practice is very essential as the advanced lessons, like varnam, kritis all have this feature. Identify the correct method of producing voice. Identify, analyse and assess – as the benefits are more and very favourble, the students are encouraged to practice these exercises regularly. . the pitch level increases from Madhya sthayi to tarasthayi.** | **K1**  **K2**  **K3**  **K4**  **K5**  **K6** |

**VOICE TRAINING EXCERCISES**

1. **SINGING AKARAM FOR SARALI VARISA 1 TO 6**
2. **SINGING AKARAM FOR SARALI VARISA 6 TO 12**
3. **SIGING AKARAM FOR JHANTA VARISA 1 TO 5**
4. **SIGING AKARAM FOR JHANTA VARISA 6 TO 10**
5. **SINGING AKARAM FOR HECHUSTHAYI VARISAS**

**Strongly correlated – 3 Moderately correlated – 2 Weakly correlated – 1**

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **CO/PO/PSO** | **PO** | | | | | | | | | |
| **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** | **9** | **10** |
| **CO1** | **3** | **2** | **2** | **2** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO2** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO3** | **3** | **2** | **2** | **2** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO4** | **3** | **2** | **2** | **2** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO5** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-AVG** | **3** | **2** | **2** | **2** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-TOTAL** | **15** | **10** | **10** | **8** | **5** | **5** | **10** | **5** | **5** | **5** |

**I YEAR – II SEMESTER**

##### **PART – III, CORE COURSE – III**

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  | | |
| **CIA** | **External** | **Total** |
|  | **Theory – Theory of Music II** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** |  |  | **Y** | **y** |  | **y** | **5** | **5** | **25** | **75** | **100** |

**Learning Objectives:**

* **Study of a few varieties in Musical forms, compositions, composers, understanding, preservation of music- notation writing enable the student to know the grammar and raga classification. Pivotal feature in classical music is basically very fruitful to the art. It has been aimed here comprehensively**
* **The notation, 72 Mela scheme, musical forms, composer’s contribution and raga lakshanas – all improve the student to understand the theoretical aspects of music.**

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

**Knowledge level - K1(Remembering), K2(Understanding), K3(Applying), K4(Analyzing), K5(Evaluating), K6(Creating)**

**Use the Digital tools:**

**1.knowledge , understaning -of the musical forms**

**2. understaning, apply, compare, develop the facts,**

**3. understaning ,Analyse, apply the features of ragas**

**4.remember, evaluate – the raga lakshanas, contributon of composers**

**5. understand, analse, compare, evaluate the – 72 mela scheme and other raga classificaton**

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**Digital Tambura, Electronic Tambura, Electronic Sruti Box, Electronic Tala Meter, Voice Recording/Video Recording, Digital Presentation, Video Presentation, Group Singing, Group Discussion.**

|  |  |  |
| --- | --- | --- |
| **CO1** | **Learn, Remember, understand - the musical forms Gita, Svarajathi and Jathisvara are preliminary forms that taught after basics, the elements structure, apply -music and Tala are all related, and distinguishing features.** | **K1**  **K2**  **K3** |
| **CO2** | **Learn , understand the devotional compositions like Tevaram, Thiruvacagam Thiruppugaz and Divyaprabhandams are all having different structural patterns, apply music and Sahitya combined to make the form more melodical and attractive, life history and contribution of Jayadevar, Purandaradasar etc, also enrich the music literature.** | **K1**  **K2**  **K3** |
| **CO3** | **Learn, remember, understand - notation its uses, and various signs and symbols add value, Apply and categories Knowledge of the notation will add musicological value as it helps in preserving the melodical structures.** | **K1**  **K2**  **K3**  **K4** |
| **CO4** | **Learn, remember the scientific way of arriving at / calculating the Melas numbering 72, understand - derivation and Katapayadi Sankhya that helps to find out the serial number of the Mela and Bhuta Sankya that gives the mnemonical method of assigning names to the chakras, develop and classify further the classification of ragas also give scope for knowing the important divisions available. activity – Katapayadi and Bhuta Sankya- and 16 Svara names –PO5** | **K1**  **K2**  **K3**  **K4**  **K5** |
| **C05** | **Learn, remember, understand, apply – Ragalakshanas are always describing the various features adorning a raga. Classify and determiner and develop and Important aspect of music, Unique features, Gamakas, Svara handling, important Svaras, Study of Svara, all add to the distinctive feature of music. Group discussion - of the raga’s Aro, Avro, Sancharas and songs.** | **K1**  **K2**  **K3**  **K4**  **K5**  **k6** |

**COURSE OUTLINE :**

**UNIT I**

**Study of the following musical forms – Gita, Jatisvaram, Svarajati**

**UNIT II**

**a) Study of the following compositions – Tevaram, Thiruvachagam, Thiruppugazh, Divyaprabhandam.**

**b) life and contributions of the following composers - Panniru Alvars, Jaya Devar, Narayanathirthar, Purandaradasar and Annamacharya.**

**UNIT III Notation :**

**a) Study of Notation b) Notation used in South Indian Music c)Various signs and symbols**

**UNIT IV**

**a) 72 mela scheme- Vivadi and Non-Vivadi melas, Katapayadi sankhya and Bhuta sankhya**

**b) Janya ragas – classification of janya ragas into Varja, Vakra, Upanga, Bhashanga, Nishadantya, Dhaivatantya, and Janya Sampurna ragas**

**UNIT V Lakshanas of the following ragas.**

**Mayamalavagaula, Vasanta, Madhyamavati, Sankarabharanam, Mohanam, Hamsadhvani, Anandabhairavi, Shanmugapriya and Revathi**

**Reference Books :**

1. **South Indian Music Vol. I to IV**
2. **Great Musicians – Prof P. Sambamoorthy**
3. **The Splendour of South Indian music – Dr.P.T.Chelladurai**

**Strongly correlated – 3 Moderately correlated – 2 Weakly correlated – 1**

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **CO/PO/PSO** | **PO** | | | | | | | | | |
| **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** | **9** | **10** |
| **CO1** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO2** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO3** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO4** | **3** | **2** | **2** | **1** | **2** | **1** | **2** | **1** | **1** | **1** |
| **CO5** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-AVG** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-TOTAL** | **15** | **10** | **10** | **5** | **6** | **5** | **10** | **5** | **5** | **5** |

##### **PART – III, CORE COURSE – IV**

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  | | |
| **CIA** | **External** | **Total** |
|  | **Practical - Kalpita Sangita II** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** |  |  | **Y** |  | **y** |  | **5** | **5** | **25** | **75** | **100** |

**Learning Objectives:**

* **This paper focuses the student to learn the musical forms Svarajati, Varnam, Ans Kriti-s in various ragas.**
* **The learning of the music forms enable to observe the raga details.**
* **The musical forms Svarajathi and Varnam are helpful n understanding the Svarasthana and further to train the voice.**

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

**Knowledge level - K1(Remembering), K2(Understanding), K3(Applying), K4(Analyzing), K5(Evaluating), K6(Creating)**

**Use the Digital tools:**

1. **Learn, Remember, understand the form swarajathi**
2. **Learn, Remember, understand the form varnam identify the differences**

**3. Learn, Remember, understand and analyearn, Remember, understand the kriti form**

1. **Identify, analyse the features of musical forms**

[**www.sangeethapriya.org**](http://www.sangeethapriya.org)[**www.rasikas.org**](http://www.rasikas.org)[**www.karnatic.com**](http://www.karnatic.com) **www.carnaticcorner.com**

**Tala Meter, Voice Recording/Video Recording, Digital Presentation, Video Presentation, Group Singing, Group Discussion.**

|  |  |  |
| --- | --- | --- |
| **CO1** | **Learn, Remember, understand - musical form Svarajati with both Svara and Sahithya, understand the patterns, movements, apply the Tala reckon to the lessons – singing practice of Svara and Sahithya** | **K1**  **K2**  **K3** |
| **CO2** | **Learn , remember construction / structus with more extension of vowel and understand how this particular melody is seen, apply matching Svara and Sahitya, singing in two speeds, identify the melodic patterns in this form, comparing the raga Svara patterns.** | **K1**  **K2**  **K3** |
| **CO3** | **Learn, remember composition in easy ragas, understand basic Mayamalavagaula, realise how melody is seen in these songs, Remember, the Sahitya with correct Tala reckoning, apply and discover the melodic format of raga in the form Kriti.** | **K1**  **K2**  **K3**  **K4** |
| **CO4** | **Learn, Remember, understand composition in the ragas Pantuvali etc., realise how melody is seen in these songs, Remember, the Sahitya with correct Tala reckoning, apply and decide - the melodic format of raga in the form Kriti.** | **K1**  **K2**  **K3**  **K4**  **K5** |
| **C05** | **Define and relate composition in the ragas - Hamsadvani, Bilahari etc., realise how melody is seen in these songs, Remember, the Sahitya with correct Tala reckoning, understanding the melodic format of raga in the form Kriti.**  **Classify, Relate and develop the aspects of music and Sahitya, value in the form through various songs. Group discussion / singing – Arohana and Avarohana of the raga – discussion. PO5** | **K1**  **K2**  **K3**  **K4**  **K5**  **K6** |

**COURSE OUTLINE :**

**UNIT 1. Svarajati – 1**

**UNIT 2. Adi Tala Varnam –1**

**UNIT 3. Kritis in Mayamalavagaula and Vasanta**

**UNIT 4. Kritis in Madhyamavati, Pantuvarali and Mohanam**

**UNIT 5. Kritis in Hamsadhvani, Bilahari and Revathi**

**Strongly correlated – 3 Moderately correlated – 2 Weakly correlated – 1**

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **CO/PO/PSO** | **PO** | | | | | | | | | |
| **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** | **9** | **10** |
| **CO1** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO2** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO3** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO4** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO5** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-AVG** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-TOTAL** | **15** | **10** | **10** | **5** | **5** | **5** | **10** | **5** | **5** | **5** |

##### **PART III - ELECTIVE – II**

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  | | |
| **CIA** | **External** | **Total** |
|  | **PRACTICAL - Folk Music and Bhajana–II** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** |  |  | **Y** |  | **Y** |  | **3** | **4** | **25** | **75** | **100** |

**Learning Objectives:**

**Having learnt theoretically the area in semester I, the students are taught to efficiently render Folk and Bhajana songs containing Multi-Linguial compositions.**

**It is coined to project the vitality of Folk music and Bhajana music.**

**The core of music existing with many groups of folk songs are joyously sung by students opting to do Music a multifaceted ocean, making one goal to learn the evident features enabling to develop interest specialization in one or many aspects in music.**

**Efficiently Rendering Folk and Bhajana Songs- which also has multilingual compositions is ingrained- having learnt the area academically in Semester I.**

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

**Knowledge level - K1(Remembering), K2(Understanding), K3(Applying), K4(Analyzing), K5(Evaluating), K6(Creating)**

1. **Understand, knowleddge – the variety of folk songs**
2. **Identify and develop , the varieties kinds of folk songs**
3. **Apply, understand, analysis – the devotional abhang song**
4. **Analyse, evaluate – the different songs used un bhajana and folk music**
5. **Knowledge Understand- concept of these two art forms in which music has major role.**

**Use the Digital tools:**

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**Digital Tambura, Electronic Tambura, Electronic Sruti Box, Electronic Tala Meter, Voice Recording/Video Recording, Digital Presentation, Video Presentation, Group Singing, Group Discussion.**

|  |  |  |
| --- | --- | --- |
| **CO1** | **Recall and understand - A set of folk compositions representing various aspects viz. success, group singing, lullaby, fisher-folk songs are learnt enabling the student absorb and identify the specific melody in each. Apply and analyse and assess the features, group discussion of the folk songs relating to many varieties.** | **K1**  **K2**  **K3**  **K4**  **K5**  **K6** |
| **CO2** | **Recall and understand -The tradition of TAMIL / OTHER LANGUAAGES music goes back to the earliest period of TAMIL / OTHER LANGUAAGES History. Many poems in Sangam Literature and classical TAMIL / OTHER LANGUAAGES Literature were rendered set to music. The 18 Siddhars have composed songs praising the Almighty. A song of one Siddhar is learnt making the student apprehend history and evolution of art. Apply and identify the Sahitya with the Folky music which suit to the melodic structure.** | **K1**  **K2**  **K3**  **K4** |
| **CO3** | **Recall and understand - Musical Forms in the Bhajana Paddhati cohered in South India, language barriers also vanishes when taught to render a Marathi Abhang. Apply and analye – the features melody and rhythm.** | **K1**  **K2**  **K3**  **K5** |
| **CO4** | **Recall and understand - The Bhakti movement strengthened, during the times of the great saints such as Kabir, Nanak, Tulsidas, Meera and Surdas, congregations began to grow in strength. A hindi Bhajan is learnt and rendered. Apply and identify – the features melody and rhythm.** | **K1**  **K2**  **K3**  **K4** |
| **C05** | **Recall and understand - Invocatory item brimming with auspiciousness welcoming the Almighty is part of Bhajana. The student learns to render Todayamangalam - a set of five songs. Each learner can blossom to performing the art related to Music. Identify the features of rhythmic beauty.** | **K1**  **K2**  **K3** |

**COURSE OUTLINE :**

**UNIT.1 FOLK SONGS-4**

1. **Kummippattu**
2. **Ettrappattu**
3. **Thalattuppattu**
4. **Odappattu**

**UNIT.2 SIDDHAR PADALGAL –1**

**UNIT 3. ABHANG-1**

**UNIT 4. HINDI BHAJAN-1**

**UNIT 5. TODAYA MANGALA KIRTANAS -5**

**Strongly correlated – 3 Moderately correlated – 2 Weakly correlated – 1**

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **CO/PO/PSO** | **PO** | | | | | | | | | |
| **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** | **9** | **10** |
| **CO1** | **3** | **2** | **2** | **1** | **2** | **1** | **2** | **1** | **1** | **1** |
| **CO2** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO3** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO4** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO5** | **3** | **2** | **2** | **1** | **2** | **1** | **2** | **1** | **1** | **1** |
| **PO-AVG** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-TOTAL** | **15** | **10** | **10** | **5** | **7** | **5** | **10** | **5** | **5** | **5** |

**ELECTIVE – II –**

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  | | |
| **CIA** | **External** | **Total** |
|  | **PRACTICAL -WESTERN NOTES IN CARNATIC MUSIC** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** |  |  | **Y** |  | **Y** | **y** | **3** | **4** | **25** | **75** | **100** |

**Learning Objectives:**

**The Syllabus in this Paper enables the learner, to observe the similar facets in melody by learning the compositions by renowned Composers.**

**Composers in Karnatik Music who have composed compositions embedding the approach in the system of Western Music.**

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

**Knowledge level - K1(Remembering), K2(Understanding), K3(Applying), K4(Analyzing), K5(Evaluating), K6(Creating)**

1. **Understand, knowleddge – the notes in wester pattern**
2. **Identify and develop , the composers’s handling of western style**
3. **Apply, understand, analyse – the Nottusvaras of Tyagaraja and Muthuswami Dikshitar , form a special place**
4. **Analyse, evaluate – the different songs learnt**
5. **Knowledge Understand- the style adopted by carnatic composers**

**Use the Digital tools:**

[**www.sangeethapriya.org**](http://www.sangeethapriya.org)[**www.rasikas.org**](http://www.rasikas.org)[**www.karnatic.com**](http://www.karnatic.com) **www.carnaticcorner.com**

**Digital Tambura, Electronic Tambura, Electronic Sruti Box, Electronic Tala Meter, Voice Recording/Video Recording, Digital Presentation, Video Presentation, Group Singing, Group Discussion.**

|  |  |  |
| --- | --- | --- |
| **CO1** | **Recall and understand - identify the specific western based compositions are present in carnatic music contributed by sri Tyagaraja Apply and analyse and assess learning these songs will develop the thinking of how great compoers have adopted these western features in southindian carntic music, group discussion - group singing of these songs with chords effect will enhance the creative aspects** | **K1**  **K2**  **K3**  **K4**  **K5**  **K6** |
| **CO2** | **Recall and understand -the specific western based compositions are present in carnatic music contributed by sri Muthuswami Dikshtar who has composed more tha 30 songs based on western influence. Apply and analyse and assess learning these songs will develop the thinking of how great compoers have adopted these western features in southindian carntic music.** | **K1**  **K2**  **K3**  **K4** |
| **CO3** | **Recall and understand - the specific western based compositions are present in carnatic music contributed by sri Muthuswami Dikshtar who has composed more tha 30 songs based on western influence. Apply and analyse and assess learning these songs will develop the thinking of how great compoers have adopted these western features in southindian carntic music.** | **K1**  **K2**  **K3**  **K5** |
| **CO4** | **Recall and understand - the specific western based compositions are present in carnatic music contributed by sri Muthaia bhagavathar is very interesting composition based on svara / notes.. Apply and analyse and assess learning these songs will develop the thinking of how great compoers have adopted these western features in southindian carntic music.** | **K1**  **K2**  **K3**  **K4** |
| **C05** | **Recall and understand - - the specific western based compositions are present in carnatic music contributed by sri Muthuswami Dikshtar who has composed more tha 30 songs based on western influence. Apply and analyse and assess learning these songs will develop the thinking of how great compoers have adopted these western features in southindian carntic music** | **K1**  **K2**  **K3**  **K5** |

**ELECTIVE – II - WESTERN NOTES IN CARNATIC MUSIC**

1. **TYAGARAJA’S ANY TWO COMPOSITONS COMPOSED IN WESTERN STYLE A) SARA SARA SAMARE B) VARA LILA GANA LOLA**
2. **MUTHUSWAMI DIKSHITAR’S NOTTUSWARA SAHITYA**
3. **SAKTHI SAHITHA GANAPATHIM**
4. **SHYAMALE MEENAKSHI**
5. **MUTHUSWAMI DIKSHITAR’S NOTTUSWARA SAHITYA**

**A) VARASIVA BALAM**

**d)SANTHATHAM PAHMAM**

**. 4. HARIKESANALLUR MUTTHIA BHAGAVATAR’S NOTE**

**G,MGRG P,R,G,S, (OR)**

**KARAIKUDI SAMBASIVA IYER’S NOTE - S, SND ….**

**5.MUTHUSWAMI DIKSHITAR’S NOTTUSWARA SAHITYA**

**A)KAMALASANA**

**B)SAMAGANA PRIYA**

**Text Books /Reference Books**

1. **TAGARAJASWAMI KIRTANAIGAL- T.S.PARTHASARATHY**
2. **THYAGARAJA KIRTANAIGAL – T.K.GOVINDARAO**

**DIKSHITA KIRTANA MALA , VOLS 1 TO 14 – KALLIDAIKURICHI A. SUNDARAM AYYAR**

**Strongly correlated – 3 Moderately correlated – 2 Weakly correlated – 1**

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **CO/PO/PSO** | **PO** | | | | | | | | | |
| **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** | **9** | **10** |
| **CO1** | **3** | **2** | **2** | **1** | **2** | **1** | **2** | **1** | **1** | **1** |
| **CO2** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO3** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO4** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO5** | **3** | **2** | **2** | **1** | **2** | **1** | **2** | **1** | **1** | **1** |
| **PO-AVG** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-TOTAL** | **15** | **10** | **10** | **5** | **7** | **5** | **10** | **5** | **5** | **5** |

##### **PART III - ELECTIVE – II**

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  | | |
| **CIA** | **External** | **Total** |
|  | **PRACTICAL – LIGHT CLASSICAL COMPOSITIONS** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** |  |  | **Y** |  | **y** | **y** | **3** | **4** | **25** | **75** | **100** |

**Learning Objectives:**

**The Syllabus in this Paper is oriented to inculcate the ability in the learner to render Light classical Songs – Sugam Sangit in the Hindustani syatem of Music.**

**Sanskrit (Ashtapadi), Bhajans in the language Hindi where the learner is exposed to Prakrut Bhasha, vernacular Hindi of Kabir with dialects from Bhojpuri, Braj, Awadhi etc., are ingrained.**

**Abhang in the language Marathi.**

**The ability to enchant all through with music is created by learning composition in the Hindustani ragas and hidustani style will be very much useful for the students as they are highly liked by general public.**

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

**Knowledge level - K1(Remembering), K2(Understanding), K3(Applying), K4(Analyzing), K5(Evaluating), K6(Creating)**

1. **Understand, knowleddge – the ashtapadi songs**
2. **Identify and develop , the bhajan songs of various composers**
3. **Apply, understand, analysis – the devotional conternt, and music**
4. **Analyse, evaluate – the different bhajans learnt**
5. **Knowledge Understand- concept of ths art forms in which music has major role.**

**Use the Digital tools:**

[**www.sangeethapriya.org**](http://www.sangeethapriya.org)[**www.rasikas.org**](http://www.rasikas.org)[**www.karnatic.com**](http://www.karnatic.com) **www.carnaticcorner.com**

