

(Abstract)

Five Year Integrated Masters Programme (FYIMP) in Music offered by the Department of Music, SAT Campus, Payyannur - Scheme and Syllabus -Approved and Implemented w e f the academic year 2025-26 -Orders issued.

ACADEMIC C SECTION

ACAD C/ACAD C1/7943/2025

Dated: 27.07.2025

- Read:-1. U O No ACAD D/ACAD D5/23315/2023(I) dated 22.02.2025.
2. Circular No ACAD C/ACAD C3/12564/2023 dated 05.03.2025
3. E mail dated 10.04.2025 from the Head, Dept. of Music.
4. Minutes of the meeting of Department Council held on 01.04.2025
5. Minutes of the meeting of all Deans of Faculties held on 04.06.2025
6. Orders of Vice Chancellor in file No. Acad C/AcadC3/2948/2025 dated 04.06.2025.

ORDER

- 1) The proposals to start 12 Five Year Integrated Masters Programmes and 3 Integrated Teacher Education Programmes at the Teaching Departments and Centres of the University were approved, as per the paper read as (1) above,
 2. Subsequently, , directions were given to all Heads of the Departments, concerned to submit the entire Syllabus (all semesters) of FYIMP to be offered by their Department w e f the academic year 2025-26 with the minutes of Department Council, vide the paper read (2) above.
 3. Accordingly, the Head of the Department, Department of Music vide the paper read (3) above, submitted the Scheme and Syllabus of FYIMP Music Programme ,along with the Minutes of the meeting of the Department Council , for approval and implementation w e f the Academic year- 2025 -26 .
 4. The Scheme and Syllabus, submitted by the Head of the Department , were forwarded to the Dean, Faculty of Fine Arts for verification and remarks.
 5. The Dean, Faculty of Fine Arts recommended (vide the paper read 4) to approve the Syllabus (All semesters) of Five Year Integrated Masters Programme in Music offered by the Department of Music, SAT Campus of the University.
 6. The Vice Chancellor after considering the recommendation of the Dean, Faculty of Fine Arts and in exercise of the powers of the Academic Council conferred under Section 11(1) Chapter III of the Kannur University Act, 1996 and all other enabling provisions read together with, approved the Scheme and Syllabus of the Five Year Integrated Masters Programme in Music at the Dept. of Music, Swami Anandha Theertha Campus, Payyannur of the University and accorded sanction to implement the same w.e.f. 2025-26 academic year , subject to reporting to the Academic Council.
 7. The approved syllabus of FYIMP in Music offered by the Dept. of Music, SAT campus of the University, is attached with this U.O. and uploaded in the website of the University (www. kannuruniv.ac. in)
- Orders are issued accordingly.

Sd/-

Bindu K P G

DEPUTY REGISTRAR (ACADEMIC)

For REGISTRAR

To: 1. The Controller of Examination (Through PA to CE)

2. The Head, Dept. of Music, SAT Campus of the University.

Copy To: 1. Computer Programmer

2. PS to VC/PA to R

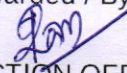
3. DR/AR (Acad), EXCI, EP IV

4. IT Cell (for uploading on the website)

5. JR II Exam

6. SF/DF/FC

Forwarded / By Order


SECTION OFFICER







KANNUR UNIVERSITY

FIVE YEAR INTEGRATED MASTERS PROGRAMME (FYIMP) IN MUSIC

SYLLABUS

(2025-26 ADMISSION ONWARDS)

**DEPARTMENT OF MUSIC
KANNUR UNIVERSITY
SWAMI ANANDA THEERTHA CAMPUS
EDAT PO, PAYYANUR
PIN: 670327**

SYLLABUS FOR FIVE YEAR INTEGRATED MASTERS PROGRAMME (FYIMP) IN MUSIC (2025-26 ADMISSION ONWARDS)

ABOUT THE DEPARTMENT.

The Department of Music at Kannur University was established in 2002 and has since become a distinguished center for music education and research. It offers an MA in Music and a PhD programme, with 23 batches of students having successfully graduated. Notably, it is the only institution in the Malabar region of Kerala offering a postgraduate programme in Music. The department operates from the Swami Ananda Theertha Campus at Edat, Payyanur.

The department boasts a well-equipped library with a collection of over 1,800 books and subscriptions to more than 10 music journals. It also maintains an extensive digital archive featuring recordings of renowned musicians. Additionally, the department houses a diverse range of musical instruments, including the Tambura, Veena, Violin, Mridangam, Keyboard, and Harmonium.