**Digital Tambura, Electronic Tambura, Electronic Sruti Box, Electronic Tala Meter, Voice Recording/Video Recording, Digital Presentation, Video Presentation, Group Singing, Group Discussion.**

|  |  |  |
| --- | --- | --- |
| **CO1** | **Recall and understand identify the specific melody in each of the ashtpadi songs as they are common to south india and north india.. Apply and analyse and assess the features, group discussion / singing will produce greater effects in the minds of the listener as well as the performer.** | **K1**  **K2**  **K3**  **K4**  **K5** |
| **CO2** | **Recall and understand abhangs are composed songs praising the Almighty. Apply and identify the Sahitya is woven in the melody acccoring to the emotions and thus it is able to draw the attention of the listeners and the music is very attractive and usually in high pitch. Kabir das bhajans are very popular in its melody, sahitya with depth in its philosophy and siple rhythm and so reaches people irrespective of the language.** | **K1**  **K2**  **K3**  **K4** |
| **CO3** | **Recall and understand - abhangs are composed songs praising the Almighty. Apply and identify the Sahitya is woven in the melody acccoring to the emotions and thus it is able to draw the attention of the listeners and the music is very attractive and usually in high pitch. Mira bhajans are very popular in its melody, sahitya with depth in its philosophy and smiple rhythm and so reaches people irrespective of the language. Musical Forms in the Bhajana Paddhati cohered in South India, language barriers also vanishes when taught to render a Marathi Abhang. Apply and analye – the features melody and rhythm.** | **K1**  **K2**  **K3**  **K5** |
| **CO4** | **Recall and understand - abhangs are composed songs praising the Almighty. Apply and identify the Sahitya is woven in the melody acccoring to the emotions and thus it is able to draw the attention of the listeners and the music is very attractive and usually in high pitch. Thukha ram’s bhajans are very popular in its melody, sahitya with depth in its philosophy and smiple rhythm and so reaches people irrespective of the language. Musical Forms in the Bhajana Paddhati cohered in South India, language barriers also vanishes when taught to render a Marathi Abhang. Apply and analye – the features melody and rhythm. Apply and identify – the features melody and rhythm.** | **K1**  **K2**  **K3**  **K4** |
| **C05** | **Recall and understand - abhangs are composed songs praising the Almighty. Apply and identify the Sahitya is woven in the melody acccoring to the emotions and thus it is able to draw the attention of the listeners and the music is very attractive and usually in high pitch. bhajans are very popular in its melody, sahitya with depth in its philosophy and smiple rhythm and so reaches people irrespective of the language. Musical Forms in the Bhajana Paddhati cohered in South India, language barriers also vanishes when taught to render a Marathi Abhang. Apply and analye – the features melody and rhythm.. Identify the features of rhythmic beauty.** | **K1**  **K2**  **K3**  **K4** |

**COURSE OUTLINE :**

**PRACTICAL- LIGHT CLASSICAL COMPOITIONS**

**1. ASHTAPADI - 2**

**2. BHAJANS OF KABIR DAS - 2**

**3. BHAJANS OF MIRA BAI - 2**

**4. BHAJAN OF THUKKA RAM - 2**

**5. ABHANG – 2/ GENERAL BHAJAN OF ANY COMPOSER**

**Text Books /Reference Books / web ref**

**PRACHINA SAMPRAH BHAJANA UTSAVA PADDHATHI – R.VENKATRAMA BHAGAVATHAR**

**Strongly correlated – 3 Moderately correlated – 2 Weakly correlated – 1**

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **CO/PO/PSO** | **PO** | | | | | | | | | |
| **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** | **9** | **10** |
| **CO1** | **3** | **2** | **2** | **1** | **2** | **1** | **2** | **1** | **1** | **1** |
| **CO2** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO3** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO4** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO5** | **3** | **2** | **2** | **1** | **2** | **1** | **2** | **1** | **1** | **1** |
| **PO-AVG** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-TOTAL** | **15** | **10** | **10** | **5** | **7** | **5** | **10** | **5** | **5** | **5** |

**Part – IV SKILL ENHANCEMENT COURSE – SEC – II**

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  | | |
| **CIA** | **External** | **Total** |
|  | **SEC II - PRACTICAL - VOICE TRAINING EXERCISES – II** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** |  |  | **Y** |  | **y** |  | **2** | **2** | **25** | **75** | **100** |

##### **Learning Objectives: :**

##### **Voice Training is an important feature of our Music system.**

##### **In classical carnatik music the basic lessons are given practice initially as svaras and further in ‘akaaram’ mode – vowel aa. This slowly develops the understanding of the svara positions already learnt.**

##### **The ‘akaara’ practice of the basic sarali, janta, hetchusthayi varisas in three speeds, increases the quality of the voice and thus makes the student to understand and sing the further lessons in a better way.**

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

**Knowledge level - K1(Remembering), K2(Understanding), K3(Applying), K4(Analyzing), K5(Evaluating), K6(Creating)**

**1.KNOWLEDGE of akaara singing for sapta tala alankarams as the tala differ in rendering**

**2. remember – rendering the angas of the talas for all the three speeds**

**3.Understanding,knowledge and identify – many complex patterns of svaras in swarajathi and dhatu**

**4.Apply, analyse, evauate, - compare all the forms with varna form**

**Use the Digital tools:**

[**www.sangeethapriya.org**](http://www.sangeethapriya.org)[**www.rasikas.org**](http://www.rasikas.org)[**www.karnatic.com**](http://www.karnatic.com) **www.carnaticcorner.com**

**Digital Tambura, Electronic Tambura, Electronic Sruti Box, Electronic Tala Meter, Voice Recording/Video Recording, Digital Presentation, Video Presentation, Group Singing, Group Discussion.**

|  |  |  |
| --- | --- | --- |
| **CO1** | **Learn, Remember - SINGING AKARAM FOR ALANKARAM 1 TO 3 – IN The SAPTA TLA ALAKARAS- FIRST THREE , taught in mayamalavagaula raga, in adi tala. The svaras are taught and here the oncentration is on the akaara-s. the letters are not spelt , only the vowels ‘aaa’ is used. This practice is very essential as the advanced lessons, like varnam, kritis all have this feature**  **Identify the correct method of producing voice in all speeds** | **K1**  **K2**  **K3** |
| **CO2** | **Learn, Remember - SINGING AKARAM FOR ALANKARAM 4 TO 7 – IN The SAPTA TLA ALAKARAS- 4 th to 7th are , taught in mayamalavagaula raga, in adi tala. The svaras are taught and here the concentration is on the akaara-s. the letters are not spelt , only the vowels ‘aaa’ is used. This practice is very essential as the advanced lessons, like varnam, kritis all have this feature**  **Identify the correct method of producing voice in all speedsis used.** | **K1**  **K2**  **K3** |
| **CO3** | **Learn, Remember - SINGING AKARAM FOR Dhattu varisas – are taught in mayamalavagaula raga, in adi tala. The svaras are taught and here the concentration is on the akaara-s. the letters are not spelt , only the vowels ‘aaa’ is used. This practice is very essential as the advanced lessons, like varnam, kritis all have this feature**  **Identify the correct method of producing voice in all speeds** | **K1**  **K2**  **K3**  **K4** |
| **CO4** | **Learn, Remember - SINGING AKARAM swarajathi taught, The svaras are taught and here the concentration is on the akaara-s. the letters are not spelt , only the vowels ‘aaa’ is used. This practice is very essential as the advanced lessons, like varnam, kritis all have this feature**  **Identify the correct method of producing voice in all speeds.** | **K1**  **K2**  **K3** |
| **C05** | **Learn, remember , SINGING AKARAM FOR a varnam , learnt . The svaras are taught and here the concentration is on the akaara-s. the letters are not spelt , only the vowels ‘aaa’ is used. This practice is very essential as the advanced lessons, like kritis, ragamalika, raga singing all have this feature**  **Identify the correct method of producing voice in all speeds. The svaras are taught and here the concentration is on the akaara-s. the letters are not spelt , only the vowels ‘aaa’ is used. .Identify, analyse and assess – as the benefits are more and very favourble, the students are encouraged to practice these exercises regularly. The voice travel of all pitch – practice is obtained through varna akaara pracctice** | **K1**  **K2**  **K3**  **K4**  **K5**  **K6** |

**VOICE TRAINING EXERCISES – II**

1. **SINGING AKARAM FOR ALANKARAM 1 TO 3**
2. **SINGING AKARAM FOR 4 TO 7**
3. **SIGING AKARAM FOR DHATU VARISA**
4. **SIGING AKARAM FOR SWARAJATHI**
5. **SINGING AKARAM FOR A VARNAM**

**Strongly correlated – 3 Moderately correlated – 2 Weakly correlated – 1**

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **CO/PO/PSO** | **PO** | | | | | | | | | |
| **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** | **9** | **10** |
| **CO1** | **3** | **2** | **2** | **2** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO2** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO3** | **3** | **2** | **2** | **2** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO4** | **3** | **2** | **2** | **2** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO5** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-AVG** | **3** | **2** | **2** | **2** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-TOTAL** | **15** | **10** | **10** | **8** | **5** | **5** | **10** | **5** | **5** | **5** |

**SKILL ENHANCEMENT COURSE – SEC – III**

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  | | |
| **CIA** | **External** | **Total** |
|  | **SEC III -SVARA EXERCISES IN VARIOUS RAGAS** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** |  |  | **Y** |  | **y** |  | **2** | **2** | **25** | **75** | **100** |

##### **Learning Objectives: Voice Training is an important feature for any music system. In classical carnatik music the basic lessons are given practice initially as svaras and further in ‘akaaram’ mode – vowel aa. Practice in different ragas gives the understanding of svarasthanas.**

##### **This slowly develops the understanding of the svara positions already learnt.**

##### **The ‘akaara’ practice of the basic sarali, janta, hetchusthayi varisas in three speeds increases the quality of the voice and thus makes the student to understand and sing the further lessons in a better way.**

**Earlier the akaaras are given practice in mayamalavagaula raga, and in this paper the other common ragas like kalyani and pantuvarali are taken, the voice is getting used to different kinds of svarasthas in speed and slow level movements which is essential for the raga alapana and tana singing.**

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

**Knowledge level - K1(Remembering), K2(Understanding), K3(Applying), K4(Analyzing), K5(Evaluating), K6(Creating)**

1. **Knowledge, remember, - the student will have the confidence of singing the akaaras in other ragas too.**
2. **Knowledge, remember , identify - Snging in three speeds develop the voice quality**
3. **Apply, analyse - The pratimadhya ragas could be attempted with out difficulty.**
4. **Analyse, develop -to attempt maodharma sangita without difficulty.**

**Use the Digital tools:**

[**www.sangeethapriya.org**](http://www.sangeethapriya.org)[**www.rasikas.org**](http://www.rasikas.org)[**www.karnatic.com**](http://www.karnatic.com) **www.carnaticcorner.com**

**Digital Tambura, Electronic Tambura, Electronic Sruti Box, Electronic Tala Meter, Voice Recording/Video Recording, Digital Presentation, Video Presentation, Group Singing, Group Discussion.**

|  |  |  |
| --- | --- | --- |
| **CO1** | **Learn, Remember - SINGING AKARAM FOR SARALI VARISA , SARALI VARISAS –Kalyani raga, in adi tala. The svaras are taught and here the oncentration is on the akaara-s. the letters are not spelt , only the vowels ‘aaa’ is used. This practice is very essential as the advanced lessons, like varnam, kritis all have this feature**  **Identify the correct method of producing voice..** | **K1**  **K2**  **K3** |
| **CO2** | **Learn, Remember - SINGING AKARAM FOR JANTA VARISAS – Kalyani raga adi tala. The svaras are taught and here the concentration is on the akaara-s. the letters are not spelt , only the vowels ‘aaa’ is used. This practice is very essential as the advanced lessons, like varnam, kritis all have this feature. Identify the correct method of producing voice..** | **K1**  **K2**  **K3** |
| **CO3** | **Learn, Remember - SINGING AKARAM FOR SAPTA TALA ALANKARAS IN sung in Kalyani raga , adi tala. The svaras are taught and here the concentration is on the akaara-s. the letters are not spelt , only the vowels ‘aaa’ is used. This practice is very essential as the advanced lessons, like varnam, kritis all have this feature. Identify the correct method of producing voice.** | **K1**  **K2**  **K3**  **K4** |
| **CO4** | **Learn, Remember - SINGING AKARAM FOR SARALI VARISA IN PANTUVARALI raga , adi tala. The svaras are taught and here the concentration is on the akaara-s. the letters are not spelt , only the vowels ‘aaa’ is used. This practice is very essential as the advanced lessons, like varnam, kritis all have this feature. Identify the correct method of producing voice.between each kind of exercise.** | **K1**  **K2**  **K3** |
| **C05** | **Learn, remember , SINGING AKARAM SAPTA TALA ALAKARA IN PANTUVARALI RAGA. The svaras are taught and here the concentration is on the akaara-s. the letters are not spelt , only the vowels ‘aaa’ is used. This practice is very essential as the advanced lessons, like varnam, kritis all have this feature. Identify the correct method of producing voice. Identify, analyse and assess – as the benefits are more and very favourble, the students are encouraged to practice these exercises regularly. . the pitch level increases from Madhya sthayi to tarasthayi.** | **K1**  **K2**  **K3**  **K4**  **K5**  **K6** |

**COURE CONTENT:**

1. **SARALI VARISA IN KALYANI RAGA**
2. **JANTA VARISA IN KALYANI RAGA**
3. **SAPTATALA ALANKARAS IN KALYANI RAGA**
4. **SARALI VARISA IN PANTUVARALI**
5. **SAPTA TALA ALAKARA IN PANTUVARALI RAGA**

**Strongly correlated – 3 Moderately correlated – 2 Weakly correlated – 1**

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **CO/PO/PSO** | **PO** | | | | | | | | | |
| **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** | **9** | **10** |
| **CO1** | **3** | **2** | **2** | **2** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO2** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO3** | **3** | **2** | **2** | **2** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO4** | **3** | **2** | **2** | **2** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO5** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-AVG** | **3** | **2** | **2** | **2** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-TOTAL** | **15** | **10** | **10** | **8** | **5** | **5** | **10** | **5** | **5** | **5** |

##### **I YEAR – II SEMESTER**

##### **PART – III CORE COURSE – V**

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  | | |
| **CIA** | **External** | **Total** |
|  | **THEORY - Musical forms and composers** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** |  |  | **Y** | **y** |  | **y** | **5** | **5** | **25** | **75** | **100** |

**Learning Objectives:**

* **Musical forms are embodiment of melody and sahitya. The study of this paper helps the students to learn more details in this area.**
* **The detailed study of various features of the forms and biography and contribution help the students for their better understanding of classical music theory contents.**
* **Prosody, as deals with grammar of the compositions, enables the student to observe the aspects present in the compositions.**
* **Innumerable aspects of Literature, Mathematics, Science form the core of melody. Exploration in to the melodic concept is also significantly framed. This is portrayed in the Units for this Paper.**

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

**Knowledge level - K1(Remembering), K2(Understanding), K3(Applying), K4(Analyzing), K5(Evaluating), K6(Creating)**

**1.understanding, knowledge – of musical forms, its structure, etc**

**2. remember, understand – different terms related to raga lakshana**

**3.identify , apply – different ragas and their lakshanas**

**4. analyse, remember, evaluate – the life and contribution of the composers**

**Use the Digital tools:**

[**www.sangeethapriya.org**](http://www.sangeethapriya.org)[**www.rasikas.org**](http://www.rasikas.org)[**www.karnatic.com**](http://www.karnatic.com) **www.carnaticcorner.com**

**Digital Tambura, Electronic Tambura, Electronic Sruti Box, Electronic Tala Meter, Voice Recording/Video Recording, Digital Presentation, Video Presentation, Group Singing, Group Discussion.**

|  |  |  |
| --- | --- | --- |
| **CO1** | **Learn, Remember, Understand - musical forms – structure, Melody and Tala in them, the vowel extension in Varnam, and decorative Angas in the Kriti and Sahitya content in the Kirtanas. Form the main content of this unit.** | **K1**  **K2**  **K3** |
| **CO2** | **Learn, Remember, Understand, Sapta Svaras- definition of the various technical terms which are adorning the Ragalakshana aspect is a very important aspect in theory of classical music. Remembering the Sancharas, applying proper Gamakas are important. Learn the Lakshanas of various ragas.** | **K1**  **K2**  **K3** |
| **CO3** | **Learn, Remember, Understand the various rules pertaining to the musical compositions- prosodical rules- are applied and equally important in the theory of music.. Analyse - the various sahitya patterns and the various patterns of Svara coinciding with Sahithya. Observation at the end of the class PO2** | **K1**  **K2**  **K3**  **K4** |
| **CO4** | **Learn, Remember, Understand life and contribution of the various composers have influence over the practical aspects also, identify, compare the contributions vary, assess the various factors, group discussion/presentations of the composers contribution.** | **K1**  **K2**  **K3**  **K4**  **K5**  **K6** |
| **C05** | **Learn, Remember, Understand life and contribution of the various composers have influence over the practical aspects also, identify, compare the contributions vary, assess the various factors, group discussion/presentations of the composers contribution.** | **K1**  **K2**  **K3**  **K4**  **K5**  **K6** |

**PO3 – Topics related to theory of music are introductory level to student.**

**PO 4 – At the end of the class, observation by the students are made to present in the form of question / summarization.**

**COURSE OUTLINE :**

**UNIT 1. Structure of the Musical Forms – Varnam-Tana Varnam and Pada varnam, Kirtana and Kriti.**

UNIT 2. a) Definition of the Terms – Graha, Amsa, Nyasa, and Jiva svaras, Prayogas (sancharas).

b) Raga lakshana of the following ragas : Bhairavi, kambhoji, Shanmukhapriya, Kalyani, Bauli, Sriranjani, and Anandabhairavi.

**UNIT 3. Musical Prosody –Paadam, Varieties of Prasa and Yati.**

**UNIT4. Biography and contribution of the following composers:**

**Purandaradasar, Kshetragna, Musical Trinity and Gopalakrishna Bharathi.**

**UNIT5. Biography and contribution of :**

**Svati Tirunal, Subbharaya Sastri, Patnam Subramanyam Iyer**

**Reference Books :**

1. **South Indian Music vol. I to VI - Prof P. Sambamoorthy**
2. **Great composers I and II - Prof P. Sambamoorthy**
3. **The Splendour of South Indian music – Dr.P.T.Chelladurai**
4. **India isai karuvoolam – Dr. Pakkirisamy Bharathi.**

**Strongly correlated – 3 Moderately correlated – 2 Weakly correlated – 1**

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| **CO/PO/PSO** | **PO** | | | | | | | | | |
| **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** | **9** | **10** |
| **CO1** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO2** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO3** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO4** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO5** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-AVG** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-TOTAL** | **15** | **10** | **10** | **5** | **5** | **5** | **10** | **5** | **5** | **5** |

**PART – III, CORE COURSE VI**

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  | | |
| **CIA** | **External** | **Total** |
|  | **PRACTCAL Kalpita Sangita III** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** |  |  | **Y** |  | **y** |  | **5** | **5** | **25** | **75** | **100** |

**Learning Objectives:**

* **Music, a performing art is made evident by featuring quite demanding pursuit in the units designed viz. Varnam, is part of learning exercise giving more inputs in voice practice.**
* **Further Varnam singing will develop the skill of identifying the Svarasthanas.**
* **Each student gets shaped to sing individually and in group, experience the melody.**

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

**Knowledge level - K1(Remembering), K2(Understanding), K3(Applying), K4(Analyzing), K5(Evaluating), K6(Creating)**

**1.knowledge, remember – the varnam and its sections, svara and sahitya portions**

**2. remember, apply – the kritis in suddhamadhyama and prati madhyama ragas**

**3. understand, apply, identify – the kritis in shadava , audava ragas,**

**4.analyse, develop , evaluate – varnams and kritis in different ragas.**

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|  |  |  |
| --- | --- | --- |
| **CO1** | **Learn, Remember - Musical form Varnam with both Svara and Sahithya, understand the patterns, movements, the Tala reckon- to the lessons –apply singing practice of Svara and Sahithya, construction / structure with more extension of vowel and realise how this particular melody is seen. PO3 – Varnam is a composition belonging to technical type – singing in two speeds are introduced.** | **K1**  **K2**  **K3** |
| **CO2** | **Learn, Remember - Musical form Varnam with both Svara and Sahithya, understand the patterns, movements, the Tala reckon- to the lessons –apply singing practice of Svara and Sahithya, construction / structure with more extension of vowel and realise how this particular melody is seen. PO3 – Varnam is a composition belonging to technical type – singing in two speeds are introduced.** | **K1**  **K2**  **K3** |
| **CO3** | **Learn, remember composition in Suddha Madhyama Ragas, identify how melody is seen in these songs, Remember, the Sahitya with correct Tala reckoning, understanding the Melodical format of raga in the form Kriti. Apply and compare the Svarasthanas of the ragas.** | **K1**  **K2**  **K3**  **K4** |
| **CO4** | **Learn, remember composition in Prati Madhyama ragas, explain how melody is seen in these songs, Remember, the Sahitya with correct Tala reckoning, understanding the Melodical format of raga in the form Kriti. Apply and compare the Svarasthanas of the ragas- PO4 – QUIZ – in type of raga(Shadava, Audava and Sampurna) and songs in the ragas.** | **K1**  **K2**  **K3**  **K4** |
| **C05** | **Learn, remember compare observe the composition in Shadava and Audava ragas, the Sahitya with correct Tala reckoning, understanding the melodical format of raga in the form Kriti. Apply and compare the Svarasthanas of the ragas Assess the music and Sahitya, value in the form through various songs. Establish the melodical expression with the right Sahitya module. Group singing / discussion of Arohana and Avarohana ( Ascend and Descend) of the various ragas.** | **K1**  **K2**  **K3**  **K4**  **K5**  **K6** |