Research is a core focus of the department, exploring various dimensions of music. To date, 12 scholars have been awarded PhDs. The department actively organizes seminars, lecture programs, and music concerts in collaboration with reputed institutions such as the Indira Gandhi National Centre for the Arts (New Delhi), All India Radio, the Zonal Cultural Centre (Ministry of Culture, Government of India), and the Folklore Academy, Kerala.

Eminent Carnatic musicians and critics frequently present invited lectures and performances at the department. Over the past decade, nearly a hundred distinguished figures from the music industry have visited to conduct lectures and concerts.

As a center for a performing art, the Department of Music actively participates in various classical music programmes across the country. Its students have showcased their talents on All India Radio and various television channels. The department's alumni have made significant contributions to the field of Carnatic music, excelling as performing artists, educators in universities, colleges, and schools, and founders of prominent music learning centers. Faculty and students also actively engage in national and international seminars, present research papers, and contribute to academic publications.

PROGRAMME OUTCOMES (POS):

Programme Outcomes (POs) serve as a foundational framework defining the skills, knowledge, and attributes that students of Kannur University are expected to acquire upon completion of a specific academic programme. Tailored to the unique goals of each programme, POs articulate the overarching learning objectives that guide curriculum design and assessment. These outcomes encompass a diverse range of competencies, including critical thinking, problem-solving, effective communication, and discipline-specific expertise. POs play a crucial role in shaping educational experiences, ensuring alignment with academic standards and industry expectations. By articulating clear and measurable expectations, POs contribute to the continuous improvement of academic programmes and provide a roadmap for students to develop into well-rounded, competent professionals within their chosen fields.

PO1: Critical Thinking and Problem-Solving-Apply critical thinking skills to analyse information and develop effective problem-solving strategies for tackling complex challenges.

PO2: Effective Communication and Social Interaction-Proficiently express ideas and engage in collaborative practices, fostering effective interpersonal connections.

PO3: Holistic Understanding-Demonstrate a multidisciplinary approach by integrating knowledge across various domains for a comprehensive understanding of complex issues.

PO4: Citizenship and Leadership-Exhibit a sense of responsibility, actively contribute to the community, and showcase leadership qualities to shape a just and inclusive society.

PO5: Global Perspective-Develop a broad awareness of global issues and an understanding of diverse perspectives, preparing for active participation in a globalized world.

PO6: Ethics, Integrity and Environmental Sustainability-Uphold high ethical standards in academic and professional endeavours, demonstrating integrity and ethical decision-making.

Also acquire an understanding of environmental issues and sustainable practices, promoting responsibility towards ecological well-being.

PO7: Lifelong Learning and Adaptability-Cultivate a commitment to continuous self-directed learning, adapting to evolving challenges, and acquiring knowledge throughout life. It is in line with UGC and as envisaged by the Government of Kerala that the regulations and curriculum framework for the Kannur University Five Year Integrated Masters Programme (KU - FYIMP) has been framed.

PROGRAMME SEPCIFIC OUTCOMES (PSO)
On successful completion of the course a student will be able to:

PSO1	Gain scientific knowledge in Theory & Practice of Carnatic Music.
PSO2	Give music performances.
PSO3	Attain proficiency in application of Classical Music viz. Compose, Teach, Write, Evaluate and Critical appreciation.
PSO4	Develop research and analytical aptitude.
PSO5	Identify the theoretical, conceptual and methodological aspects within Indian music, contextualized within the broader realm of music and inter-disciplinary / Multi-disciplinary fields.
PSO6	Explore the possibility of Manodharma Sangita, through which new melodic patterns, rhythmic variations and ornamentations can be introduced.
PSO7	Acquire wider career avenues.

PROGRAMME STRUCTURE FOR THE FYIMP IN MUSIC

WORK & CREDIT DISTRIBUTION

Sem. No	Course Code & title	Instructional hours/week			Credit	ESE duration	Evaluation (in Marks)		Total Credit
		P	L/T	Total			CE Marks	ESE Marks	
I	AEC-1		3	3	3		50	50	21
	AEC -2		3	3	3		50	50	
	KU01DSCMUS101 Performance-1 (P)		4	4	4	1hr per Candidate	50	50	
	B 1			4	4		50	50	
	C1			4	4		50	50	
	MDC-I		3	3	3	1hr per Candidate	50	50	
II	AEC-3		3	3	3		50	50	22
	KU02DSCMUS102 Performance-2 (P)		4	4	4	1hr per Candidate	50	50	
	KU02DSCMUS103 Performance-3 (P)		4	4	4	1hr per Candidate	50	50	
	B2		4	4	4		50	50	
	C2		4	4	4		50	50	
	MDC-II		3	3	3	1hr per Candidate	50	50	
	KU03DSCMUS201 Theory of Music-1 (T)		4	4	4	2 Hrs	50	50	

III	KU03DSCMUS202 Performance-4 (P)		4	4	4	1hr per Candidate	50	50	22
	KU03DSCMUS203 Musicology (T)		4	4	4	2 Hrs	50	50	
	KU03DSCMUS204 Technical terms & Fundamentals of Music (T)		4	4	4	2 Hrs	50	50	
	MDC-III		3	3	3		50	50	
	VAC-I		3	3	3	1hr per Candidate	50	50	
IV	KU04DSCMUS205 Theory of Music-2 (T)		4	4	4	2 Hrs	50	50	22
	KU04DSCMUS206 Performance-5 (P)		4	4	4	1hr per Candidate	50	50	
	KU04DSCMUS207 Performance-6 (P)		4	4	4	1hr per Candidate	50	50	
	KU04DSCMUS208 Theory of Music-3 (T)		4	4	4	2 Hrs	50	50	
	VAC-II		3	3	3	1hr per Candidate	50	50	
	SEC-I		3	3	3	1hr per Candidate	50	50	
V	KU05DSCMUS301 Theory of Music-4 (T)		4	4	4	2 Hrs	50	50	23
	KU05DSCMUS302 Performance-7 (P)		4	4	4	1hr per Candidate	05	50	
	KU05DSCMUS303 Performance-8 (P)		4	4	4	1hr per Candidate	50	50	
	KU05DSCMUS304 Performance-9 (P)		4	4	4	1hr per Candidate	50	50	
	KU05DSEMUS301 Music Composing (P) OR		4	4	4	1hr per Candidate	50	50	
	KU05DSEMUS302 Music Appreciation (T) OR					2 Hrs	50	50	
	KU05DSEMUS303 Electronic Musical Instruments (T)					2 Hrs	50	50	
	SEC-II		3	3	3	1hr per Candi date	50	50	

	KU06DSCMUS305 Theory of Music-5 (T)		4	4	4	2hrs	50	50	
VI	KU06DSCMUS306 Performance-10 (P)		4	4	4	1hr per Candidate	50	50	23
	KU06DSCMUS307 Performance-11 (P)		4	4	4	1hr per Candidate	50	50	
	KU6DSEMUS304 Light Classical Forms (P)		4	4	4	1hr per Candidate	50	50	
	KU6DSEMUS305 Musical Forms (T)					2 Hrs	50	50	
	KU6DSEMUS306 Maestros (T)					2 Hrs	50	50	
	SEC-III		3	3	3	1hr per Candidat e	50	50	
	KU06INTMUS301 INTERNSHIP								4
EXIT OPTION Students exiting after 3 years(6 semesters):awarded UG Degree with Major in Music								Total Credits: 133	
VII	KU07DSCMUS401 Theory of Music-6 (T)		4/1	5	4	2 Hrs	50	50	24
	KU07DSCMUS402 Performance-12 (P)		3/2	5	4	1hr per Candidate	50	50	
	KU07DSCMUS403 Performance-13 (P)		3/2	5	4	1hr per Candidate	50	50	
	KU07DSCMUS404 Varnas (P)		3/2	5	4	1hr per Candidate	50	50	
	KU07DSEMUS401 Compositions of KeralaComposers (P) OR KU7DSEMUS402 Jayadeva's Ashtapadi (P)		3/2	5	4	1hr per Candidate	50	50	
	MOOC/Online				4		50	50	
	KU08DSCMUS405 Theory of Music-7 (T)		4	4	4	1hr per Candidate	50	50	