**COURSE OUTLINE :**

**UNIT 1. Adi Tala Varnam – 1 (any one in the following Ragas - Abhogi / Hamsadhvani / Vasantha / Sri Ragam).**

**UNIT 2. Adi Tala Varnam – 1( any one in the following Raga-s – Sankarabharanam / Saveri / Kalyani / Pantuvarali).**

**UNIT 3. Kritis in Suddha Madhyama Ragas – Bhairavi, Sankarabharanam, Anandabhairavi and Kambhoji.**

**UNIT 4. Kritis in Prati Madhyama Ragas – Kalyani and Shanmukhapriya.**

**UNIT 5. Kritis in Shadavaand Audava Ragas – Mohanam, Bauli and Sriranjani.**

**Strongly correlated – 3 Moderately correlated – 2 Weakly correlated – 1**

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **CO/PO/PSO** | **PO** | | | | | | | | | |
| **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** | **9** | **10** |
| **CO1** | **3** | **2** | **2** | **2** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO2** | **3** | **2** | **2** | **2** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO3** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO4** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO5** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-AVG** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-TOTAL** | **15** | **10** | **10** | **5** | **5** | **5** | **10** | **5** | **5** | **5** |

**PART – III ELECTIVE – III**

|  |  |  |  |  |  |  |  |  |  |  |  |
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| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  | | |
| **CIA** | **External** | **Total** |
|  | **THEORY - MUSIC IN HARIKATHA AND BHARATHANATYAM** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** |  |  | **Y** | **y** |  | **y** | **3** | **4** | **25** | **75** | **100** |

**Learning Objectives:**

**Music is an input element in the allied arts like Harikatha and Bharathanatyam music. The essences in these arts are designed to see how musical aspects are planted theoretically in the framework of this paper.**

**The traditional arts like Harikatha and Bharathanatyam with music as their important aspect have been instrumental in general mass to understand musical aspects.**

**The study of the usage of music in allied art forms makes the student to understand the special features.**

**Music, an ever existing tree may be comprehended as a three-folded art with Song, Insturmental melody and dance as stems budding fruiting to eternity. The essence in Harikatha and Bharatanatyam are planted theoretically in the framework of this Paper.**

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

**Knowledge level - K1(Remembering), K2(Understanding), K3(Applying), K4(Analyzing), K5(Evaluating), K6(Creating)**

1. **Knowledge, remember – harikatha paddhathi, musical forms, and instruments used**
2. **Apply, analyse – various aspects in these areas**
3. **Knowledge, remember, identify – the features of the forms of bharanatyam, and terms used**
4. **Compare and develop – musical forms of harikatha and bharathanatyam**
5. **Evaluate, create – the musical forms and its special features, instruments and playing methods, contributors to harikatha kalakshepa**

**Use the Digital tools:**

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**Digital Tambura, Electronic Tambura, Electronic Sruti Box, Electronic Tala Meter, Voice Recording/Video Recording, Digital Presentation, Video Presentation, Group Singing, Group Discussion.**

|  |  |  |
| --- | --- | --- |
| **CO1** | **Learn and remember - Harikatha- meaning “story telling”, is a form of traditional discourse existing in India. It is combination of poetry, music, dance exploring a traditional theme by the story teller with a team. Identify - The art and mode of rendering Harikatha is absorbed exhaustively, enabling the student visualise the art. The main aim of Harikatha is to imbue truth and righteousness in the minds of people and sow seeds of devotion.** | **K1**  **K2**  **K3** |
| **CO2** | **Learn and remember - Narration of the story in Harikatha involves story intermingled with songs, numerous sub-plots and anecdotes. The main story-teller is assisted by a co-singer and instrumental music. Identify the various -Musical Instruments used viz. Mrdangam, Cymbals, Harmonium, Violin as well as the strategy of rhythm and tempo are vividly learnt.** | **K1**  **K2**  **K3** |
| **CO3** | **Learn and remember -Bharathanatyam, a major form of Indian classical dance is from TAMIL / OTHER LANGUAAGESnadu. Identify and associate/ compare - It is one form of classical dance. The Musical forms used in Bharathanatyam viz. Alarippu, Jatisvaram, Shabdam, Varnam with itemized aspects for Bharatanatyam are learnt in addition to Padam, Javali, Tillana, Shlokam or Mangalam.** | **K1**  **K2**  **K3**  **K4** |
| **CO4** | **Learn and remember -Specific rhythmic features, footwork, postures, body movements in the dance Bharatanatyam viz. Adavu, Jati, Tirmanam, Abhinaya, Natya(certain standardised movements indicating a new character incorporating the elements of Nritta), Nritta (performance abstract, fast and rhythmic), Identify analyse and compare the aspects.** | **K1**  **K2**  **K3**  **K4**  **K5** |
| **C05** | **Learn and remember The contribution of the exponents will reveal the various aspects of the musical art. The contributions mark a landmark in the history of the artistical forms which are associated with music and dance. Identify analyse and compare the contribution of the exponents and discuss/present in the group.** | **K1**  **K2**  **K3**  **K4**  **K5**  **K6** |

**COURSE OUTLINE :**

**UNIT 1. Harikatha Paddhathi and Musical Forms used in Harikatha.**

**UNIT 2.Instruments and Talas used in Harikatha.**

**UNIT 3. Outline knowledge of the dance Musical forms in Bharatanatyam : Pushpanjali, Alarippu, Sabdam, Jathisvaram, Svarajathi, Padavarnam, padam, javali and Thillana.**

**UNIT 4. Technical terms – Adavu, Jati, Tirmanam, Abhinaya, Natya, Nritta.**

**The lakshana of the musical forms: Panchapadi, Saki, Ovi, Kadga.**

**UNIT 5. Life and Contributions of the following exponents :**

**Thanjavur Krishna bhagavathar, Sarasvathi bai, Banni bai, and Tanjore quartette.**

**Reference Books**

**1. SOUTH INDIAN MUSIC VOL III, IV – PROF.SAMBAMOORTHY**

**2. HARIKATHA KALAKSHEPAM – DR.PREMILA GURUMURTHY**

**3.BHARATHA KALAI KOTPADU – DR.PADMASUBRAMANYM**

**4.THITUKKOIL NUN KALAIGAL - DR.K.A.PAKKIRISAI BHARATHI**

**5. TAJORE AS A SEAT OF MUSIC – PROF.S.SEETHA**

**Strongly correlated – 3 Moderately correlated – 2 Weakly correlated – 1**

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| **CO/PO/PSO** | **PO** | | | | | | | | | |
| **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** | **9** | **10** |
| **CO1** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO2** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO3** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO4** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO5** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-AVG** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-TOTAL** | **15** | **10** | **10** | **5** | **5** | **5** | **10** | **5** | **5** | **5** |

**PART – III ELECTIVE – III**

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  | | |
| **CIA** | **External** | **Total** |
|  | **THEORY - TWENTIETH CENTURY MUSIC AND MUSICIANS** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** |  |  | **Y** | **y** |  | **y** | **3** | **4** | **25** | **75** | **100** |

**Learning Objectives:**

**From the late 19th Century, the art of Music has been projected to the public widely through Sabhas. It may be noted that Chennai emerged as the pivotal point for Karnatik Music.**

**This Paper contours the chief aspects of Karnatik Music in the 20th Century through study of Sabhas, Musical Institutions, Musicians- Vocalists, Instrumentalists in Karnatik Music.**

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

**Knowledge level - K1(Remembering), K2(Understanding), K3(Applying), K4(Analyzing), K5(Evaluating), K6(Creating)**

1. **knowledge,remember, apply – institutions, sabhas, awards, etc**
2. **knowledge,remember, apply – contribution of legendary musicians**
3. **knowledge,remember, apply, analyse – contribution of instrumentalists**
4. **develop, compare, analyse – the contribution and various styles,**

**Use the Digital tools:**

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**Digital Tambura, Electronic Tambura, Electronic Sruti Box, Electronic Tala Meter, Voice Recording/Video Recording, Digital Presentation, Video Presentation, Group Singing, Group Discussion.**

|  |  |  |
| --- | --- | --- |
| **CO1** | **Learn and remember – EMERGENCE OF VARIOUS sabhas – common public place where in the music and dance performances are conducted. This has creted many changes in the society where in common public can enjoy the fine arts performances Identify - the changing trend has greater influence iin the public, and after independence Govt. of central and state have supported and patronized the art forms by honoring the musicians and presenting awards. The study will create enthusiasm which is necessary for any human / student for their hard work and recognition.** | **K1**  **K2**  **K3** |
| **CO2** | **Learn and remember –VOCAL MUSICIANS are the front ranking legendary musicians and made a mark globally durng 20th century. . Identify the various –Musicias, their life will portay how .one has done dedicated fforts to become a notable personality. This study will create enthusiasm and interest In the minds of the learners to become a world famous personality. Legendary musicians are always inspiring through their contributions** | **K1**  **K2**  **K3** |
| **CO3** | **Learn and remember -MUSICIANS – instrumentalists are the front ranking legendary musicians and made a mark globally durng 20th century. . Identify the various –Musicle, their life will portay how .one has done dedicated fforts to become a notable personality. This study will create enthusiasm and interest In the minds of the learners to become a world famous personality Identify and associate/ compare – with vocalists Legendary musicians are always inspiring through their contributions** | **K1**  **K2**  **K3**  **K4** |
| **CO4** | **Learn and remember --MUSICIANS – instrumentalists are the front ranking legendary musicians and made a mark globally durng 20th century. . Identify the various –Musicle, their life will portay how .one has done dedicated fforts to become a notable personality. This study will create enthusiasm and interest In the minds of the learners to become a world famous personality Identify and associate/ compare – with vocalists Identify analyse and compare the aspects. Legendary musicians are always inspiring through their contributions** | **K1**  **K2**  **K3**  **K4**  **K5** |
| **C05** | **Learn and remember -MUSICIANS – instrumentalists are the front ranking legendary musicians and made a mark globally durng 20th century. . Identify the various –Musicle, their life will portay how .one has done dedicated fforts to become a notable personality. This study will create enthusiasm and interest In the minds of the learners to become a world famous personality Identify and associate/ compare – with vocalists Identify analyse and compare the contribution of the exponents and discuss/present in the group. Legendary musicians are always inspiring through their contributions** | **K1**  **K2**  **K3**  **K4**  **K5**  **K6** |

**COURSE OUTLINE**

**1.INSTITUTIONS PROMOTE MUSIC AND MUSICIANS – ORIGIN OF MUSIC SABHAS AND AWARDS – SRI PARTHASWAMI SABHA CHENNAI, THE MUSIC ACADEMY CHENNAI, SRI KRISHNA GANA SABHA CHENNAI. CENTRAL AND STATE GOVERNMENT AWARDS , SANGEET NATAK ACADEMY**

**2. LIFE AND CONTRIBUTION OF THE MUSICIAN S - VINA DHANAMMAL, DR.M.S.SUBBULAKSHMI, SMT.D.K.PATTAMMAL, DR.M.L.VASANTAKUMARI, ARIYAKUDI RAMANUJA IYENGAR, G.N. BALASUBRAMANYAM, DR.M.BALAMURALI KRISHNA**

**3. LIFE AND CONTRIBUTION OF THE MUSICIAN S - VIOLIN MAESTREOS – DWARAM VENKATASWAMI NAIDU, LALGUDI G. JAYARAMAN, T.N.KRISHNAN, M.S.GOPALAKRISHNAN, M.CHANDRASEKARAN,**

**4. LIFE AND CONTRIBUTION OF THE MUSICIANS - KARAIKUDI BROTHERS, VEENA BALCHANDAR, FLUTE N.RAMANI, MANDOLIN SRINIVAS, SAXOPHONE KADRI GOPALNATH, MRIDANGAM PALKAD RAGHU.**

**5. LIFE AND CONTRIBUTION OF THE MUSICIAN S- NAGASWARAM T.N.RAJARATNAM PILLAI, SHEIK CHINNAMOWLANA SAHEB, KARAIKURICHI ARUNACHALAM, THAVIL HARIDWARAMANGALAM PALANIVEL, KANJIRA HARISHANKAR, GHATAM VIKKU VINAYAKARAM.**

**Text Books /Reference Books**

**1.JOURNALS OF MUSIC ACADEMY , MADRAS**

**2. SPLENDER OF MUSIC – PROF- P.T.CHELLADURAI**

**3.INDIAISAI KARUVULAM- DR.PAKKIRISAI BHARATHI**

**4 . MAGALA ISAI MANNARGAL – DR.B.M.SUNDARAM**

**5.MAESTROS OF CARNATIC MUSIC – S.SANKARA NARAYANA – TAG GROUP OF COMPANIES**

**6. GARLAND – 1 TO IV - VOLUMES – RAJAGOPALAN**

**7.THE HINDU SPEAKS ON MUSIC – KASTHURI AND SONS LTD.**

**8.CAMEOS – (A OLLECTON OF WRITINGS ON CARNATIC MUSICIANS OF THE LATE 19TH AND EARLY 20TH CETURIES – SOOLAMANGALAM VAIDYANATHA BHAGAVATHAR**

**Strongly correlated – 3 Moderately correlated – 2 Weakly correlated – 1**

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **CO/PO/PSO** | **PO** | | | | | | | | | |
| **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** | **9** | **10** |
| **CO1** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO2** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO3** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO4** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO5** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-AVG** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-TOTAL** | **15** | **10** | **10** | **5** | **5** | **5** | **10** | **5** | **5** | **5** |

**PART – III ELECTIVE – III**

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  | | |
| **CIA** | **External** | **Total** |
|  | **THEORY - KURAVANJI NATAKAM** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** |  |  | **Y** | **y** |  | **y** | **3** | **4** | **25** | **75** | **100** |

**Learning Objectives:**

**Kuravanjis are very interesting dance drams in TAMIL / OTHER LANGUAAGES with high entertainment value. Music in Kuravanji Natakas has features of both Classical and Folk Music.**

**The appealing tunes in Kuravanji Natakas focus Ragas also. Rhythmic syllables also occur in the tune.**

**The characters in this form has more focus on kurathi and kuravan than the hero and heroine. The kurathi has the distinctive nature of identifying the mind of the heroine is something amazing.**

**This Paper portrays the study of a very great area of study in Music with introduction to the facet of Kuravanji Nataka.**

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

**Knowledge level - K1(Remembering), K2(Understanding), K3(Applying), K4(Analyzing), K5(Evaluating), K6(Creating) -**

1. **knowledge, remember – general features**
2. **remember, understand, apply – varieties of kuravanji**
3. **apply, analyse, identify, compare – the various characters, ragas , talas used etc**
4. **analyse, evaluate, determine- the concept of kuravanji natakas**

**Use the Digital tools:**

[**www.sangeethapriya.org**](http://www.sangeethapriya.org)[**www.rasikas.org**](http://www.rasikas.org)[**www.karnatic.com**](http://www.karnatic.com) **www.carnaticcorner.com**

**Digital Tambura, Electronic Tambura, Electronic Sruti Box, Electronic Tala Meter, Voice Recording/Video Recording, Digital Presentation, Video Presentation, Group Singing, Group Discussion.**

|  |  |  |
| --- | --- | --- |
| **CO1** | **Learn and remember Kuravanji is a dance drama n TAMIL / OTHER LANGUAAGES language.. Identify - The art and mode of rendering the songs has both styles of classical and folk. It is quite interesting to know the story where in the characters have various kinds of expressions of the story form which portays the love of the hero/heroine through the character kurathi.** | **K1**  **K2**  **K3** |
| **CO2** | **Learn and remember - Narration of the story, involves story intermingled with songs, numerous sub-plots and anecdotes. Identify the various types of kuravanji and the names of the hero and heroine changes though the story will be almost the same** | **K1**  **K2**  **K3** |
| **CO3** | **Learn and remember – explaining /Narration of the story, involves story intermingled with songs, numerous sub-plots and anecdotes. Identify the various types of kuravanji and the names of the hero and heroine changes though the story will be almost the same associate/ compare – the changes in the content or raga or tala will create interest in the minds. Because each variety belongs to different places and hero/ heroine also changes** | **K1**  **K2**  **K3**  **K4** |
| **CO4** | **Learn and remember explaining /Narration of the story, involves story intermingled with songs, numerous sub-plots and anecdotes. Identify the various types of kuravanji and the names of the hero and heroine changes though the story will be almost the same associate/ compare – the changes in the content or raga or tala will create interest in the minds. Because each variety belongs to different places and hero/ heroine also changesIdentify analyse and compare the aspects.** | **K1**  **K2**  **K3**  **K4**  **K5** |
| **C05** | **Learn and remember explaining /Narration of the story, involves story intermingled with songs, numerous sub-plots and anecdotes. Identify the various types of kuravanji and the names of the hero and heroine changes though the story will be almost the same associate/ compare – the changes in the content or raga or tala will create interest in the minds. Because each variety belongs to different places and hero/ heroine also changes. Identify analyse and compare the contribution of the exponents and discuss/present in the group.** | **K1**  **K2**  **K3**  **K4**  **K5**  **K6** |

**COURSE OUTLINE :**

**1.KURAVANCHI – GENERAL INTRODUCTION**

**2. VARIETIES OF KURAVANCHI – KUTRALA KURAVANCHI, SARABENDRA BOOPALA KURAVANCHI, AZAGAR b KURAVANCHI , ETC**

**3. VIRALIMALAI KURAVANJI , SARABENDRA BHUPALA KURAVANJI, TYAGSAR KURAVAJI, KUMBSAR KURAVAJI**

**4.KUTRALA KURAVANJI - GENERAL CONTENT AND MUSICAL FEATURES (STORY, CHARACTERS, SONGS SUITABLE TO VAROUS CHARACTERS, HERO HEROINE , ROLE OF KURATHI AND KURAVAN)**

**5.AZAGAR KURAVANJI- - GENERAL CONTENT AND MUSICAL FEATURES ( STORY, CHARACTERS, SONGS SUITABLE TO VAROUS CHARACTERS, HERO HEROINE , ROLE OF KURATHI AND KURAVAN)**

**Text Books /Reference Books**

**1. SOUTH INDIAN MUSIC VOL VI– PROF.SAMBAMOORTHY**

**2. SPLENDER OF MUSIC – PROF- P.T.CHELLADURAI**

**3.INDIAISAI KARUVULAM- DR.PAKKIRISAI BHARATHI**

**4.THRUKKUTRALA KURAVANJI – KAZAGA VELIYIDU**

**Strongly correlated – 3 Moderately correlated – 2 Weakly correlated – 1**

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **CO/PO/PSO** | **PO** | | | | | | | | | |
| **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** | **9** | **10** |
| **CO1** | **3** | **2** | **2** | **1** | **1** | **2** | **2** | **1** | **1** | **1** |
| **CO2** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO3** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO4** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO5** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-AVG** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-TOTAL** | **15** | **10** | **10** | **5** | **5** | **5** | **10** | **5** | **5** | **5** |

**PART – IV - SKILL ENHANCEMENT COURSE**

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  | | |
| **CIA** | **External** | **Total** |
|  | **SEC – 4 Practical - TALA EXERCISES IN MUSIC** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** |  |  | **Y** |  | **y** | **y** | **1** | **1** | **25** | **75** | **100** |

**Learning Objectives:**

**Like Voice training exercises practiced, Tala exercises also play important place in the course of music learning, the reckoning of tala for dfferent speeds for commo tala takes more efforts to be taken and practiced.**

**The regular practice will definitely make the student to understand the concept of tala in the musical compositons and many intricacy placements of sahityas.**

**The practice of tala in first , second and third speeds will increase the laya gnanam in the learning level.**

**The laya, that is the space between the two beats has to be correctly provided as it is the main source of maintaining the kalapramana.**

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

**Knowledge level - K1(Remembering), K2(Understanding), K3(Applying), K4(Analyzing), K5(Evaluating), K6(Creating)**

**1.THE STUDENT will have the confidence of putting tala confidently.**

**2.understanding , Playing tala in three speeds will develop the quality of reckoning the tala**

**3. developing , This practice develops singing of korvais while singing kalpanasvaras**

**4.comparing, Different places ie. Samam and ½ idam – are commonly occurring in the kritis and other compositional varieties and so the practice of saam and ½, are done easily by the learner.**

**5. Analysing, The paper helps the student understanding of the talas, three speeds, idam or eduppu ining the tala reckoning. Also comparing and devlopig the tala reckoning skill**

**Use the Digital tools:**

[**www.sangeethapriya.org**](http://www.sangeethapriya.org)[**www.rasikas.org**](http://www.rasikas.org)[**www.karnatic.com**](http://www.karnatic.com) **www.carnaticcorner.com**

**Digital Tambura, Electronic Tambura, Electronic Sruti Box, Electronic Tala Meter, Voice Recording/Video Recording, Digital Presentation, Video Presentation, Group Singing, Group Discussion.**

|  |  |  |
| --- | --- | --- |
| **CO1** | **Learn, Remember - ADI TALAM, RUPAKA TALAM - THREE SPEEDS , the 8 counts and 6 counts are the basic and simple tala patters in music. The practice of the tala in three speeds develops these concepts in its finest way.**  **Identify the correct method of putting talal. And uttering the jati or number will develop this skill.** | **K1**  **K2**  **K3** |
| **CO2** | **Learn, Remember - MISRA CHAPU AND KANDA JHAMPAI TALAS- THREE SPEEDS – are 7 counts and 5 counts , basically attempted song varieties, needs practice to play without any confusion. The practice of the tala in three speeds develops these concepts in its finest way.**  **Identify the correct method of putting talal. And uttering the jati or number will develop this skill.** | **K1**  **K2**  **K3** |
| **CO3** | **Learn, Remember - TISRAM –THREE SPEEDS – 3 counts n all the three speeds is to attempted with sincere efforts, the student is getting traned in this area, this will develop the skill of changing to 3 while singing 4. Ths will also helpful while singing tisram in pallavi singing. Identify tisram or chatusram, develop and compare - changing in to tisram or chatusram** | **K1**  **K2**  **K3**  **K4** |
| **CO4** | **Learn, Remember - SIMPLE KORVAI FOR ADI TALA. ( SAMAM AND ½ IDAM), the krtis start on samam or ½ usually, starting the sahitya in the tala format is difficult and this practice will help to sing kalpana swaras with korvai formation.**  **Identify, the patterns 5 or 6 or 7. Startng at various places – compare / develop** | **K1**  **K2**  **K3** |
| **C05** | **Learn, remember , .SIMPLE KORVA FOR RUPAKA – THREE SIXES, THREE SEVENS, THREE EIGHT ( SAMAM AND ½ DAM)**  **the krtis start on samam or ½ usually, starting the sahitya in the tala format is difficult and this practice will help to sing kalpana swaras with korvai formation.**  **Identify, the patterns 6 or 7. Startng at various places – compare / evelopand assess – as the benefits are more and very favourble, the students are encouraged to practice these exercises regularly.** | **K1**  **K2**  **K3**  **K4**  **K5**  **K6** |

**COURE CONTENT:**

**1.ADI TALAM, RUPAKA TALAM - THREE SPEEDS**

**2. MISRA CHAPU AND KANDA JHAMPAI TALAS- THREE SPEEDS**

**3. TISRAM –THREE SPEEDS**

**4. SIMPLE KORVAI FOR ADI TALA. ( SAMAM AND ½ IDAM)**

**ADI – THREE FIVES, THREE SIXES AND THREE SEVENS**

**5.SIMPLE KORVA FOR RUPAKA – THREE SIXES, THREE SEVENS, THREE EIGHT ( SAMAM AND ½ DAM)**

**Strongly correlated – 3 Moderately correlated – 2 Weakly correlated – 1**

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **CO/PO/PSO** | **PO** | | | | | | | | | |
| **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** | **9** | **10** |
| **CO1** | **3** | **2** | **2** | **2** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO2** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO3** | **3** | **2** | **2** | **2** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO4** | **3** | **2** | **2** | **2** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO5** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-AVG** | **3** | **2** | **2** | **2** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-TOTAL** | **15** | **10** | **10** | **8** | **5** | **5** | **10** | **5** | **5** | **5** |

**SKILL ENHANCEMENT COURSE –SEC 5**

|  |  |  |  |  |  |  |  |  |  |  |  |
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| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  | | |
| **CIA** | **External** | **Total** |
|  | **SEC – 5 - practical**  **PATRIOTIC AND NATIONAL INTEGRATION SONGS** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** |  |  | **Y** |  | **y** | **y** | **2** | **2** | **25** | **75** | **100** |

**Learning Objectives:**

**This paper is oriented towards the songs on partriotism and natonal integration.**

**Many composers have composed in many languages. The feel of patriotism is felt when the student learn the songs.**

**The special feature is, the music and the rhythm content is composed in such a way to feel the patriotism.**

**The national composers like Mahakavi Subramaya Bharathi, Bharathidasan, Namakkal Kavignar have composed many songs.**

**This paper focus on such kind of songs as the student also interested to learn these songs. The features like, sahitya / lyrics, music, the rhythm , all play important role in these songs are all qute interesting.**

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

**Knowledge level - K1(Remembering), K2(Understanding), K3(Applying), K4(Analyzing), K5(Evaluating), K6(Creating)**

1. **Knowledge, remember -The learning of these song develop the confidence of singing in group or solo**
2. **Remember – the lyrics and rhythm is developed**
3. **Identify -Tuning of the song, raga, all aspects**
4. **Appling / developing these aspects , comparing these aspects.**

**use the Digital tools:**

[**www.sangeethapriya.org**](http://www.sangeethapriya.org)[**www.rasikas.org**](http://www.rasikas.org)[**www.karnatic.com**](http://www.karnatic.com) **www.carnaticcorner.com**

**Digital Tambura, Electronic Tambura, Electronic Sruti Box, Electronic Tala Meter, Voice Recording/Video Recording, Digital Presentation, Video Presentation, Group Singing, Group Discussion.**

|  |  |  |
| --- | --- | --- |
| **CO1** | **Learn, Remember - BHARATHIYAR SONG -2 – learning the song, understand the lyrics and emotion of the sahithya , Identify the correct method of singing with proper tala** | **K1**  **K2**  **K3** |
| **CO2** | **Learn, Remember - BHARATHI DASAN SONG -2 learning the song, understand the lyrics and emotion of the sahithya , Identify the correct method of singing with proper tala** | **K1**  **K2**  **K3** |
| **CO3** | **Learn, Remember - NAMAKKAL KAVIGNAR -2 songs, learning the song, understand the lyrics and emotion of the sahithya , Identify the correct method of singing with proper tala, compare the musical aspects** | **K1**  **K2**  **K3**  **K4** |
| **CO4** | **Learn, Remember - ANY CONTEMPORARY COMPOSER -2**  **learning the song, understand the lyrics and emotion of the sahithya , Identify the correct method of singing with proper tala** | **K1**  **K2**  **K3** |
| **C05** | **Learn, remember , ANY CONTEMPORARY COMPOSER -2 2 / song – shanthi nilava vendum I thilang raga and ‘ Maitreem bhajatha’ learning the song, understand the lyrics and emotion of the sahithya , Identify the correct method of singing with proper tala, compare the musical aspects, develop the melodical aspects** | **K1**  **K2**  **K3**  **K4**  **K5**  **K6** |

**COURE CONTENT:**

**1.BHARATHIYAR SONG -2**

**2.BHARATHI DASAN SONG -2**

**3.NAMAKKAL KAVIGNAR -2**

**4.ANY CONTEMPORARY COMPOSER**

**5.ANY CONTEMPORARY COMPOSER -2 2 / song – shanthi nilava vendum I thilang raga and ‘ Maitreem bhajatha’**

**Strongly correlated – 3 Moderately correlated – 2 Weakly correlated – 1**

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **CO/PO/PSO** | **PO** | | | | | | | | | |
| **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** | **9** | **10** |
| **CO1** | **3** | **2** | **2** | **2** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO2** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO3** | **3** | **2** | **2** | **2** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO4** | **3** | **2** | **2** | **2** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO5** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-AVG** | **3** | **2** | **2** | **2** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-TOTAL** | **15** | **10** | **10** | **8** | **5** | **5** | **10** | **5** | **5** | **5** |

**II YEAR – IV SEMESTER**

**PART III – CORE COURSE – VII**

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  | | |
| **CIA** | **External** | **Total** |
|  | **THEORY - Musical Instruments and Ragalakshanas** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** |  |  | **Y** | **y** |  | **y** | **5** | **5** | **25** | **75** | **100** |

**Learning Objectives:**

* **The salient features in Sangita – evolution, structure and playing techniques in musical instruments used in Southinian as well as North Indian-Hindustani Music, and ability to understand the music notations, comprehending the distinctive elements in ragas are featured.**
* **The contents of theory of Music - Instruments, Raga Lakshana-s will provide knowledge on these areas which are important aspects in Carnatak Music.**

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

**Knowledge level - K1(Remembering),remember – K2(Understanding), K3(Applying), K4(Analyzing), K5(Evaluating), K6(Creating)**

1. **Knowledge, learning, - various instruments and classification**
2. **Remember, apply, analyse – structure, manufacturing, tuning, etc**
3. **Understand, analyse, apply, evaluate - the raga’s various features**
4. **Apply, analyse, evaluate, remember – the method of writing notation for the learnt kritis**

**Use the Digital tools:**

[**www.sangeethapriya.org**](http://www.sangeethapriya.org)[**www.rasikas.org**](http://www.rasikas.org)[**www.karnatic.com**](http://www.karnatic.com) **www.carnaticcorner.com**

**Digital Tambura, Electronic Tambura, Electronic Sruti Box, Electronic Tala Meter, Voice Recording/Video Recording, Digital Presentation, Video Presentation, Group Singing, Group Discussion.**

|  |  |  |
| --- | --- | --- |
| **CO1** | **Learn, Recall and Relate The broad classification of musical instruments is vividly learnt by the student beginning to view significant aspects, identify the variety of instruments.** | **K1**  **K2**  **K3** |
| **CO2** | **Learn, Recall and Relate -Instrumental music exists in our history from ancient period. A few instruments- Historical study of Yazh(which may be considered the string instrument forming the evolution of the Veena in vogue); Structure, Construction, tuning and rendering of a few string instruments, percussion instruments and wind instrument used now are spotlighted, creating dense and deep knowledge in the student, identify and compare the instruments in various aspects like shape, sound, playing methods etc. activity- PO2-drawing and marking the parts of musical instruments.** | **K1**  **K2**  **K3**  **K4** |
| **CO3** | **Learn, Recall and Relate -The art music of the northern region of our nation- Hindustani music has many magnificent aspects. Study of the important aspects, construction of a few instruments used in Hindustani Music are assimilated enabling universal outlook of melody. Identify and compare the instruments in various aspects like shape, sound, playing methods etc. activity- PO2-drawing and marking the parts of musical instruments.** | **K1**  **K2**  **K3**  **K4** |
| **CO4** | **Learn, Recall and Relate - Each Raga is defined, characterized by many distinct features in understanding as well as conceptualisation. The melodic individuality framing the Raga (Mayamalavagaula and Bauli; Abhogi and Sriranjani) studied thoroughly.**  **The various factors determining the technical boundary of a Raga- Raga Lakshya- is a very vital concept in Music. Rendering of each Raga conceptualised by distinctive features portrayed in the Sanchara, the initial seed in the student to emerge as teacher, academician, and performer in gradual progression. Identify and compare the various aspects.** | **K1**  **K2**  **K3**  **K4** |
| **C05** | **Learn, Recall and Relate - Notation is a very important element in representing, understanding, encoding, preserving Music. It is textual presentation of music helping learning any composition effectively- thinking in terms of Svaras with rhythm- an important skill for music. Notation for the Krti supplied by the teacher for the Krti taught in the five specified Ragas are learnt to be presented in writing by the student. Identify, compare and assess the features. Group discussion of the signs and symbols used.** | **K1**  **K2**  **K3**  **K4**  **K5**  **K6** |

**COURSE OUTLINE :**

**UNIT 1. Classification of Musical Instruments**

**UNIT 2. Study of the construction, tuning and techniques of the play of Tambura, Vina, Violin, Gottuvadhyam, Flute, Nagasvaram, Tavil, and Mridangam. An outline knowledge of Yazh and its varieties.**

**UNIT 3. Description of Sitar, Sarangi, Sarod, Tabla and Shehnai.**

**UNIT 4. Lakshanas of the ragas Bhairavi, Kambhoji, Pantuvarali, Kalyani and Anandabhairavi.**

**UNIT 5. Ability to reproduce in notation the songs learnt in Bhairavi, Kambhoji, Pantuvarali, Kalyani and Bilahari.**

**Reference Books :**

1. **South Indian Music vol.I to VI - Prof P. Sambamoorthy**
2. **Great composers I and II - Prof P. Sambamoorthy**
3. **The Splendour of South Indian music – Dr.P.T.Chelladurai**
4. **India Isai Karuvoolam – Dr. Pakkirisamy Bharathi.**

**Strongly correlated – 3 Moderately correlated – 2 Weakly correlated – 1**

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| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **CO/PO/PSO** | **PO** | | | | | | | | | |
| **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** | **9** | **10** |
| **CO1** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO2** | **3** | **2** | **2** | **1** | **2** | **1** | **2** | **1** | **1** | **1** |
| **CO3** | **3** | **2** | **2** | **1** | **2** | **1** | **2** | **1** | **1** | **1** |
| **CO4** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO5** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-AVG** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-TOTAL** | **15** | **10** | **10** | **5** | **7** | **5** | **10** | **5** | **5** | **5** |

**PART III – CORE COURSE – VII**

|  |  |  |  |  |  |  |  |  |  |  |  |
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| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  | | |
| **CIA** | **External** | **Total** |
|  | **PRACTICAL - Manodharma Sangita – I** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** |  |  | **Y** |  | **y** |  | **3** | **4** | **25** | **75** | **100** |

**Learning Objectives:**

* **Quite a basic level of spontaneity in classical south Indian music-is seeded, to sing with the aspects like - elaboration of ragas and Kalpana Svaras.**
* **The developing skill of improvisation is started in this paper to equip the student’s performing ability.**

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

**Knowledge level - K1(Remembering), K2(Understanding), K3(Applying), K4(Analyzing), K5(Evaluating), K6(Creating)**

1. **Remember, knowledge – singing akara for the ragas**
2. **Develop, apply – raga singing, svara singing ( small avartas)**
3. **Apply, analyse,understand, create – raga and svara singing ( 4 to 5 avartas)**
4. **Understand, apply – eduppu of the song and accordingly sing the svaram**
5. **Apply, develop,Create – raga arohana avarohana, sancharas and raga and kalpana svara**

**Use the Digital tools:**

[**www.sangeethapriya.org**](http://www.sangeethapriya.org)[**www.rasikas.org**](http://www.rasikas.org)[**www.karnatic.com**](http://www.karnatic.com) **www.carnaticcorner.com**

**Digital Tambura, Electronic Tambura, Electronic Sruti Box, Electronic Tala Meter, Voice Recording/Video Recording, Digital Presentation, Video Presentation, Group Singing, Group Discussion.**

|  |  |  |
| --- | --- | --- |
| **CO1** | **Learn, Remember, relate - Arohana Avaroha - the features adorning the raga concerned, understand the important – key movements of the Svaras with the Gamakas.** | **K1**  **K2** |
| **CO2** | **Learn, Remember, relate - Arohana Avaroha - the features adorning the raga concerned, understand the important – key movements of the Svaras with the gamakas.** | **K1**  **K2** |
| **CO3** | **Learn, Remember, relate - Arohana Avaroha - the features adorning the raga concerned, understand the important – key movements of the Svaras with the Gamakas, developing Svara phrases , following the Kriti sections (singing Akara of the taught Kriti), apply – Akaras in Svara place.** | **K1**  **K2**  **K3** |
| **CO4** | **Learn, Remember, relate - Arohana Avaroha - the features adorning the raga concerned, understand the important – key movements of the Svaras with the Gamakas, developing Svara phrases , following the Kriti sections (singing Akara of the taught Kriti) apply – Akaras in Svara place, classify the features with others** | **K1**  **K2**  **K3**  **K4** |
| **C05** | **Learn, Remember, relate - Arohana Avaroha - the features adorning the raga concerned, understand the important – key movements of the Svaras with the Gamakas, developing Svara phrases , following the Kriti sections (singing Akara of the taught Kriti) apply – Akaras in Svara place, classify the features with others, group discussion/singing of Svara phrases.** | **K1**  **K2**  **K3**  **K4**  **K5**  **K6** |

**PO2, PO3 – Remembering and singing the Arohana and Avarohana of the ragas and their important Sancharas. Since this involves students on the spot presentation of the learned lesson - the singing is occurring for the first time.**

**COURSE OUTLINE :**

**Alapana and Kalpana Svaras in the following Ragas**

1. **Arohana and Avarohana b) Key Sancharas of the ragas c) Akaram singing of the taught Kriti**

**d) Developing Svara and Akara phrases**

**UNIT 1. Mohanam**

**UNIT.2 Kambhoji**

**UNIT 3. Shanmukapriya**

**UNIT.4 Kalyani**

**UNIT.5 Anandabhairavi and Sankarabharanam**

**Strongly correlated – 3 Moderately correlated – 2 Weakly correlated – 1**

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **CO/PO/PSO** | **PO** | | | | | | | | | |
| **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** | **9** | **10** |
| **CO1** | **3** | **2** | **1** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO2** | **3** | **2** | **1** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO3** | **2** | **2** | **1** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO4** | **3** | **2** | **1** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO5** | **3** | **2** | **1** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-AVG** | **3** | **2** | **1** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-TOTAL** | **15** | **10** | **5** | **5** | **5** | **5** | **10** | **5** | **5** | **5** |

**PART III – ELECTIVE IV**

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| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  | | |
| **CIA** | **External** | **Total** |
|  | **PRACTICAL - Music in Harikatha and Bharathanatyam-II** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** |  |  | **Y** |  | **y** | **y** | **3** | **3** | **25** | **75** | **100** |

**Learning Objectives:**

* **The theoretical aspects in Harikatha and Bharathanatyam having been pursued in Semester II, singing compositions prevalent in it are learnt in this paper.**
* **Obviously making each multifaceted in music, attaining ability to perform music in a wholesome manner.**
* **Students also equipped to perform for Dance and Harikatha presentations.**

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

**Knowledge level - K1(Remembering), K2(Understanding), K3(Applying), K4(Analyzing), K5(Evaluating), K6(Creating)**

1. **Learn, remember - the dance forms and harikatha forms**
2. **Apply, understand- the dance forms with jathi patterns**
3. **Understand, analyse – padam javali forms**
4. **Compare, apply , remember, evaluate- harikatha musical forms**
5. A**nalys**e, develop – the different forms belonging to two traditions

**Use the Digital tools:**

[**www.sangeethapriya.org**](http://www.sangeethapriya.org)[**www.rasikas.org**](http://www.rasikas.org)[**www.karnatic.com**](http://www.karnatic.com) **www.carnaticcorner.com**

**Digital Tambura, Electronic Tambura, Electronic Sruti Box, Electronic Tala Meter, Voice Recording/Video Recording, Digital Presentation, Video Presentation, Group Singing, Group Discussion.**

|  |  |  |
| --- | --- | --- |
| **CO1** | **Learn and remember - the aspects The student is made to render Alarippu(the innovation piece symbolizing the offerings of respect by the dancer to the Almighty, Guru and the audience) and Jathisvaram(intricate sequences fused with repetitive musical notes)- two items in Bharathanatyam. Apply - rendering of the basic three speeds in the form Alaripu.** | **K1**  **K2**  **K3** |
| **CO2** | **Learn and remember Javali and Tillana are musical items rendered in classical performances also. The aspects in these two musical forms with focus on Bharathanatyam is distinctly taught. Identify and analyse the musical features.** | **K1**  **K2**  **K3**  **K4** |
| **CO3** | **Learn and remember Padam is a musical form depicting human love to the Almighty. This form is also rendered in classical music, but very special to Bharathanatyam when the dancer symbolizes the lyrics exquisitely with expression rendered thematically by the musical team in Bharathanatyam. A Padam in the language TAMIL / OTHER LANGUAAGES is taught making the student potent to sing for dance. Identify analyse and compare the aspects.** | **K1**  **K2**  **K3**  **K4**  **K5**  **K6** |
| **CO4** | **Learn and remember Kadga and Saki- important musical forms in Harikatha with specific metrical forms are taught to be rendered by each student- enabling multi-lingual familiarity with melody. Identify and analyse the musical features.** | **K1**  **K2**  **K3**  **K4** |
| **C05** | **Learn and remember Ovi and Dandaka- very imperative musical forms focussing the rhythm, melody, harmony are taught to be rendered serenely. Identify and analyse the musical features.** | **K1**  **K2**  **K3**  **K4** |