VIII	KU08DSCMUS406 Performance-14 (P)		3/1	4	4	1hr per Candidate	50	50	20
	KU08DSCMUS407 Music Concert-1 (P)		3/2	5	4	45 Min per Candidate	50	50	
	KU08RPHMUS401 Project		6/6	12	12		50	50	
	KU08DSCMUS409 Research Methodology		3/1	4	4	2 hrs	50	50	
	KU08DSEMUS403 Bhajans & Padams of Swati Tirunal (P)		3/1	4	4	1hr per Candidate	50	50	
	KU08DSEMUS404 Javali & Tillana (P)		3/1	4	4	1hr per Candidate	50	50	
	KU08DSEMUS405 Utsava Sampradaya Kritis & Divyanama Kritis of Tyagaraja (P)		3/1	4	4	1hr per Candidate	50	50	
	KU08DSEMUS406 Tharangam (P)		3/1	4	4	1hr per Candidate	50	50	
	MOOC/Online				4		50	50	
Total Credits: 177									
For Honours with Research 1 DSC or DSE, 1 Mooc/Online and project/Dissertation of 12 Credits.									
For Honours 1 DSC or DSE, 1 Mooc/Online and additional three 4 credit courses in DSC or DSE									

IX	KU09DSCMUS501 Theory of Music-8 (T)		5	5	4	2 hrs	50	50	20
	KU09DSCMUS502 Performance-15 (P)		3/2	5	4	1hr per Candidate	50	50	
	KU09DSCMUS503 Performance-16 (P)		3/2	5	4	1hr per Candidate	50	50	
	KU09DSCMUS504 Performance-17 (P)		3/2	5	4	1hr per Candidate	50	50	
	KU09DSCMUS505 Compositions of Tamil		3/2	5	4	1hr per Candidate	50	50	

	Composers (P)								
	OR								
	KU09RPHMUS501 Research OR Coursework		25	25	20		50	50	
Internship- One 4 Credit Internship in lieu of One DSC and/or One 4 Credit MOOC/Online/Blended Course in lieu of One DSC									
X	KU10DSCMUS506 Theory of Music-9		3/2	5	4	2 hrs	50	50	20
	KU10DSCMUS507 Performance-18 (P)		3/2	5	4	1hr per Candidate	50	50	
	KU10DSCMUS508 Performance-19 (P)		3/2	5	4	1hr per Candidate	50	50	
	KU10DSCMUS509 Music Concert-2(P)		3/2	5	4	1hr per Candidate	50	50	
	KU10DSCMUS510 Compositions of Kannada Composers (P)		3/2	5	4	1hr per Candidate	50	50	
	OR								
	KU10RPHMUS501 Research OR Coursework		25	25	20		50	50	
Student exit with 5 year integrated Post Graduate Degree									

Note:

- Internship of 4 credits can be completed as 2 credits internship twice, or 4 credits at a single stretch between semester 3 to 6.
- For FYIMP, the 40 credits in 5th year can also be obtained with coursework alone or research alone.

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

“COURSE CODE”: KU01DSCMUS101

“COURSE TITLE”: PERFORMANCE-1 (P)

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
I	DSC	100-199	KU01DSCMUS101	4	4 hrs per week

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4			50	50	100	1hr per Candidate

Course Description: This course aims to provide a foundational understanding and practical experience in the rich tradition of Carnatic music, with a specific focus on preliminary lessons and simple musical forms. This course is divided into four modules and includes svara exercises in different ragas as well as simple musical forms of Carnatic music.

Course Prerequisite: Aptitude for singing.

Course Outcomes:

C01	Identify the Svaras and Talas of Carnatic Music
C02	Gain the skill to render simple melodies
C03	Develop skill to understand how Svaras arranged to produce melody
C04	Acquire skill to correlate Dhatu and Matu

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7
CO1	√			√			
CO2			√	√			
CO3	√		√	√			
CO4	√		√	√			

COURSE CONTENTS

M O D U L E	U N I T	DESCRIPTION	HOURS
1	MODULE TITLE Svara Exercises and Sapta tala Alankaras.		
	1	Svara Exercises and Sapta tala Alankaras in three degrees of speed with Akara sadhakam.	
		a) Melakarta ragas viz. Mayamalavagoula, Kalyani, Sankarabharanam, Pantuvarali.	
		b) Audava ragas viz. Mohanam and Hamsadhvani.	