**COURSE OUTLINE :**

**UNIT 1. Alarippu and Jatisvaram**

**UNIT 2. Tillana and Javali**

**UNIT 3. TAMIL / OTHER LANGUAAGES Padam**

**UNIT 4. Kadga and Saki**

**UNIT 5. Ovi and Dandaka**

**Strongly correlated – 3 Moderately correlated – 2 Weakly correlated – 1**

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **CO/PO/PSO** | **PO** | | | | | | | | | |
| **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** | **9** | **10** |
| **CO1** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO2** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO3** | **3** | **2** | **2** | **2** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO4** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO5** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-AVG** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-TOTAL** | **15** | **10** | **10** | **6** | **5** | **5** | **10** | **5** | **5** | **5** |

**PART III – ELECTIVE IV**

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| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  | | |
| **CIA** | **External** | **Total** |
|  | **PRACTICAL - DEVOTiONAL MUSIC** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** |  |  | **Y** |  | **y** | **y** | **3** | **3** | **25** | **75** | **100** |

**Learning Objectives:**

1. **Devotional musical form an important place in the sphere of carnatic music platform.**
2. **Tevram, tiruvachakam, divya prabhandam all represent the devotional aspects and have been composed by Saivakuravar, Azwars and other composers**
3. **Yesukaviyam of Kavignar Kannadasan and songs of kunangudi masthan sahib are very popular and they represent the devotional aspects through music.**
4. **This paper highlights the devotional songs of well known composers.**

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

**Knowledge level - K1(Remembering), K2(Understanding), K3(Applying), K4(Analyzing), K5(Evaluating), K6(Creating)**

1. **Learn, remember – the songs with raga and tala**
2. **Apply, analyse, develop, analyse – the sahitya/ lyrics,(bhakthi content) raga aspects**
3. **Understand the raga applied for the suitable songs like pan to tevara songs/hymns**

**Use the Digital tools:**

[**www.sangeethapriya.org**](http://www.sangeethapriya.org)[**www.rasikas.org**](http://www.rasikas.org)[**www.karnatic.com**](http://www.karnatic.com) **www.carnaticcorner.com**

**Digital Tambura, Electronic Tambura, Electronic Sruti Box, Electronic Tala Meter, Voice Recording/Video Recording, Digital Presentation, Video Presentation, Group Singing, Group Discussion.**

|  |  |  |
| --- | --- | --- |
| **CO1** | **Learn and remember – MOOVAR THEVARAM – s are occupying a prime place in the context of devotional music in TAMIL / OTHER LANGUAAGES language. The contribution of thevara moovar takes significant place in the devotional music . Apply - rendering of the songs in different pans are the adding impartent feature as they are pan sumanda padalgal ( pan mentioned songs)** | **K1**  **K2**  **K3** |
| **CO2** | **Learn and remember – divyaprabhandam – 4000 songs by 12 alwars is Nalayira divyaprabhandam. The learning of this songs not only enrich the mind and bhakthi, but also expresses the complete surrender of the composer – saranagathi. . Identify and analyse the musical feature of the songs, ragas, talas** | **K1**  **K2**  **K3**  **K4** |
| **CO3** | **Learn and remember , thiruvchagam songs of Manikkavasagar have distinct place in the devotional songs. The songs have been accepted the Lord Shva Himself and has special significance in rendering in the raga /pan mohanam. . Identify analyse and compare – the sahitya and music can be take for study of the various aspects.** | **K1**  **K2**  **K3**  **K4**  **K5** |
| **CO4** | **Learn and remember YESU KAVYAM OF KAVIZNAR KANADASAN deals with the DEVOTIONAL HYMS AND , the songs convey the Bhakthi and dedication, Identify and analyse the songs set to music and see the musical features.** | **K1**  **K2**  **K3**  **K4** |
| **C05** | **Learn and remember - KUNANGUDI MASTHAN SAHEB SONGS deals with the philosophy established by Lord Mohammad Alla and the songs convey the Bhakthi and dedication, Identify and analyse the songs set to music and see the musical features.** | **K1**  **K2**  **K3**  **K4** |

**COURSE OUTLINE :**

1. **MOOVAR TEVARAM -3, THIRUARUTPA - 1**
2. **DIVYAPRABHANDAM -2**
3. **THIRUVACHAGAM SONGS -1, THIRUPPUGAZ - 1**
4. **TWO SONGS FROM YESU KAVYAM OF KAVIGNAR KANNADASAN**
5. **TWO SONGS FROM KUNANGUDI MASTHAN SAHEB SONGS**

**Strongly correlated – 3 Moderately correlated – 2 Weakly correlated – 1**

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **CO/PO/PSO** | **PO** | | | | | | | | | |
| **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** | **9** | **10** |
| **CO1** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO2** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO3** | **3** | **2** | **2** | **2** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO4** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO5** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-AVG** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-TOTAL** | **15** | **10** | **10** | **6** | **5** | **5** | **10** | **5** | **5** | **5** |

**PART III – ELECTIVE IV**

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| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  | | |
| **CIA** | **External** | **Total** |
|  | **PRACTICAL - KAVADICHINDU SONGS** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** |  |  | **Y** |  | **y** |  | **3** | **3** | **25** | **75** | **100** |

L**earning Objectives:**

* **Light TAMIL / OTHER LANGUAAGES Compositions KavadiChindu with high devotion to Lord Muruga– based on Folk Music are simple and very appealing.**
* **After completing an year of Undergraduation, the learners are embedded with the instinct to perform captivating music.**
* **The songs are sung by the devotees who take ‘Kavadi’ to lord Muruga temples.**

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

**Knowledge level - K1(Remembering), K2(Understanding), K3(Applying), K4(Analyzing), K5(Evaluating), K6(Creating)**

1. **Remember, learn, knowledge – kavadi chindu songs which are particularly sung during the devotees take kavadi and walk to the murugan temple**
2. **Apply, analyse – the songs, ssahitya tructure ( first and second speed will be sung successively during the song.**
3. **Develop, analyse – these special features of these songs**
4. **Knowledge, Compare, evaluating, create – rhythm plays important place and sahitya is accordingly seen in the songs.**

**Use the Digital tools:**

[**www.sangeethapriya.org**](http://www.sangeethapriya.org)[**www.rasikas.org**](http://www.rasikas.org)[**www.karnatic.com**](http://www.karnatic.com) **www.carnaticcorner.com**

**Digital Tambura, Electronic Tambura, Electronic Sruti Box, Electronic Tala Meter, Voice Recording/Video Recording, Digital Presentation, Video Presentation, Group Singing, Group Discussion.**

|  |  |  |
| --- | --- | --- |
| **CO1** | **Learn and remember – CHENNIKULA NAGAR VASAN - ANNAMALAI REDDIYAR the compoer has composed this song with lillting melody and laya. Apply - rendering of the songs in different speeds make the singer and the listener to feel happy and pleasant.** | **K1**  **K2**  **K3** |
| **CO2** | **Learn and remember VILLINAI OTTA PURUVAM – BHARATHIAR , is a very simple melody with simple rhythmic pattern, . Identify and analyse the musical feature of the songs will be ver enjoyable and one will feel so pleasant and happy when listening and singing.** | **K1**  **K2**  **K3**  **K4** |
| **CO3** | **Learn and remember SIRVALAR PASUM THOGAI – ANNAMALAI REDDIYAR the compoer has composed this song with lillting melody and laya. Apply - rendering of the songs in different speeds make the singer and the listener to feel happy and pleasant . Identify analyse and compare – the sahitya and music can be taken for study of the various aspects.** | **K1**  **K2**  **K3**  **K4**  **K5** |
| **CO4** | **Learn and remember - AZAGU DEIVAMAGA VANDU – PERIASAMI THOoran , the songs convey the Bhakthi and dedication, suits for dance as well with melody and tala, Identify and analyse the songs set to music and see the musical features.** | **K1**  **K2**  **K3**  **K4** |
| **C05** | **Learn and remember - KAALAMAM VANATTHIL – BHARATHIYAR Seerapuranam compoer has composed this song with lillting melody and laya. Apply - rendering of the songs in different speeds make the singer and the listener to feel happy and pleasant . Identify analyse and compare – the sahitya and music can be taken for study of the various aspects.** | **K1**  **K2**  **K3**  **K4** |

**COURSE OUTLINE :**

**1.CHENNIKULA NAGAR VASAN - ANNAMALAI REDDIYAR**

**2.VILLINAI OTTA PURUVAM – BHARATHIAR**

**3.SIRVALAR PASUM THOGAI – ANNAMALAI REDDIYAR**

**4.AZAGU DEIVAMAGA VANDU – PERIASAMI THOORAN**

**5.KAALAMAM VANATTHIL – BHARATHIYAR**

**Strongly correlated – 3 Moderately correlated – 2 Weakly correlated – 1**

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **CO/PO/PSO** | **PO** | | | | | | | | | |
| **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** | **9** | **10** |
| **CO1** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO2** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO3** | **3** | **2** | **2** | **2** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO4** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO5** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-AVG** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-TOTAL** | **15** | **10** | **10** | **6** | **5** | **5** | **10** | **5** | **5** | **5** |

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**SKILL ENHANCEMENT COURSE – SEC - 6**

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| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  | | |
| **CIA** | **External** | **Total** |
|  | **SEC – 6 - Practical - CREATIVE ASPECTS IN MUSIC** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** |  |  | **Y** |  | **y** |  | **2** | **2** | **25** | **75** | **100** |

##### **Learning Objectives:**

##### **The focus of the paper is to make the student to compose music for a small song.**

##### **The song seletion, composing a tune for that song, singing, notating svaras, composing back ground score, and recording. The editing is also much necessary if it really needed.**

##### **All these are of her own choic with in the given modules. Music may be of any kind classical/folk/semi classical/hindustani/western.**

**Using the instruments, rhythm is also to the students choice, that is given a chance to make an attempt to compose/ create**

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

**Knowledge level - K1(Remembering), K2(Understanding), K3(Applying), K4(Analyzing), K5(Evaluating), K6(Creating)**

1. **The choice of the song – knowledge**
2. **Tuning – remembering, and developing the melody**
3. **Apply – rhythm – the variations in the presentation**
4. **Recording –singing – the ability of presentating/ singing ,**
5. **Editing – analyse/ evaluate/create/ develop/ - the better choices will be attempted.**

**Use the Digital tools:**

[**www.sangeethapriya.org**](http://www.sangeethapriya.org)[**www.rasikas.org**](http://www.rasikas.org)[**www.karnatic.com**](http://www.karnatic.com) **www.carnaticcorner.com**

**Digital Tambura, Electronic Tambura, Electronic Sruti Box, Electronic Tala Meter, Voice Recording/Video Recording, Digital Presentation, Video Presentation, Group Singing, Group Discussion.**

|  |  |  |
| --- | --- | --- |
| **CO1** | **Learn, Remember and Relate** - the  **SONG TUNING, selecting, /COMPOSING MUSIC, selection of the song, and composing tunes of siple type, apply**- in all areas synchronising the aspects raga, Tala and lyrics. | **K1**  **K2**  **K3** |
| **CO2** | **Learn , Remember and Relate**  **SINGING THE SONG - with proper application of melodical concepts, apply** and **analyse**, a highly well versed attempt of two actions counting as well as the work concerned, synchronising the aspects raga, Tala and lyrics. | **K1**  **K2**  **K3**  **K4** |
| **CO3** | **Learn , Remember and Relate** - **RECORDING THE SONG -**  developing the sweet melody is always attractive. Always added with the features which suit to the occasion/relationships. ANALYSE – THE FEATURES combined togeather | **K1**  **K2**  **K3**  **K4** |
| **CO4** | **Learn, Remember and Relate** - **EDIT AND FINALISING – needs concentrating on all aspects, recorded song has melody, tala, BGM , etc, eh one has to be taken care of and edited**  , **apply**, **analyse** **and assess** the tune and the Tala coinciding with the Sahithya. | **K1**  **K2**  **K3**  **K4**  **K5** |
| **C05** | **Learn, Remember and Relate** -  **NOTATING THE SONG /TUNE – notes wrting . svara writing for the song composed, as the version of the song has to be fixed and finalized, the notation preserves the tune. The student develops the skill of writing the svara part for the full melody.**  **Apply**, **analyse and agree-** **highly informative. And develop the student’s skill in the areas**. **Group singing/dance (group activity** **is the special feature – also students could do this together and finalise the song.** | **K1**  **K2**  **K3**  **K5**  **k6** |

**COURSE OUTLINE :**

**1.SONG TUNING/COMPOSING MUSIC**

**2.SINGING THE SONG**

**3.RECORDING THE SONG**

**4.EDIT AND FINALISING**

**5.NOTATING THE SONG /TUNE**

**Strongly correlated – 3 Moderately correlated – 2 Weakly correlated – 1**

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **CO/PO/PSO** | **PO** | | | | | | | | | |
| **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** | **9** | **10** |
| CO1 | 3 | 2 | 2 | 1 | 1 | 1 | 2 | 1 | 1 | 1 |
| CO2 | 3 | 2 | 2 | 1 | 1 | 1 | 2 | 1 | 1 | 1 |
| CO3 | 3 | 2 | 2 | 1 | 1 | 1 | 2 | 1 | 1 | 1 |
| CO4 | 3 | 2 | 2 | 1 | 1 | 1 | 2 | 1 | 1 | 1 |
| CO5 | 3 | 2 | 2 | 2 | 1 | 1 | 2 | 1 | 1 | 1 |
| **PO-AVG** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-TOTAL** | **15** | **10** | **10** | **6** | **5** | **5** | **10** | **5** | **5** | **5** |

**SKILL ENHANCEMENT COURSE – SEC – 7**

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  | | |
| **CIA** | **External** | **Total** |
|  | **SEC – 7 - practical - FILM MUSIC** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** |  |  | **Y** |  | **y** |  | **2** | **2** | **25** | **75** | **100** |

##### **Learning Objectives:**

* **Music linked with any activity in life. Students from other departments are offered this paper which enables each to render Folk songs.**
* **The Practical paper not only makes each sing, but also poises one for more concentration, comprehension, output in any core subject as well as a notable achiever.**
* **Folk music further develops the quality of presentation skills.**

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

**Knowledge level - K1(Remembering), K2(Understanding), K3(Applying), K4(Analyzing), K5(Evaluating), K6(Creating)**

1. **Learn, remember – the film songs**
2. **Evaluate, apply, remember – the raga, tala**
3. **Compare, analyse – the features, melodic, and thythmic, the BGM parts, different situation, melody song, beat base songs etc**
4. **Evaluate the music - comparing the features, analyzing the features**

**Use the Digital tools:**

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|  |  |  |
| --- | --- | --- |
| **CO1** | **Learn, Remember and Relate** - **SAMPURNA RAGAS -2**  Learning film songs in sampurna ragas like sankarabharanam, kirvani or charukesi, remember sahitya, relating the svarasthanas, rhythm, situation, melody , relate the tunes etc | **K1**  **K2**  **K3** |
| **CO2** | **Learn , Remember and Relate** - **SHADAVA RAGAS-**  Learning film songs in shadava ragas like malayamarudam, sriranjani, remember sahitya, relating the svarasthanas, rhythm, situation, melody , relate the tunes etc | **K1**  **K2**  **K3**  **K4** |
| **CO3** | **Learn , Remember and Relate** - **AUDAVA RAGAS- 2** Learning film songs in shadava raga ragas like malayamarudam, sriranjani, hamsanandi , remember sahitya, relating the svarasthanas, rhythm, situation, melody , relate the tunes etc | **K1**  **K2**  **K3**  **K4** |
| **CO4** | **Learn, Remember and Relate** - **SUDDHA MADHYAMA RAGAS- 2** Learning film songs in suddha Madhyama ragas like karaharapriya, harikambhodi, todi, mayamalavagula, remember sahitya, relating the svarasthanas, rhythm, situation, melody , relate the tunes etc | **K1**  **K2**  **K3**  **K4**  **K5** |
| **C05** | **Learn, Remember and Relate** - **PRATI MADHYAMA RAGAS-2**  Learning film songs in pratimadhyama ragas like kalyani , pantuvarali, shanmukapriya, etc, remember sahitya, relating, the svarasthanas, rhythm, situation, melody , relate the tunes etc  **Group singing (group activity** **) – singing in group**  are always highly energetic and enthusiastic and will create a very pleasant atmosphere. | **K1**  **K2**  **K3**  **K5**  **k6** |

**COURSE OUTLINE :**

**(RAGAS USED IN FILM SONGS – LEARNING THE SONG – TO KNOW THE RAGA, TALA, USAGE OF THE MELODY FOR DIFFERET SITUATIONS, ANALYSING THE MUSICAL ASPECTS)**

**1.SAMPURNA RAGAS -2**

**2.SHADAVA RAGAS- 2**

**3.AUDAVA RAGAS- 2**

**4.SUDDHA MADHYAMA RAGAS- 2**

**5.PRATI MADHYAMA RAGAS-2**

**Text Books /Reference Books**

**1.KING’S NOTATIONS BOOK – 4, 5 - ASHOK KUMAR (TAMIL / OTHER LANGUAAGES FILM SONGS OTES N CARATIC NOTATIONS, NEW HITS)**

**2.THIRAI ISAI PADALGAL - VAMANAN**

**Strongly correlated – 3 Moderately correlated – 2 Weakly correlated – 1**

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **CO/PO/PSO** | **PO** | | | | | | | | | |
| **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** | **9** | **10** |
| CO1 | 3 | 2 | 2 | 1 | 1 | 1 | 2 | 1 | 1 | 1 |
| CO2 | 3 | 2 | 2 | 1 | 1 | 1 | 2 | 1 | 1 | 1 |
| CO3 | 3 | 2 | 2 | 1 | 1 | 1 | 2 | 1 | 1 | 1 |
| CO4 | 3 | 2 | 2 | 1 | 1 | 1 | 2 | 1 | 1 | 1 |
| CO5 | 3 | 2 | 2 | 2 | 1 | 1 | 2 | 1 | 1 | 1 |
| **PO-AVG** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-TOTAL** | **15** | **10** | **10** | **6** | **5** | **5** | **10** | **5** | **5** | **5** |

**III YEAR – SEMESTER - V**

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  | | |
| **CIA** | **External** | **Total** |
|  | **Theory - Physics of Music I** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** |  |  | **Y** | **y** |  | **y** | **4** | **5** | **25** | **75** | **100** |

**Learning Objectives:**

* **Production, Manipulation Projection of tonal aspects, Mathematics in comprehending tones, and projection in melody are projected with scientific approach.**
* **The derivation of Sruti-s and scientific aspects develop the student’s capacity to improve further in to the interdisciplinary areas.**

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

**Knowledge level - K1(Remembering), K2(Understanding), K3(Applying), K4(Analyzing), K5(Evaluating), K6(Creating)**

1. **Learn, Remember and Relate- understand the sound production, transmission**
2. **Learn, Remember and Relate – pitch, intensity, timbre, various direct and indirect laws**
3. **Remember, relate, analyse - physics of music, apply and analyse the pitch factors, beats, vibrations, frequency**
4. **Apply, analyse and assess - explaining the various calculations in detail**
5. **group discussion/ presentation of Sruti values.**

**Use the Digital tools:**

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|  |  |  |
| --- | --- | --- |
| **CO1** | **Learn, Remember and Relate - the scientific features related to sound, like production and transmission, the various factors.** | **K1**  **K2** |
| **CO2** | **Learn, Remember and Relate, the various characteristic features of sound, like pitch, intensity and timbre that determine to find the factors, explaining the features apply and analyse -various direct and indirect laws related to stringed and wind instruments.** | **K1**  **K2**  **K3**  **K4** |
| **CO3** | **Learn, Remember and Relate - the various terms related to physics of music, apply and analyse the pitch factors, beats, vibrations, frequency etc.** | **K1**  **K2**  **K3**  **K4** |
| **CO4** | **Learn, Remember and Relate - finding the frequency value of 22 Sruthis through cycle of fifths and fourths mathematical calculations, determine the various Sruthi values. Apply, analyse and assess - explaining the various calculations in detail.** | **K1**  **K2**  **K3**  **K4**  **K5** |
| **C05** | **Learn, Remember and Relate – the Sruti-s , Assess, finding the frequency value of 22 Srutis, mathematical calculations, determine the various Sruthi values. Apply, analyse and assess the various calculations in detail , group discussion/ presentation of Sruti values.** | **K1**  **K2**  **K3**  **K4**  **K5**  **K6** |

**COURSE OUTLINE :**

**UNIT I . Production and Transmission of sound**

**UNIT II. Musical sound and their characteristics, Pitch, Intensity and Timbre.**

**Laws of vibration of stretched strings.**

**Inverse law and Direct law. Vibration of Air Column.**

**UNIT III. Definition of the following terms:**

**Frequency, Harmonics, Free and Forced vibration, Resonance, Sympathetic Vibration, Beats, Absolute Pitch and Relative Pitch, Just Intonation and Equal Temperament.**

**UNIT IV. Cycle of Fifths and Fourths.**

**UNIT V. 22 Srutis and their derivation and their usage in Ragas.**

**Reference Books :**

1. **South Indian Music vol.I to IV**
2. **History of Music – Prof P. Sambamoorthy**
3. **The Splendour of South Indian Music – Dr.P.T.Chelladurai**
4. **Indiya Isai Karuvoolam – Dr. Pakkirisami Bharathi**

**Strongly correlated – 3 Moderately correlated – 2 Weakly correlated – 1**

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| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **CO/PO/PSO** | **PO** | | | | | | | | | |
| **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** | **9** | **10** |
| **CO1** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO2** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO3** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO4** | **3** | **2** | **2** | **2** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO5** | **3** | **2** | **2** | **2** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-AVG** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-TOTAL** | **15** | **10** | **10** | **7** | **5** | **5** | **10** | **5** | **5** | **5** |

**PART III – CORE COURSE X**

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  | | |
| **CIA** | **External** | **Total** |
|  | **Theory - History of Music – I** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** |  |  | **Y** | **y** |  | **y** | **4** | **5** | **25** | **75** | **100** |

**Learning Objectives:**

* **History and evolution is incorporated from the past.**
* **The available sources of History in Music are very scrupulously designed, with study of a few Musical forms and Principal Seat of Music in South India.**
* **The concept of the musical history and evolution of grammar is evident, making this paper a pathway to identify the science of music.**

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

**Knowledge level - K1(Remembering), K2(Understanding), K3(Applying), K4(Analyzing), K5(Evaluating), K6(Creating)**

1. **Remember and classify - Historical references**
2. **Identify the historical features.**
3. **Group discussion - on the above aspects**
4. **Define and classify - The ancient classification**
5. **Remember and classify - The contents of the musical texts Sangita Ratnakara and Pancha Marabu**
6. **Learn, Remember and classify – The various reasons for the places Tanjore, Travancore, Mysore and Madras being seat of music.**

**Use the Digital tools:**

[**www.sangeethapriya.org**](http://www.sangeethapriya.org)[**www.rasikas.org**](http://www.rasikas.org)[**www.karnatic.com**](http://www.karnatic.com) **www.carnaticcorner.com**

**Digital Tambura, Electronic Tambura, Electronic Sruti Box, Electronic Tala Meter, Voice Recording/Video Recording, Digital Presentation, Video Presentation, Group Singing, Group Discussion.**

|  |  |  |
| --- | --- | --- |
| **CO1** | **Remember and classify - Historical references to the various theoretical aspects of music, many evidences like Lakshana Granthas, Musical Coins, and Copper Plates, Sculptures, Inscriptions and Landmark- s in Indian music play important role in the history as well. Identify the historical features. Group discussion - on the above aspects.** | **K1**  **K2**  **K3** |
| **CO2** | **Define and classify - The ancient classification of Grama, Murchana and Jathi system which are given in musical texts.** | **K1**  **K2** |
| **CO3** | **have references to all the aspects of music and evident source as well, identify and compare the features present in the works.** | **K1**  **K2**  **K3**  **K4** |
| **CO4** | **Remember and classify - The musical forms Padam, Javali Ragamalika and Thillana construction / structure of the raga melody, apply and classify how this particular melody is expressed through the musical forms.** | **K1**  **K2**  **K3**  **K4**  **K5** |
| **C05** | **Learn, Remember and classify – The various reasons for the places Tanjore, Travancore, Mysore and Madras become principal seats of music. Develop, examine, Assess the musicians lived, Court Panits, Scholars Lived, contributions to music and Patronising Music.** | **K1**  **K2**  **K3**  **K4**  **K5**  **K6** |

**COURSE OUTLINE :**

**UNIT 1.**

**i) Sources which provide material for the construction of the History of Indian music. – a) lakshana grantas b) Musical coins c) copper plates d) inscriptions e) sculptures.**

**ii) Land marks in Indian music**

**UNIT 2. Raga classification in Ancient Music – Grama Murchana and Jati system.**

**UNIT 3. Outline knowledge of Sangita Ratnakara and Pancha Marabu**

**UNIT 4. Musical forms : Padam, Javali, Ragamalika and Tillana.**

**UNIT 5. Principal seats of music – Tanjore, Travancore, Mysore, and Madras.**

**Reference Books :**

1. **South Indian Music vol. I to VI - Prof P. Sambamoorthy**
2. **Great composers I and II - Prof P. Sambamoorthy**
3. **The Splendour of South Indian Music – Dr.P.T.Chelladurai**
4. **India Isai Karuvoolam – Dr. Pakkirisamy Bharathi.**

**Strongly correlated – 3 Moderately correlated – 2 Weakly correlated – 1**

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **CO/PO/PSO** | **PO** | | | | | | | | | |
| **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** | **9** | **10** |
| **CO1** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO2** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO3** | **2** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO4** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO5** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-AVG** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-TOTAL** | **15** | **10** | **10** | **5** | **5** | **5** | **10** | **5** | **5** | **5** |

**PART III – CORE COURSE XI**

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  | | |
| **CIA** | **External** | **Total** |
|  | **PRCTICAL - Kalpita Sangita IV** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** |  |  | **Y** |  | **y** | **y** | **4** | **5** | **25** | **75** | **100** |

**Learning Objectives:**

* **The variety of musical compositions chosen for this paper is framed to attain ability with exquisite professionalism.**
* **It makes all students get poised to perform well, even if systematically starting to learn music from Under Graduation.**
* **The varieties of songs are equipping the students to perform during various occasions.**

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

**Knowledge level - K1(Remembering), K2(Understanding), K3(Applying), K4(Analyzing), K5(Evaluating), K6(Creating)**

1. **Learn, Remember and relate - musical form Varnam**
2. **Learn, Remember and relate, structure with eight in Charanas in Sahithya in Ashtapadi**
3. **Learn, Remember and relate - composition- Navagraha Kriti**
4. **Learn , Remember and relate, compare - Arutpa and Thiruppavai**
5. **Analyse, relate and observe the composition Pancharatnam**

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**Digital Tambura, Electronic Tambura, Electronic Sruti Box, Electronic Tala Meter, Voice Recording/Video Recording, Digital Presentation, Video Presentation, Group Singing, Group Discussion.**

|  |  |  |
| --- | --- | --- |
| **CO1** | **Learn, Remember and relate - musical form Varnam with both Svara and Sahithya, understand the patterns, movements , the tala reckon- to the lessons – singing practice of Svara and Sahithya, construction / structure with more extension of vowel and realise how this particular melody is seen.**  **Ragamalika, a form with more than one ragas in a song - contrasting from other forms. Develop- understanding of the structure of these two different forms.** | **K1**  **K2**  **K3** |
| **CO2** | **Learn, Remember and relate, structure with eight in Charanas in Sahithya in Ashtapadi, and more in Tarangam, construct the Melodical patterns in this form, apply- the features related to each forms exclusively.** | **K1**  **K2**  **K3** |
| **CO3** | **Learn, Remember and relate - composition- Navagraha Kriti focussing on the description and raga and Tala format. remember the Sahitya with correct Tala reckoning, understanding the Melodical format.** | **K1**  **K2** |
| **CO4** | **Learn , Remember and relate - Arutpa and Thiruppavai of TAMIL / OTHER LANGUAAGES devotional songs apply and classify - explaining the devotional content, understanding the melodic format, Remember, the Sahitya with correct Tala reckoning.** | **K1**  **K2**  **K3**  **K4** |
| **C05** | **Learn , Remember and relate - observe the composition Pancharatnam in Shadava and Audava ragas, apply and assume -the Svara and Sahitya with correct Tala reckoning, understanding the Melodical format of raga in the form.**  **GROUP SINGING - of Pancharatnam is a unique feature. Since it is long composition, each section would be attempted by the students in turns.** | **K1**  **K2**  **K3**  **K4**  **K5**  **K6** |

**COURSE OUTLINE :**

**One composition from each of the following;**

**UNIT 1. Ata Tala Varnam and Ragamalika**

**UNIT 2. Ashtapadi and Tarangam.**

**UNIT 3. Navagraha Kirtana of Muthuswami Dikshitar**

**UNIT 4. Arutpa and Thiruppavai**

**UNIT 5. Ghana Raga Pancharatnam of Thyagaraja – Arabhi**

**Strongly correlated – 3 Moderately correlated – 2 Weakly correlated – 1**

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| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **CO/PO/PSO** | **PO** | | | | | | | | | |
| **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** | **9** | **10** |
| **CO1** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO2** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO3** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO4** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO5** | **3** | **2** | **2** | **2** | **2** | **1** | **2** | **1** | **1** | **1** |
| **PO-AVG** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-TOTAL** | **15** | **10** | **10** | **6** | **6** | **5** | **10** | **5** | **5** | **5** |

**PART III – CORE COURSE XII**

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  | | |
| **CIA** | **External** | **Total** |
|  | **PRCTICAL - Kalpita Sangita V** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** |  |  | **Y** |  | **y** |  | **4** | **5** | **25** | **75** | **100** |

**Learning Objectives:**

* **Musical compositions in some very demanding ragas are specified to grain the nucleus of classical music.**
* **The paper enable one to grasp the core and essence of classical music.**
* **The various Rakti raga-s taught in the paper will improve the various musical ability of the student.**

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

**Knowledge level - K1(Remembering), K2(Understanding), K3(Applying), K4(Analyzing), K5(Evaluating), K6(Creating)**

1. **Learn, Recall and Remember - Kriti in the various kinds of ragas ragas**
2. **identify- the ragas features through the songs.**
3. **Group discussion of ragas various features**
4. **Compare, identify - the raga’s features through the songs**

**Use the Digital tools:**

[**www.sangeethapriya.org**](http://www.sangeethapriya.org)[**www.rasikas.org**](http://www.rasikas.org)[**www.karnatic.com**](http://www.karnatic.com) **www.carnaticcorner.com**

**Digital Tambura, Electronic Tambura, Electronic Sruti Box, Electronic Tala Meter, Voice Recording/Video Recording, Digital Presentation, Video Presentation, Group Singing, Group Discussion.**

|  |  |  |
| --- | --- | --- |
| **CO1** | **Learn, Recall and Remember - Kriti in the Suddhamadhyama ragas Hindolam and Kanada, identify- the ragas features through the songs.** | **K1**  **K2**  **K3** |
| **CO2** | **Learn, Recall and Remember - Kriti in the Suddhamadhyama ragas Sahana and Karaharapriya, identify- the ragas features through the songs.** | **K1**  **K2**  **K3** |
| **CO3** | **Learn, Recall and Remember - Kriti in the Suddhamadhyama ragas Begada and Bhairavi, identify and compare - the raga’s features through the songs. Understanding the melodic format of raga in the form Kriti.** | **K1**  **K2**  **K3**  **K4** |
| **CO4** | **Learn, Recall and Remember - Kriti in the Suddhamadhyama ragas Saveri and Todi, identify and compare- the ragas features through the songs.** | **K1**  **K2**  **K3**  **K4** |
| **C05** | **Learn, Recall and Remember - Kriti in the ragas Arabhi and Purvikalyani, identify and analyse- the ragas features through the songs.**  **Group discussion of ragas various features- Svaras, ascending movement, descending movement, Gamaka and songs etc.** | **K1**  **K2**  **K3**  **K4**  **K5**  **K6** |

**COURSE OUTLINE :**

**One composition from each of the following ragas**

**UNIT 1. Hindolam and Kanada**

**UNIT 2. Sahana and Karaharapriya**

**UNIT 3. Begada and Bhairavi**

**UNIT 4. Saveri and Todi**

**UNIT 5. Arabhi and Purvikalyani**

**Strongly correlated – 3 Moderately correlated – 2 Weakly correlated – 1**

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **CO/PO/PSO** | **PO** | | | | | | | | | |
| **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** | **9** | **10** |
| **CO1** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO2** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO3** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO4** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO5** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-AVG** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-TOTAL** | **15** | **10** | **5** | **5** | **5** | **5** | **10** | **5** | **5** | **5** |

**PART ---III – DISCIPLINE SPECIFIC ELECTIVE 1/2**

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  | | |
| **CIA** | **External** | **Total** |
|  | **THEORY - History of Music – II** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** |  |  | **Y** | **y** |  | **y** | **3** | **4** | **25** | **75** | **100** |

**Learning Objectives:**

* **Contribution of some eminent composers, available musical history, sculptures, inscriptions and the like, ragas with ornamentation and formation of the very detailed area of spontaneity like Ragam, Tanam and Pallavi.**
* **This enables the student to understand the intricacy in the very demanding aspects of the art.**
* **The knowledge of the composers of post Trinty, Manodharma Sangita, Ragalakshanas and about musical references in scultpture all - further strengthen the theory of music.**

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

**Knowledge level - K1(Remembering), K2(Understanding), K3(Applying), K4(Analyzing), K5(Evaluating), K6(Creating)**

1. **Learn , Remember and Relate - Biography and contribution**
2. **Learn , Remember and Relate – Lakshanas of ragas**
3. **Learn, Remember and Relate, compare - the aspects and branches of Manodharma Sangita**
4. **Learn, remember and relate the aspects, the basic elements related to the form Pallavi singing**
5. **Study, remember and relate - the various musical references in sculptures**

**6.Analyse, develop - these historical aspects**

**Use the Digital tools:**

[**www.sangeethapriya.org**](http://www.sangeethapriya.org)[**www.rasikas.org**](http://www.rasikas.org)[**www.karnatic.com**](http://www.karnatic.com) **www.carnaticcorner.com**

**Digital Tambura, Electronic Tambura, Electronic Sruti Box, Electronic Tala Meter, Voice Recording/Video Recording, Digital Presentation, Video Presentation, Group Singing, Group Discussion.**

|  |  |  |
| --- | --- | --- |
| **CO1** | **Learn , Remember and Relate - Biography and contribution, to learn, knowledge about various compositions, Mudras, and identify distinctive features like Sahitya and Melodic aspects.** | **K1**  **K2**  **K3** |
| **CO2** | **Learn , Remember and Relate – Lakshanas of ragas, various characteristic features like Svara varieties, Gamakas, Rasas etc., identify and classify the features and various compositions/musical forms in the raga, illustrate the handling of the raga by the composers.** | **K1**  **K2**  **K3**  **K4** |
| **CO3** | **Learn, Remember and Relate, the aspects and branches of Manodharma Sangita which is purely an improvised version of the performer, insists upon the various innovative aspects. Identify and classify the features.** | **K1**  **K2**  **K3**  **K4** |
| **CO4** | **Learn, remember and relate the aspects, the basic elements related to the form Pallavi singing needs much of practice, the Tala and the improvised music go together in appreciable format, identify and analyse the various Laya aspects adhered are to be practiced, understood in its finest form.** | **K1**  **K2**  **K3**  **K4** |
| **C05** | **Study, remember and relate - the various musical references in sculptural forms in temples. Reference to instruments in different postures, Karanas, Musical pillars, a distinctive feature add to the architectural aspects and musical monuments, compare and analyse the various contents of the Kudumiyanmalai inscriptions mark an important landmark in the history of Indian music. Group discussion/ presentation - pictures and explanation – of historical aspects.** | **K1**  **K2**  **K3**  **k4**  **K5**  **K6** |

**COURSE OUTLINE :**

**UNIT 1. Biography and contributions of Mysore Vasudevacarya, Harikesanallur Muthiah Bhagavathar, Kavikunjara Bharathi, Kotiswara Iyer, Vedanayagam Pillai, Papanasam Sivan.**

**UNIT 2. Lakshanas of the following Ragas:**

**Hindolam, Kanada, Sahana, Begada, Kharaharapriya, Bhairavi, Saveri, Todi, Arabhi, Purvikalyani**

**UNIT 3. Manodhama Sangita and its forms:**

**Raga Alapana, Tanam, Pallavi, Niraval and Kalpana Svaram**

**UNIT 4. Detailed study of Pallavi –**

**a) Structure of a Pallavi b)Anulomam and Pratilomam c)Trikalam d) Nadai e) Ragamalika**

**UNIT 5. Musical instruments in Sculpture –**

**a)Temples b) Instruments c) Musical pillars d) Kudumiyan malai inscriptions**

**Reference Books :**

1. **South Indian Music vol. I to IV**
2. **Great COMPOSERS – Prof P. Sambamoorthy**
3. **The Splendour of South Indian music – Dr.P.T.Chelladurai**
4. **Indiya isai karuvoolam – Dr. Pakkirisami Bharathi**

**Strongly correlated – 3 Moderately correlated – 2 Weakly correlated – 1**

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **CO/PO/PSO** | **PO** | | | | | | | | | |
| **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** | **9** | **10** |
| **CO1** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO2** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO3** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO4** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO5** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-AVG** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-TOTAL** | **15** | **10** | **10** | **5** | **5** | **5** | **10** | **5** | **5** | **5** |

**DISCIPLINE SPECIFIC ELECTIVE – 2/2**

|  |  |  |  |  |  |  |  |  |  |  |  |
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| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  | | |
| **CIA** | **External** | **Total** |
|  | **LAKSHANA GRANTHAS IN MUSIC** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** |  |  | **Y** | **y** |  |  | **3** | **4** | **25** | **75** | **100** |

**Learning Objectives:**

* **Contribution of some eminent scholars, available musical history, are important features of Musicology.**
* **This enables the student to understand the intricacy in expressing the art form with scientific aspects.**
* **The knowledge of the contents of the Lakshana grantas / musial texts develop the depth of the musical concepts and improve the understanding of the certain musicological concepts as well.**

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

**Knowledge level - K1(Remembering), K2(Understanding), K3(Applying), K4(Analyzing), K5(Evaluating), K6(Creating)**

1. **Learn , Remember – musical texts**
2. **Remember, apply, discuss – contents and special features.**
3. **Study, remember and relate - the aspects**
4. **Identify, recognize, compare – the features which are different from this century**

**Use the Digital tools:**

[**www.sangeethapriya.org**](http://www.sangeethapriya.org)[**www.rasikas.org**](http://www.rasikas.org)[**www.karnatic.com**](http://www.karnatic.com) **www.carnaticcorner.com**

**Digital Tambura, Electronic Tambura, Electronic Sruti Box, Electronic Tala Meter, Voice Recording/Video Recording, Digital Presentation, Video Presentation, Group Singing, Group Discussion.**

|  |  |  |
| --- | --- | --- |
| **CO1** | **Learn , Remember and Relate - BHARATA’S NATYA SASTRA**  **The contribution, of bharatha is remarkable, and various features of music, dance, and instruments are given in detailed manner identify – the features which are different from this century, and the evolution of various concepts ould be related.** | **K1**  **K2**  **K3** |
| **CO2** | **Learn , Remember and Relate – DATTLA OF DATTILA MUNI**  **The contribution, of Dattila is remarkable, and various features of music, dance, and instruments are given in detailed manner identify – the features which are different from this century, and the evolution of various concepts ould be related.** | **K1**  **K2**  **K3**  **K4** |
| **CO3** | **Learn, Remember and Relate. SANGITA SUDHA OF GOVINDA DIKSHITAR**  **The contribution, of Govinda Dikshitar is remarkable, and various features of music, dance, and instruments are given in detailed manner identify – the features which are different from this century, and the evolution of various concepts ould be related.** | **K1**  **K2**  **K3**  **K4** |
| **CO4** | **Learn, remember and relate CHATURDANDI PRAKASIKA OF VENKATAMAKHI, The contribution, of Venkatamakh, is remarkable, and various features of music, dance, and instruments are gven in detailed manner identify – the emergence of 72 melas in this work ad the scheme he has discovered is still existing as 72 mela schem and Janaka Janya classifications** | **K1**  **K2**  **K3**  **K4** |
| **C05** | **Study, remember and relate - SANGITA SAMPRADHAYA PRADARSINI OF SUBBARAMA DIKSHITAR, The contribution, of Subbarama Dikshitar is remarkable during 20th century, and various features of music, are given in detailed manner following Venkatamakhi and Muthuswami dikshitar’s identify – the features which are different from this century, and the evolution of various concepts ould be related. Covering both theoretical ad practical aspects and notated version of various kritis. mainly Muthuswami dikshitar’s.** | **K1**  **K2**  **K3**  **k4**  **K5**  **K6** |

**LAKSHANA GRANTAS IN MUSIC**

**( STUDY OF THE LAKSHANA GRANTA-S - AUTOR, PERIOD, CHAPTERS, CONTENTS, ETC)**

1. **BHARATA’S NATYA SASTRA**
2. **DATTLA OF DATTILA MUNI**
3. **SANGITA SUDHA OF GOVINDA DIKSHITAR**
4. **CHATURDANDI PRAKASIKA OF VENKATAMAKHI**
5. **SANGITA SAMPRADHAYA PRADARSINI OF SUBBARAMA DIKSHITAR**

**Text Books /Reference Books**

**LAKSHANA GRANTAS – DR.BHAGYALAKSHMI**

**Strongly correlated – 3 Moderately correlated – 2 Weakly correlated – 1**

|  |  |  |  |  |  |  |  |  |  |  |
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| **CO/PO/PSO** | **PO** | | | | | | | | | |
| **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** | **9** | **10** |
| **CO1** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO2** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO3** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO4** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO5** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-AVG** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-TOTAL** | **15** | **10** | **10** | **5** | **5** | **5** | **10** | **5** | **5** | **5** |