2	MODULE TITLE Gitam in any four ragas from the following		
	1	1. Malahari 2. Mohana 3. Sudha Saveri 4. Kalyani 5. Arabhi	

3	MODULE TITLE Jatisvara in any two ragas from the following		
	1	a. Kamas b. Bilahari c. Sankarabharanam d. Kalyani e. Kedaram	

4	MODULE TITLE Svarajathi in any two of the following Ragas		
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	1	a. Bilahari b. AnandaBhairavi c. Kamas	

Essential Readings:

1. Dakshinendian Sangitam (Vol 1-3) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016
2. South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai 1973

Suggested Readings:

1. History of South Indian (Carnatic) Music by R Rangaramunaja Ayyangar, Vipanci Charitable Trust, Mumbai, 2019
2. Carnatic music Reader (Part I) by Dr. S Bhagyalekshmi, CBH Publications, Thiruvananthapuram 2010

Assessment Rubrics:

End Semester Evaluation	50
• Pitch alignment	20
• Rhythm alignment	20
• Style of rendering	10
Continuous Evaluation	50
• Improvement in rendering style	20
• Singing test	20
• Notation	10
Total	100

○ Employability for the Course:

- Performance
- Teaching
- Music writing

“COURSE CODE”: KU02DSCMUS102

“COURSE TITLE”: PERFORMANCE-2(P)

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
2	DSC	100-199	KU02DSCMUS102	4	4 hrs per week

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4			50	50	100	1hr per Candidate

Course Description:

This course aims to provide students with a comprehensive understanding and practical experience of three foundational musical forms in Carnatic music: Lakshana Gita, Varna, and Kriti. Through this exploration, students will enhance their musical skills, deepen their knowledge, and cultivate an appreciation for this rich tradition.

Course Prerequisite: Aptitude for singing

Course Outcomes:

C01	Illustrate the Lakshana of Ragas
C02	Demonstrate skill in Manodharma (improvisation)
C03	Develop understanding of Carnatic melodies
C04	Recognize the composers of Carnatic music

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓		✓	✓		✓	
CO 2			✓	✓	✓	✓	
CO 3	✓		✓			✓	
CO 4	✓	✓					

COURSE CONTENTS

M O D U L E	U N I T	DESCRIPTION	HOURS
1	MODULE TITLE Lakshana Gita		
	1	Any one Lakshana Gita from the following ragas 1.1 Mayamalavagoula 1.2 Kedaragoula 1.3 Sankarabharanam 1.4 Sree	

2	MODULE TITLE Adi Tala Varna		
	1	Adi Tala Varnas in the following ragas:- a. Abhogi b. Mohana c. Hamsadhwani	
3	MODULE TITLE Simple Krities		
	1	Compositions in the following Ragas: 1. Abhogi 2. Amrithavarshini 3. Arabhi 4. Hindolam 5. Mayamalavagoula 6. Mohanam	

Essential Readings:

1. Dakshinendian Sangitam (Vol 1-3) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016
2. Ganamrutha Varna Malika by Panchapakesa Iyer, A.S, Karnatic Music Book Centre, Chennai 2002

Suggested Readings:

1. South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai 1973
2. The ragas of Carnatic music. N.S. Ramachandran, University of Madras, 1938

3. Varna Sagaram by T.K. Govinda Rao, Ganamandir Publications, Chennai, 2006

Assessment Rubrics:

End Semester Evaluation	50
• Pitch alignment	20
• Rhythm alignment	20
• Style of rendering	10
Continuous Evaluation	50
• Improvement in rendering style	20
• Singing test	20
• Notation	10
TOTAL	100

○ **Employability for the Course:**

- Performance
- Teaching
- Music writing

“COURSE CODE”:KU02DSCMUS103
“COURSE TITLE”: PERFORMANCE-3 (P)

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
II	DSC	100-199	KU02DSCMUS103	4	4 hrs per week

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		1	50	50	100	1hr per Candidate

Course Description: This course aims to provide students with a comprehensive understanding and practical experience of Carnatic music through the study of fundamental lessons and simple musical forms. The course is divided into four modules and includes Varnas and simple compositions.

Course Prerequisite: Aptitude for music

Course Outcomes:

C01	Acquire Swara Jnana
C02	Identify and perform the preliminary Ragas of Carnatic music
C03	Identify and reckon the fundamental time measures of Carnatic music
C04	Acquire knowledge of Suladi Sapta Talas
C05	Ability to acquire Sruti Jnana.