**DISCIPLINE SPECIFIC ELECTIVE – 3/4**

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  | | |
| **CIA** | **External** | **Total** |
|  | **Practicals- COMPOSITIONS OF TWENTIETH CENTURY COMPOSERS** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** |  |  | **Y** |  | **y** |  | **3** | **4** | **25** | **75** | **100** |

**Learning Objectives:**

* **The variety of musical compositions chosen for this paper is framed to attain ability with exquisite professionalism.**
* **It makes all students get poised to perform well, even if systematically starting to learn music from Under Graduation.**
* **The varieties of songs are equipping the students to perform during various occasions.**

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

**Knowledge level - K1(Remembering), K2(Understanding), K3(Applying), K4(Analyzing), K5(Evaluating), K6(Creating)**

1. **Learn, Remember and relate - the 20th cent composers**
2. **Apply, compare and assume – the compositions**
3. **Evaluate, analyse – the various kinds of compositions**

**Use the Digital tools:**

[**www.sangeethapriya.org**](http://www.sangeethapriya.org)[**www.rasikas.org**](http://www.rasikas.org)[**www.karnatic.com**](http://www.karnatic.com) **www.carnaticcorner.com**

**Digital Tambura, Electronic Tambura, Electronic Sruti Box, Electronic Tala Meter, Voice Recording/Video Recording, Digital Presentation, Video Presentation, Group Singing, Group Discussion.**

|  |  |  |
| --- | --- | --- |
| **CO1** | **Learn, Remember and relate - the 20th cent composers have followed the prior composers especially Triity and the special aspects are also seen in their compositions. Develop- understanding of the structure of the kritis /raga/tala etc.** | **K1**  **K2**  **K3** |
| **CO2** | **Learn, Remember and relate, the 20th cent composers have followed the prior composers especially Triity and the special aspects are also seen in their compositions. Develop- understanding of the structure of the kritis /raga/tala etc. apply- the features related to each forms exclusively.** | **K1**  **K2**  **K3** |
| **CO3** | **Learn, Remember and relate - composition- , the 20th cent composers have followed the prior composers especially Triity and the special aspects are also seen in their compositions. Lalgudi Jayaraman , a legendry violin maestro has contributed varnam, kriti and tillana , and also choreographed many dance dramas. Any one form will create interest in the minds of the students as how the modern composer hand handled the form bearing the present trend. remember the Sahitya with correct Tala reckoning, understanding the Melodical format.** | **K1**  **K2** |
| **CO4** | **Learn , Remember and relate - , the 20th cent composers have followed the prior composers especially Triity and the special aspects are also seen in their compositions. GNB and MMD have contributed kritis and other forms. Any one form will create interest in the minds of the students as how the modern composers have handled the form bearing the present trend.** | **K1**  **K2**  **K3**  **K4** |
| **C05** | **Learn , Remember and relate - , the 20th cent composers have followed the prior composers especially Triity and the special aspects are also seen in their compositions. Dr.MBalamuralikrishna, a geniuns has contributed varnam, kriti , ragamalika and tillana and also choreographed many dance dramas. Any one form will create interest in the minds of the students as how the modern composer hand handled the form bearing the present trend. apply and assume -the Svara and Sahitya with correct Tala reckoning, understanding the Melodical format of raga in the form.** | **K1**  **K2**  **K3**  **K4**  **K5**  **K6** |

**COURSE OUTLINE :**

**COMPOSITIONS OF 20TH CENTURY COMPOSERS**

**(ONE COMPOSITION OF EACH OF THE FOLLOWING COMPOSERS)**

**UNIT I - PAPANASAM SIVAN AND DR.MUTTHAIAH BHAGAVATAR**

**UNIT II – MYSORE VASUDEVACHARIYAR AND AMBUJAM KRISHNA**

**UNIT III – LALGUDI G.JAYARAMAN**

**UNIT IV – G.N.BALASUBRAMANYAM AND M.M.DANDAPANI DESIKAR**

**UNIT V - DR.M.BALAMURALIKRISHNA**

**Strongly correlated – 3 Moderately correlated – 2 Weakly correlated – 1**

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **CO/PO/PSO** | **PO** | | | | | | | | | |
| **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** | **9** | **10** |
| **CO1** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO2** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO3** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO4** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO5** | **3** | **2** | **2** | **2** | **2** | **1** | **2** | **1** | **1** | **1** |
| **PO-AVG** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-TOTAL** | **15** | **10** | **10** | **6** | **6** | **5** | **10** | **5** | **5** | **5** |

**DISCIPLINE SPECIFIC ELECTIVE – 4/4**

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  | | |
| **CIA** | **External** | **Total** |
|  | **Practicals - TAMIL / OTHER LANGUAAGES PADALGAL** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** |  |  | **Y** |  | **y** |  | **3** | **4** | **25** | **75** | **100** |

O

**Learning Objectives:**

* **The variety of musical compositions chosen for this paper is framed to attain ability with exquisite professionalism.**
* **It makes all students get poised to perform well, even if systematically starting to learn music from Under Graduation.**
* **The varieties of songs are equipping the students to perform during various occasions.**

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

**Knowledge level - K1(Remembering), K2(Understanding), K3(Applying), K4(Analyzing), K5(Evaluating), K6(Creating)**

1. **Learn, Remember and relate - the musical forms from gitam to kritis**
2. **Compare, apply- the features related to each forms exclusively.**
3. **apply- the features related to each forms exclusively.**
4. **Evaluate, analyse, create – the kritis and other forms.**
5. **Develop- understanding of the structure of the form.**

**Use the Digital tools:**

[**www.sangeethapriya.org**](http://www.sangeethapriya.org)[**www.rasikas.org**](http://www.rasikas.org)[**www.karnatic.com**](http://www.karnatic.com) **www.carnaticcorner.com**

**Digital Tambura, Electronic Tambura, Electronic Sruti Box, Electronic Tala Meter, Voice Recording \Video Recording, Digital Presentation, Video Presentation, Group Singing, Group Discussion.**

|  |  |  |
| --- | --- | --- |
| **CO1** | **Learn, Remember and relate - musical form GITAM with both Svara and Sahithya, understand the patterns, movements , the tala reckon- to the lessons – singing practice of Svara and Sahithya, construction / structure. Develop- understanding of the structure of the form.** | **K1**  **K2**  **K3** |
| **CO2** | **Learn, Remember and relate, - musical form Varnam with both Svara and Sahithya, understand the patterns, movements , the tala reckon- to the lessons – singing practice of Svara and Sahithya, construction / structure with more extension of vowel and realise how this particular melody is seen . apply- the features related to each forms exclusively.** | **K1**  **K2**  **K3** |
| **CO3** | **Learn, Remember and relate - composition- TAMIL / OTHER LANGUAAGES Kriti focusing on the description of sahitya , raga and Tala format. remember the Sahitya with correct Tala reckoning, understanding the Melodical format.** | **K1**  **K2** |
| **CO4** | **Learn , Remember and relate - TAMIL / OTHER LANGUAAGES Kriti / kuravanji focusing on the description of sahitya , raga and Tala format. remember the Sahitya with correct Tala reckoning, understanding the Melodical format. apply and classify - explaining the devotional content, understanding the melodic format, Remember, the Sahitya with correct Tala reckoning.** | **K1**  **K2**  **K3**  **K4** |
| **C05** | **Learn , Remember and relate - observe the composition Pancharatnam in Shadava and Audava ragas, apply and assume -the Sahitya with correct Tala reckoning, understanding the Melodical format of raga in the form.**  **GROUP SINGING - of Pancharatnam is a unique feature. This is in the form of kriti and with three charana, each one has its own significant aspects.** | **K1**  **K2**  **K3**  **K4**  **K5**  **K6** |

**COURSE OUTLINE : TAMIZ PADALGAL**

**One composition from each of the following;**

**UNIT I - TAMIZ GITAM – 2**

**UNIT II – TAMIZ VARNAM AND VIRUTTAM**

**UNIT III – TAMIZ KRITI OF SUDDHANANDA BHARATHI OR KOTISWARA IYER**

**UNIT IV – KURAVANJI SONG OR KIRTI OF T.LAKSHMANA PILLAI**

**UNIT V - ONE KRITI OF GOPALAKRISHNA BHARATHI’S GHANARAGA PANCHARATNAM OR VEDANAYAKAM PILLAI**

**Strongly correlated – 3 Moderately correlated – 2 Weakly correlated – 1**

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **CO/PO/PSO** | **PO** | | | | | | | | | |
| **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** | **9** | **10** |
| **CO1** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO2** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO3** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO4** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO5** | **3** | **2** | **2** | **2** | **2** | **1** | **2** | **1** | **1** | **1** |
| **PO-AVG** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-TOTAL** | **15** | **10** | **10** | **6** | **6** | **5** | **10** | **5** | **5** | **5** |

**PART IV – SUMMER INTERNSHIP / INDUSTRIAL TRAINING**

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  | | |
| **CIA** | **External** | **Total** |
|  | **SUMMER INTERNSHIP / INDUSTRIAL TRAINING** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** |  |  | **Y** |  | **y** |  | **2** |  | **25** | **75** | **100** |

1. **Attendng Music concerts in Sabhas/ institutions**
2. **Singing music programmes**
3. **Writing a report on the programmes attended. Observing the raga, tala, composer, etc. writing about the manodharma sangita -areas attempted by the performer**

**SEMESTER – VI - CORE COURSE IX**

|  |  |  |  |  |  |  |  |  |  |  |  |
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| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  | | |
| **CIA** | **External** | **Total** |
|  | **THEORY -Physics of Music II** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** |  |  | **Y** | **y** |  |  | **4** | **6** | **25** | **75** | **100** |

**Learning Objectives:**

* **Biological study of Production of sound using the human organs, salient acoustic features forming projection music in avenues, the scientific equipments playing a great role in featuring, imparting melody are very vividly studied.**
* **Also make one get equip with various more features I projection, featuring and preservation – making the student opt for being a professional recordist etc., getting employed in many avenues of Broadcasting, Telecasting channels.**

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

**Knowledge level - K1(Remembering), K2(Understanding), K3(Applying), K4(Analyzing), K5(Evaluating), K6(Creating)**

1. **Relate and Recall -The scientific aspect in music**
2. **Define and Recall, Relate - Acoustic infra-structure is very fundamental for projection of music performance.**
3. **Apply and analyse -the prerequisite factors in Open- Air Theatre**
4. **Define, Relate and Apply - Projection, Preservation, Documentation of art**
5. **Apply, analyse and compare - The usage and contributing features in Electronic media**

**Use the Digital tools:**

[**www.sangeethapriya.org**](http://www.sangeethapriya.org)[**www.rasikas.org**](http://www.rasikas.org)[**www.karnatic.com**](http://www.karnatic.com) **www.carnaticcorner.com**

**Digital Tambura, Electronic Tambura, Electronic Sruti Box, Electronic Tala Meter, Voice Recording/Video Recording, Digital Presentation, Video Presentation, Group Singing, Group Discussion.**

|  |  |  |
| --- | --- | --- |
| **CO1** | **Relate and Recall -The scientific aspect in music. Any living being produces sound, the first tone made by a new-born considered sweetest. Identify – the various factors behind the structure - instigates the necessity to scientifically the emergence of voice from the human body.** | **K1**  **K2**  **K3** |
| **CO2** | **Relate and Recall -Ear and Throat need to work with integrated propulsion for the emergence of tone. Identify -The structure of the Human ear, which is very essential to the Physics of music concerned with human tone.** | **K1**  **K2**  **K3** |
| **CO3** | **Define and Recall, Relate - Acoustic infra-structure is very fundamental for projection of music performance. Apply and analyse -the prerequisite factors in Open- Air Theatre, construction and best acoustics in Concert Halls, Studios is extensively analysed and studied.** | **K1**  **K2**  **K3**  **K4** |
| **CO4** | **Define and Relate -Music is learnt by everyone with the available gadgets since nearly two decades. Apply, analyse and compare - The usage and contributing features in Electronic media enabling access to learn, imbibe music is broadly perceived.** | **K1**  **K2**  **K3**  **K4**  **K5** |
| **C05** | **Define, Relate and Apply - Projection, Preservation, Documentation of art by audio and video modes. The aspects of Recording, Broadcasting and Telecasting are prescribed to facilitate each to get employed in many more avenues. analyse and assess – the scientific factors and group discussion/presentation on the above said topics.** | **K1**  **K2**  **K3**  **K4**  **K5**  **K6** |

**COURSE OUTLINE :**

**UNIT 1. Acoustics – Concert halls, Studios, Open-Air Theatre**

**UNIT 2. Electronic Media – Gramaphone Records, Cassettes, CDs, VCDs, I-Pod**

**UNIT 3. Recording, Broadcasting and Telecasting.**

**UNIT 4. Music and Internet**

**UNIT 5. E-learning.**

**Reference Books :**

1. **The Splendour of South Indian music – Dr.P.T.Chelladurai**
2. **India Isai Karuvoolam – Dr. Pakkirisamy Bharathi.**

**Strongly correlated – 3 Moderately correlated – 2 Weakly correlated – 1**

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **CO/PO/PSO** | **PO** | | | | | | | | | |
| **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** | **9** | **10** |
| **CO1** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO2** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO3** | **2** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO4** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO5** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-AVG** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-TOTAL** | **15** | **10** | **10** | **5** | **5** | **5** | **10** | **5** | **5** | **5** |

##### **CORE COURSE X**

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  | | |
| **CIA** | **External** | **Total** |
|  | **THEORY - Tamizhisai** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** |  |  | **Y** | **y** |  |  | **4** | **6** | **25** | **75** | **100** |

##### **Learning Objectives:**

* **Undoubtedly Literature, classicism, folk and devotional aspects in TAMIL / OTHER LANGUAAGES language contribute immensely to the evolution and growth of classical music. This feature is intensely portrayed in this paper.**
* **Tamizisai – Musical references in TAMIL / OTHER LANGUAAGES literature are studied in this paper.**
* **TAMIL / OTHER LANGUAAGES music and TAMIL / OTHER LANGUAAGES contributors are abundant and study of their contribution is very much useful for their musical journey.**

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

**Knowledge level - K1(Remembering), K2(Understanding), K3(Applying), K4(Analyzing), K5(Evaluating), K6(Creating)**

1. **Learn, Remember and relate - Tholkappiam, paripadal**
2. **Learn, knowledge, assess- panniruthirumurai, divyaprabhandam**
3. **Associate, relate, compare, analyse- bhakthi literature, composers, songs, etc**
4. **Identify, compare and assess the contributions of various TAMIL / OTHER LANGUAAGES composers**
5. **Analyse, evaluate, - various facts ( sahityam, music, pans, talas, rendering methods, traditional methods of rendering ) in tamizhisai tradition.**

**Use the Digital tools:**

[**www.sangeethapriya.org**](http://www.sangeethapriya.org)[**www.rasikas.org**](http://www.rasikas.org)[**www.karnatic.com**](http://www.karnatic.com) **www.carnaticcorner.com**

**Digital Tambura, Electronic Tambura, Electronic Sruti Box, Electronic Tala Meter, Voice Recording/Video Recording, Digital Presentation, Video Presentation, Group Singing, Group Discussion.**

|  |  |  |
| --- | --- | --- |
| **CO1** | **Learn, Remember and relate - Panniruthirumurai – the Saiva tradition, the contributors, Thevaram and Thiruvasagam etc, prominent pans of Tevaram, apply /organise- The contribution of the various composers are ever seen in the history of music.** | **K1**  **K2**  **K3** |
| **CO2** | **Learn, Remember and relate - the Tamizisai works that earliest one Tholkappams that describes the grammer of TAMIL / OTHER LANGUAAGES language also has music referenes –Vannams, its varieties, Silappadikaram its important sections, references to music, identify- the various aspects.** | **K1**  **K2**  **K3** |
| **CO3** | **Learn, Remember and relate - Paripadal, the important Sanga Ilakkiya work that has been composed with musical melody, the name of the composer also mentioned, special feature, - identify - Thirumurugatrupadai one among Sanga work’s references to music. Idenftify, musical features.** | **K1**  **K2**  **K3** |
| **CO4** | **Learn, Remember and relate, Divyprabhandam a Bhakthi literature work on Lord Vishnu, sung by 12 Alwars mark an important place in Tamizisai. Identify and compare - The contribution of the Alwars are ever seen in the history of music.** | **K1**  **K2**  **K3**  **K4** |
| **C05** | **Learn, Remember and relate, Biography of various music composers and their contribution are always an asset to the literature of Musicology. They are instrumental in understanding many basic elements, for the learner to gain knowledge in the theory of music. Identify, compare and assess the contributions which are always classics, group discussion on the musical contributions of Tamiz composers.** | **K1**  **K2**  **K3**  **K4**  **K5**  **k6** |

**COURSE OUTLINE :**

**UNIT I Outline knowledge of Panniruthiruurai.**

**UNIT II Outline knowledge and Musical reference in**

1. **Tholkappiam - Detailed study of Vannam.**

**ii ) Cilappadikaram – a) Mangalavazthu padal b) Varippadal**

**UNIT III Outline knowledge of Paripadal and Thirumurugatrupadai**

**UNIT IV Outline knowledge of Divyaprabhandam.**

**UNIT V Biography and contribution of the following contributors;**

**Karaikkal ammayar, Ramalinga Swamigal, Sddhananda Bharathiyar, Annamalai Reddiyar, M.M.Dandapani desigar, Periyasami thooran, Ambujam Krishna, Subramanya Bharathiyar, Bharathi dasan.**

##### **Reference Books :**

1. **The Splendour of South Indian music – Dr.P.T.Chelladurai**

**2.Indiya Isai Karuvoolam - Dr.Pakkirisami bharathi**

**Strongly correlated – 3 Moderately correlated – 2 Weakly correlated – 1**

|  |  |  |  |  |  |  |  |  |  |  |
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| **CO/PO/PSO** | **PO** | | | | | | | | | |
| **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** | **9** | **10** |
| **CO1** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO2** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO3** | **2** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO4** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO5** | **3** | **2** | **2** | **2** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-AVG** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-TOTAL** | **15** | **10** | **10** | **5** | **5** | **5** | **10** | **5** | **5** | **5** |

##### **.**

##### **PART III – CORE COURSE – X1**

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| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  | | |
| **CIA** | **External** | **Total** |
|  | **PRACTICAL - Manodharma Sangita – II** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** |  |  | **Y** | **y** |  | **y** | **4** | **6** | **25** | **75** | **100** |

**Learning Objectives:**

* **Music featured in the area of Manodharma has been considered as a salient feature of performance. Units for this paper aiming to make a learner covering the concert aspects and prepares as a good Presentator/ Performer.**
* **Each student gets Equipped to attain the level to perform classical music.**
* **Creativity is the feature of all arts and students derive this ability and improve their skill through practicing the ragas.**

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

**Knowledge level - K1(Remembering), K2(Understanding), K3(Applying), K4(Analyzing), K5(Evaluating), K6(Creating)**

**1.Knowledge, learn, remember – the aroha and avaroha of the ragas belonging to different category**

**2.understand the gamakas, pertaining to each raga**

**3. apply, develop , compare – the phrases to each raga**

**4. analye, evaluate – the raga bhava prayogas and**

**5. remember the compositions in the raga.**

**Use the Digital tools:**

[**www.sangeethapriya.org**](http://www.sangeethapriya.org)[**www.rasikas.org**](http://www.rasikas.org)[**www.karnatic.com**](http://www.karnatic.com) **www.carnaticcorner.com**

**Digital Tambura, Electronic Tambura, Electronic Sruti Box, Electronic Tala Meter, Voice Recording/Video Recording, Digital Presentation, Video Presentation, Group Singing, Group Discussion.**

|  |  |  |
| --- | --- | --- |
| **CO1** | **Learn, Remember - Arohana Avaroha - the features adorning the raga concerned, understand the important – key movements of the Svaras with the Gamakas, developing Svara phrases , following the Kriti sections (singing Akara of the taught Kriti), ), identiy Akara singing matches to Svaras concerned.** | **K1**  **K2**  **K3** |
| **CO2** | **Learn, Remember - Arohana Avaroha - the features adorning the raga concerned, understand the important – key movements of the Svaras with the Gamakas, developing Svara phrases , following the Kriti sections (singing Akara of the taught Kriti), identiy Akara singing matches to Svaras concerned.** | **K1**  **K2**  **K3** |
| **CO3** | **Learn, Remember - Arohana Avaroha - the features adorning the raga concerned, understand the important – key movements of the Svaras with the Gamakas, developing Svara phrases , following the Kriti sections (singing Akara of the taught Kriti), identiy and compare - Akara singing matches to Svaras concerned.** | **K1**  **K2**  **K3**  **K4** |
| **CO4** | **Learn, Remember - Arohana Avaroha - the features adorning the raga concerned, understand the important – key movements of the Svaras with the Gamakas, developing Svara phrases , following the Kriti sections (singing Akara of the taught Kriti), identiy Akara singing matches to Svaras concerned, compare the ragas , identifying with their Svarasthanas, group discussion -on the various features of the ragas.** | **K1**  **K2**  **K3**  **K4**  **K5**  **K6** |
| **C05** | **Learn, Remember - Niraval and Pallavi are taught to aware of the fact of the Manodharma character. The students sing Trikalam with great interest as it covers the three speeds and gives thinking ability – apply and to exhibit in their action of singing.** | **K1**  **K2**  **K3** |