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓		✓				
CO 2	✓		✓				
CO 3	✓		✓				
CO 4	✓		✓				

CO 5			✓	✓		✓	✓
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COURSE CONTENTS

M O D U L E	U N I T	DESCRIPTION	HOURS
1	MODULE TITLE Varnas		
	1	Adi Tala Varnas in the following ragas:- a. Devamanohari b. Vasanta	
2	MODULE TITLE Kritis		
	1	Compositions in the following ragas a. Vasantha b. Bilahari	

3	MODULE TITLE Simple Kritis-I		
	1	The following Thyagaraja kritis. 1. Sara sara samaraika sura-Kuntalavarali 2. Girirajasuta Tanaya-Bangala 3. Namo Namo raghavaya-Sindhubhairavi	

4	MODULE TITLE Simple Kritis-II		
	1	The following Thyagaraja Kritis. a) Nagumomu-Madhyamavathi b) Dandamu- Balahamsa c) Ramaramana ra ra –Sankarabharanam d) Ramuni maravakave-Kedaragoula	

Essential Readings:

1. Dakshinendian Sangitam (Vol 1-3) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016

Suggested Readings:

1. South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai 1973
2. Carnatic music Reader (Part I) by Dr. S Bhagyalekshmi, CBH Publications, Thiruvananthapuram 2010

Assessment Rubrics:

End Semester Evaluation	50
• Pitch alignment	20
• Rhythm alignment	20
• Flow of rendering	10
Continuous Evaluation	50
• Improvement in rendering style	20
• Singing test	20
• Notation	10
Total	100

○ Employability for the Course:

- Performance
- Teaching
- Music writing

“COURSE CODE”: KU03DSCMUS201**“COURSE TITLE”: THEORY OF MUSIC-1(T)**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
3	DSC	200-299	KU03DSCMUS201	4	4 hrs per week

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4			50	50	100	2 hrs

Course Description:

This comprehensive course delves into the foundational elements of Carnatic music, exploring the intricate system of 72 Melakartas, the diverse classifications of Ragas, and the various Tala schemes. The Lakshanas of many ragas are also illustrated in detail. Through interactive learning, the students will gain a deeper understanding of the theoretical framework, develop their analytical skills, and enhance their appreciation of Carnatic music.

Course Prerequisite: Aptitude for Music**Course Outcomes:**

C01	Gain comprehensive understanding of the 72 Melakarta system and its significance in Carnatic music
C02	Develop the ability to analyze and classify different ragas based on their characteristics and relationships
C03	Acquire knowledge of various Tala schemes
C04	Illustrate the Ragas learned

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓		✓				
CO 2		✓ □	✓	✓			
CO 3	✓		✓				✓ □
CO 4			✓	✓	✓	✓ □	

COURSE CONTENTS

M O D U L E	U N I T	DESCRIPTION	HOURS
1	MODULE TITLE -72 Melakarta Scheme		
		a) Scheme of 72 Melakartas:	
		b) Application of Katapayadi formula	
		c) Application of Bhootha Sankhya	

2	MODULE TITLE- Raga Classification		
		Classification of Ragas: a. Janaka-Janya b. Upanga-Bhashanga c. Varjya-Vakra d. Audava-Shadava e. Nishadantya-Dhaivathantya- Panchamantya. b) General classification of Ragas: a. Ghana-Naya-Desya b. Karnataka-Desya c. Sudha-Chayalaga-Sankirna d. Time theory of Ragas e. Trayodasa Lakshanas	

3	MODULE TITLE –Tala verities		
		a. Shodasangas b. Scheme of 35 & 175 Talas c. Varieties of Chapu	

4	MODULE TITLE- Raga Lakshana-I		
		Lakshana of the following Ragas: 1. Abhogi 2. Amritavarshini 3. Arabhi 4. Hindolam 5. Mayamalava Goula 6. Mohanam	

5	Teacher Specific Module	
	<i>Directions</i>	

Essential Readings:

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

Suggested Readings:

1. Dictionary of Indian music and Musicians Vol 1-4 by Prof P Sambamoorthy, The Indian Music Publishing House, Chennai 1952

Assessment Rubrics:

End Semester Evaluation	50
Continuous Evaluation	50
• Test paper	20
• Seminar	10
• Assignment	20
TOTAL	100

○ Employability for the Course:

- Teaching
- Critic

“COURSE CODE”: KU03DSCMUS202**“COURSE TITLE”: PERFORMANCE-4 (P)**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
3	DSC	200-299	KU03DSCMUS202	4	4 hrs per week

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4			50	50	100	1hr per Candidate

Course Description:

This course is designed to provide students with a strong foundation in the essential elements of Carnatic music, focusing on both structural and aesthetic aspects of musical forms. It delves into the intricacies of Varnas and Kritis, two fundamental pillars of the Carnatic repertoire, equipping students with the knowledge and skills to perform them with accuracy and expression.