**COURSE OUTLINE :**

**Alapana and Kalpana svaras in the following ragas**

**a) Arohana and Avarohana**

**b) Key Sancharas of the ragas**

**c) Akaram singing of the taught Kriti**

**d) Developing Svara and Akara phrases**

**UNIT 1. Todi, Purvikalyani**

**UNIT 2. Begada, Kanada**

**UNIT 3. Saveri, Bhairavi**

**UNIT 4. Kharaharapriya, Sahana**

**UNIT 5. a) Niraval for a Theme**

**b)Simple Pallavi with Trikalam (2 Kalai- Adi Talam)**

**Strongly correlated – 3 Moderately correlated – 2 Weakly correlated – 1**

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **CO/PO/PSO** | **PO** | | | | | | | | | |
| **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** | **9** | **10** |
| **CO1** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO2** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO3** | **2** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO4** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO5** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-AVG** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-TOTAL** | **15** | **10** | **10** | **5** | **5** | **5** | **10** | **5** | **5** | **5** |

**DISCIPLINE SPECIFIC PERFORMANCE 5/6**

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  | | |
| **CIA** | **External** | **Total** |
|  | **PRACTICAL - CONCERT (MUSIC PERFORMANCE)** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** |  |  | **Y** |  | **y** | **y** | **3** | **5** | **25** | **75** | **100** |

##### **Learning Objectives:**

* **Performing concert is the ultimate core for music as a performing art.**
* **Each student renders performance with accompaniments violin (melodic) and Mridangam (rhythmic) support, selecting songs from the taught syllabus.**
* **It may be noted that violin and Mridangam support for the student is provided by established performers in the field of classical music which visibly illustrates forte of the Course.**

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

**Knowledge level - K1(Remembering), K2(Understanding), K3(Applying), K4(Analyzing), K5(Evaluating), K6(Creating)**

1. **Knowledge, remember – the compositions**
2. **Apply, develop – selection of the songs for concert**
3. **Compare, analyse- choosing the ragas and songs**
4. **Evaluate, create – presenting the concert (with violin and mridangam accompaniments)**

**Use the Digital tools:**

[**www.sangeethapriya.org**](http://www.sangeethapriya.org)[**www.rasikas.org**](http://www.rasikas.org)[**www.karnatic.com**](http://www.karnatic.com) **www.carnaticcorner.com**

**Digital Tambura, Electronic Tambura, Electronic Sruti Box, Electronic Tala Meter, Voice Recording/Video Recording, Digital Presentation, Video Presentation, Group Singing, Group Discussion.**

|  |  |  |
| --- | --- | --- |
| **CO1** | **Learn, Remember - Varnam musical form in two speeds, understanding and apply the melody of first and second speeds.** | **K1**  **K2**  **K3** |
| **CO2** | **Learn, Remember - short simple Kriti of any raga, understand the Sahitya nature and apply raga Svarupa.** | **K1**  **K2**  **K3** |
| **CO3** | **Learn, Remember - Arohana Avaroha - the features adorning the raga concerned, understand the important – key movements of the Svaras with the Gamakas, developing Akara Sancharas in all the three octaves, covering/ applying the Raga Lakshana features. Analysing the aspects of the raga chosen.** | **K1**  **K2**  **K3**  **K4** |
| **CO4** | **Learn, Remember - Kriti in the major raga with Sangathis describing the features, Apply and analyse -Niraval - extends the melody of the Sahitya in different octaves , and developing Svara Kalpana phrases in first and second speeds. Group - singing / presenting along with violin and Mridangam is a team work and it needs practice to get along with the Synchronising of the melody, Tala and the melody of instruments.** | **K1**  **K2**  **K3**  **K4**  **K5**  **K6** |
| **C05** | **Learn, Remember – Thiruppugaz or Tevaram or Tillana any other composition,**  **Understand the features of the composition, developing melody and Tala in the form.** | **K1**  **K2**  **K3** |

**COURSE OUTLINE :**

**Concert for 30 minutes**

**UNIT 1. Varnam**

**UNIT 2. A short Kriti**

**UNIT 3. Raga alapana for a Major raga**

**UNIT 4. Kriti with Niraval and Kalpana svaras**

**UNIT 5. Miscellaneous**

**Strongly correlated – 3 Moderately correlated – 2 Weakly correlated – 1**

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **CO/PO/PSO** | **PO** | | | | | | | | | |
| **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** | **9** | **10** |
| **CO1** | **3** | **2** | **2** | **1** | **2** | **2** | **2** | **1** | **1** | **1** |
| **CO2** | **3** | **2** | **2** | **1** | **2** | **2** | **2** | **1** | **1** | **1** |
| **CO3** | **3** | **2** | **2** | **1** | **2** | **2** | **2** | **1** | **1** | **1** |
| **CO4** | **3** | **2** | **2** | **1** | **2** | **2** | **2** | **1** | **1** | **1** |
| **CO5** | **3** | **2** | **2** | **1** | **2** | **2** | **2** | **1** | **1** | **1** |
| **PO-AVG** | **3** | **2** | **2** | **1** | **2** | **2** | **2** | **1** | **1** | **1** |
| **PO-TOTAL** | **15** | **10** | **10** | **5** | **10** | **10** | **10** | **5** | **5** | **5** |

**DISCIPLINE SPECIFIC PERFORMANCE 6/6**

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  | | |
| **CIA** | **External** | **Total** |
|  | **PRACTICALS – GEYANATAKAM** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** |  |  | **Y** |  | **y** |  | **3** | **5** | **25** | **75** | **100** |

**Learning Objectives:**

**Geyanatakam is musicaldrama. The story content is expressed through songs is qute interesting.**

**Many composers have composed Geyaatkam. Tyagaraja’s ‘Nowka charitram’ is the story of Lord Krishna with Gopikas. - Gopika garva bhangam**

**The Arunachala kavis’ ‘Ramanatakam’ is the story of Ramayanam .**

**The story songs are called as ‘dharus’ and other than kirtana forms many other literary forms like kanni, viruttam, etc also occur in the geyanatakas.**

**Learning of some of the songs will be interesting as they are not only story songs but also sung in concerts and other such occcassions.**

**The ragas chosen for the occasions are also quite interesting to observe.**

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

**Knowledge level - K1(Remembering), K2(Understanding), K3(Applying), K4(Analyzing), K5(Evaluating), K6(Creating)**

1. **Learn, remember, knowledge – the kirtanas**
2. **Assess, analyse, develop – the raga, tala, sahitya etc**
3. **Evaluating, discussing – the various features related to music and sahityam**

**Use the Digital tools:**

[**www.sangeethapriya.org**](http://www.sangeethapriya.org)[**www.rasikas.org**](http://www.rasikas.org)[**www.karnatic.com**](http://www.karnatic.com) **www.carnaticcorner.com**

**Digital Tambura, Electronic Tambura, Electronic Sruti Box, Electronic Tala Meter, Voice Recording/Video Recording, Digital Presentation, Video Presentation, Group Singing, Group Discussion.**

|  |  |  |
| --- | --- | --- |
| **CO1** | **Learn, Remember geyanatakam ,ramanatakam or nowkacharitram any two kirtanas I the unit will be quite raga and tala oriented and more than one charanam is a special feature, understanding and apply the melody, as it is very attractive according to the situations..** | **K1**  **K2**  **K3** |
| **CO2** | **Learn, Remember Remember geyanatakam ramaataakam or nowkacharitram an two kirtanas I the unit will be quite raga and tala oriented and more than one charanam is a special feature, understanding and apply the melody is very attractive according to the situations..** | **K1**  **K2**  **K3** |
| **CO3** | **Learn, Remember - Remember geyanatakam ramaataakam or nowkacharitram an two kirtanas I the unit will be quite raga and tala oriented and more than one charanam is special feature, understanding and apply the melody is very attractive according to the situations.. , developing sangatis are called as sahitya bhava sangatis, and is possible here covering/ applying . Analysing the aspects of the raga chosen.** | **K1**  **K2**  **K3**  **K4** |
| **CO4** | **Learn, Remember - Learn, Remember - Remember geyanatakam ramaataakam or nowkacharitram an two kirtanas I the unit will be quite raga and tala oriented and more than one charanam is special feature, understanding and apply the melody is very attractive according to the situations.. , developing sangatis are called as sahitya bhava sangatis, and is possible here covering/ applying . Analysing the aspects of the raga chosen..** | **K1**  **K2**  **K3**  **K4**  **K5**  **K6** |
| **C05** | **Learn, Remember – Learn, Remember - Remember geyanatakam ramaataakam or nowkacharitram an two kirtanas I the unit will be quite raga and tala oriented and more than one charanam is special feature, understanding and apply the melody is very attractive according to the situations.** | **K1**  **K2**  **K3** |

**COURSE OUTLINE :**

**ANY TEN KIRTANAS FROM ARUNACHALA KAVI’S RAMANATAKA KIRTANAM**

1. **Any two songs/darus from geya natakam**
2. **Any two songs/darus from geya natakam**
3. **Any two songs/darus from geya natakam**
4. **Any two songs/darus from geya natakam**
5. **Any two songs/darus from geya natakam**

**OR**

**ANY TEN KIRTANAS FROM TYAGARAJA’S NOWKA CHARITRAM**

**1.Any two songs/darus from geya natakam**

**2.Any two songs/darus from geya natakam**

**3.Any two songs/darus from geya natakam**

**4.Any two songs/darus from geya natakam**

**5.Any two songs/darus from geya natakam**

**Strongly correlated – 3 Moderately correlated – 2 Weakly correlated – 1**

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **CO/PO/PSO** | **PO** | | | | | | | | | |
| **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** | **9** | **10** |
| **CO1** | **3** | **2** | **2** | **1** | **2** | **2** | **2** | **1** | **1** | **1** |
| **CO2** | **3** | **2** | **2** | **1** | **2** | **2** | **2** | **1** | **1** | **1** |
| **CO3** | **3** | **2** | **2** | **1** | **2** | **2** | **2** | **1** | **1** | **1** |
| **CO4** | **3** | **2** | **2** | **1** | **2** | **2** | **2** | **1** | **1** | **1** |
| **CO5** | **3** | **2** | **2** | **1** | **2** | **2** | **2** | **1** | **1** | **1** |
| **PO-AVG** | **3** | **2** | **2** | **1** | **2** | **2** | **2** | **1** | **1** | **1** |
| **PO-TOTAL** | **15** | **10** | **10** | **5** | **10** | **10** | **10** | **5** | **5** | **5** |

**DISCIPLINE SPECIFIC PERFORMANCE 7/8**

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  | | |
| **CIA** | **External** | **Total** |
|  | **PRACTICAL - Kalpita Sangita VI** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** |  |  | **Y** |  | **y** |  | **3** | **5** | **25** | **75** | **100** |

##### 

**Learning Objectives:**

* **Musical compositions framing the essence in the performing art are selected for this paper, making each render performances instantly with strength and ease.**
* **This improves memory capability, performing in group (pancharatnam), and rhythmic complexity.**
* **Varieties of musical compositions also helpful in improving the vocabulary of the student.**

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

**Knowledge level - K1(Remembering), K2(Understanding), K3(Applying), K4(Analyzing), K5(Evaluating), K6(Creating)**

1. **Learn, Remember and relate - the Kirtanas of various kinds like in kannada, telugu,**
2. **Learn, Remember and relate - the Kirtanas in Kannada tillana and javali**
3. **Learn, Remember and relate, compare - the svarajathi of syamasastri**
4. **Learn, Remember and relate - the pancharatna kriti**
5. **Relate, compare, and analyse - Thiruvempavai, Thiruppugazh, Divyanama kirtana or Uthsavasampradhaya Kirtana**
6. **Analyse, create – the difference( structure, raga, tala, raga handling) between the all the songs learnt**

**Use the Digital tools:**

[**www.sangeethapriya.org**](http://www.sangeethapriya.org)[**www.rasikas.org**](http://www.rasikas.org)[**www.karnatic.com**](http://www.karnatic.com) **www.carnaticcorner.com**

**Digital Tambura, Electronic Tambura, Electronic Sruti Box, Electronic Tala Meter, Voice Recording/Video Recording, Digital Presentation, Video Presentation, Group Singing, Group Discussion.**

|  |  |  |
| --- | --- | --- |
| **CO1** | **Learn, Remember and relate - the Kirtanas in Kannada and Telugu language with Sahitya content in a high Bhakti Bhava, develop / identify - how this particular melody is seen.** | **K1**  **K2**  **K3** |
| **CO2** | **Learn, Remember and relate - structure of Tillana and Javali - identify the melody and Tala.** | **K1**  **K2**  **K3** |
| **CO3** | **Learn, Remember and relate - the form Svarajathi – the magnificent composition of the Composer, identiy and compare – the musical aspects and understanding the melodical format of raga in the form Kriti.** | **K1**  **K2**  **K3**  **K4** |
| **CO4** | **Learn, Remember and relate - the structure of the Pancharatnam song with Svara and Sahitya parts sung one by one and the group rendering - of the song is very much appreciable- . Apply and analyse-, the Sahitya with correct Tala reckoning, (each section song is sung by students in turns ) - the Melodical Pancharatnam format. Compare - the various Svara patterns.** | **K1**  **K2**  **K3**  **K4**  **K5**  **K6** |
| **C05** | **Learn, Remember and relate - music and Sahitya, value in the form through various songs. Identify – and Establish the Melodical expression with the right Sahitya module.** | **K1**  **K2**  **K3** |

**COURSE OUTLINE :**

**One composition from each of the following;**

**UNIT 1. Devarnama of Purandaradasa and Annamacharya Kirtana**

**UNIT 2. Tillana and Javali**

**UNIT 3. Svarajathi of Syamasastri**

**UNIT 4. Ghana raga pancharatnam of Thyagaraja – Sriragam**

**UNIT 5. Thiruvempavai, Thiruppugazh, Divyanama kirtana or Uthsavasampradhaya Kirtana**

**Strongly correlated – 3 Moderately correlated – 2 Weakly correlated – 1**

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **CO/PO/PSO** | **PO** | | | | | | | | | |
| **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** | **9** | **10** |
| **CO1** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO2** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO3** | **2** | **2** | **2** | **2** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO4** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO5** | **3** | **2** | **2** | **2** | **2** | **1** | **2** | **1** | **1** | **1** |
| **PO-AVG** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-TOTAL** | **15** | **10** | **10** | **7** | **6** | **5** | **10** | **5** | **5** | **5** |

**DISCIPLINE SPECIFIC PERFORMANCE 8/8**

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  | | |
| **CIA** | **External** | **Total** |
|  | **Practical - COMPOSITIONS ON KSHETRAM** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** |  |  | **Y** |  | **y** |  | **3** | **5** | **25** | **75** | **100** |

##### **Learning Objectives:**

* **Musical compositions framing the essence in the performing art are selected for this paper, making each render performances instantly with strength and ease.**
* **This improves memory capability, performing in group (pancharatnam), and rhythmic complexity.**
* **Varieties of musical compositions also helpful in improving the vocabulary of the student.**

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

**Knowledge level - K1(Remembering), K2(Understanding), K3(Applying), K4(Analyzing), K5(Evaluating), K6(Creating)**

1. **Learn, Remember and relate - the songs composed on that particular place/kshetram**
2. **Compare, develop, discuss, evaluate – the various features described in the compositions (kriti/ varnam / padam/javali/divyaprabhadam/ thevaram/ viruttam/ arutpa/ thiruppugazh etc)**
3. **Observe, relate, assess, evaluate – the compositions ( any language - TAMIL / OTHER LANGUAAGES/kannada/ telugu/malayalam/hindi/Sanskrit/ manipravalam etc)**

**Use the Digital tools:**

[**www.sangeethapriya.org**](http://www.sangeethapriya.org)[**www.rasikas.org**](http://www.rasikas.org)[**www.karnatic.com**](http://www.karnatic.com) **www.carnaticcorner.com**

**Digital Tambura, Electronic Tambura, Electronic Sruti Box, Electronic Tala Meter, Voice Recording/Video Recording, Digital Presentation, Video Presentation, Group Singing, Group Discussion.**

|  |  |  |
| --- | --- | --- |
| **CO1** | **Learn, Remember and relate - ONE COMPOSITION ON ANY ONE OF THE KSHETRAM - MYLAPORE OR TIRUVALLIKENI - the Kirtanas DESCRIBE THE sthala or kshetha which has great role in the compositions in Kannada, or TAMIL / OTHER LANGUAAGES or Sanskrit or Malayalam and Telugu language or any Indian language with Sahitya content in a high Bhakti Bhava, develop / identify - how this particular melody is seen.** | **K1**  **K2**  **K3** |
| **CO2** | **Learn, Remember and relate - ONE COMPOSITION ON ANY ONE OF THE KSHETRAM -KANCHIPURAM OR TIRUPPATI**  **The compositions of many composers on this kshetra has high sahitya value, and describes the various special features. The sahitya expresses all these with suitable music and tala**  **identify the melody and Tala.** | **K1**  **K2**  **K3** |
| **CO3** | **Learn, Remember and relate ONE COMPOSITION ON ANY ONE OF THE KSHETRAM- MADURAI OR TIRUCHIRAPPALLI - The compositions of many composers on this kshetra has high sahitya value, and describes the various special features. The sahitya expresses all these with suitable music and tala**  **identiy and compare – the musical aspects and understanding the melodical format of raga in the form.** | **K1**  **K2**  **K3**  **K4** |
| **CO4** | **Learn, Remember and relate - – ONE COMPOSITION ON ANY ONE OF THE KSHETRAM -TIRUVANNAMALAI OR TIRUTTANI**  **The compositions of many composers on this kshetra has high sahitya value, and describes the various special features. The sahitya expresses all these with suitable music and tala**  **Compare - the various Svara/tala/metric patterns.** | **K1**  **K2**  **K3**  **K4**  **K5**  **K6** |
| **C05** | **Learn, Remember and relate - ONE COMPOSITION ON ANY ONE OF THE KSHETRAM -TIRUVARUR OR THANJAVUR - The compositions of many composers on this kshetra has high sahitya value, and describes the various special features. The sahitya expresses all these with suitable music and tala**  **music and Sahitya, value in the form through various songs. Identify – and Establish the Melodical expression with the right Sahitya module.** | **K1**  **K2**  **K3** |

**Strongly correlated – 3 Moderately correlated – 2 Weakly correlated – 1**

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **CO/PO/PSO** | **PO** | | | | | | | | | |
| **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** | **9** | **10** |
| **CO1** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO2** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO3** | **2** | **2** | **2** | **2** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO4** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **CO5** | **3** | **2** | **2** | **2** | **2** | **1** | **2** | **1** | **1** | **1** |
| **PO-AVG** | **3** | **2** | **2** | **1** | **1** | **1** | **2** | **1** | **1** | **1** |
| **PO-TOTAL** | **15** | **10** | **10** | **7** | **6** | **5** | **10** | **5** | **5** | **5** |

**COURSE OUTLINE :**

**COMPOSITIONS ON KSHETRAM - ( COMPOSITIONS IN ANY LANGUAGE)**

**UNIT I - ONE COMPOSITION ON ANY ONE OF THE KSHETRAM - MYLAPORE OR TIRUVALLIKENI**

**UNIT II – ONE COMPOSITION ON ANY ONE OF THE KSHETRAM -KANCHIPURAM OR TIRUPPATI**

**UNIT III – ONE COMPOSITION ON ANY ONE OF THE KSHETRAM- MADURAI OR TIRUCHIRAPPALLI**

**UNIT IV – ONE COMPOSITION ON ANY ONE OF THE KSHETRAM -TIRUVANNAMALAI OR TIRUTTANI**

**UNIT V - ONE COMPOSITION ON ANY ONE OF THE KSHETRAM -TIRUVARUR OR THANJAVUR**

**PART IV -**

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Subject Code** | **Subject Name** | **Category** | **L** | **T** | **P** | **O** | **Credits** | **Inst. Hours** |  | | |
| **CIA** | **External** | **Total** |
|  | **EXTENSION ACTIVITY** |  |  |  |  |  |  |  |  |  |  |
| **Pre-requisite** |  |  | **Y** |  | **y** |  | **1** |  | **25** | **75** | **100** |

**1.TEACHNG SIMPLE SONG TO QMC SSL SCHOOL STUDENTS**

**2.SINGING THEMATIC SONGS DURING VARIOUS OCCASSIONS**

**3.SINGING BHAJAN PROG DURING OCT 2 AND JAN 30TH MARTYRES DAY**

**4 .SINGING PRAYER SONG,( COLLEGE SONG AND NATIONAL ANTHEM FOR COLLEGE FUCTIONS) AND OTHER OUTSIDE SEMINARS/SABHAS/ ACADEMIC OCCASSIONS**