Course Prerequisite: Aptitude for music**Course Outcomes:**

C01	Identify the structure and procedure of singing Varnas
C02	Perform Varnas in different degrees of speeds
C03	Develop skills in singing the kritis with proper emotional expression of raga
C04	Acquire the ability to analyze and interpret kritis based on raga, sahitya, and Bhava

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓		✓				
CO 2			✓	✓	✓		
CO 3	✓		✓	✓			
CO 4				✓			✓

COURSE CONTENTS

M O D U L E	U N I T	DESCRIPTION	HOURS
1	MODULE TITLE – Adi Tala Varnams		
	1	Two Adi Tala Varnams in any of the following Ragas: 1. Sankarabharanam 2. Kalyani 3. Sree 4. Pantuvarali	

2	MODULE TITLE- Ata Tala Varnams		
	1	Ata Tala Varnam in any of the following Ragas Kamboji	

3	MODULE TITLE- Kritis		
	1	Kritis in the following Ragas 1. Hamsadhwani 2. Kamas 3. Natta	

4	MODULE TITLE- Kritis		
	1	Kritis in the following Ragas a. Pantuvarali b. Sankarabharanam c. Shanmukhapriya	

5	Teacher Specific Module		
	<i>Directions</i>		

Essential Readings:

1. Dakshinendian Sangitam (Vol 1-3) by Vidvan A K Raveendranath, Kerala BhashaInstitute, 2016
2. Ganamrutha Varna Malika by Panchapakesa Iyer, A.S, Karnatic Music Book Centre, Chennai 2002
3. South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai 1973
4. Varna Sagaram by T.K. Govinda Rao, Ganamandir Publications, Chennai, 2006

Suggested Readings:

1. The Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, Chennai 1991
2. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publishers, Thiruvananthapuram, 2010
3. The ragas of Carnatic music. N.S. Ramachandran, University of Madras, 1938
4. Raganidhi 4 volumes, by B Subba Rao, Music Academy, Madras, 1993

Assessment Rubrics:

End Semester Evaluation	50
• Pitch alignment	20
• Rhythm alignment	20
• Style of rendering	10
Continuous Evaluation	50
• Improvement in rendering style	20
• Singing test	20
• Notation	10
TOTAL	100

○ **Employability for the Course:**

- Performance
- Teaching
- Music writing

“COURSE CODE”: KU03DSCMUS203

“COURSE TITLE”: MUSICOLOGY (T)

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
3	DSC	200-299	KU03DSCMUS203	4	4 hrs per week

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4			50	50	100	2 hrs

Course Description:

Embark on a captivating journey into the heart of Carnatic music, exploring its rich history, diverse influences, and unique characteristics. This course offers a comprehensive study of Carnatic music, covering ancient raga classifications, the legacy of ancient Tamil music, essential knowledge of Lakshana Granthas, the fascinating evolution of musical scales, and the distinct musical traditions of Kerala.

Course Prerequisite: Aptitude for music

Course Outcomes:

C01	Develop a deeper understanding of the historical and theoretical foundations of Indian music
C02	Familiarize with ancient Lakshana Granthas in Indian music
C03	Identify various stages of development of Musical Scales
C04	Discover the unique musical traditions of Ancient Tamils and Kerala

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓	✓					
CO 2	✓	✓					
CO 3	✓		✓				

CO 4		✓	✓				
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COURSE CONTENTS

M O D U L E	U N I T	DESCRIPTION	HOURS
1	MODULE TITLE- Raga classification in ancient music		
	1	1. Grama-Murchana-Jathi 2. Ancient Tamil Music	

2	MODULE TITLE ; Lakshana Granthas		
	1	Outline knowledge of the following LakshanaGranthas: 1. Natyasastra 2. Brihaddesi 3. SangeethaRatnakara 4. ChaturdandiPrakasika	
3	MODULE TITLE- Musical Scales		
	1	Development of musical scales	

4	MODULE TITLE – Music of Kerala		
	1	1.Composers of Kerala: a. Swathithirunal b. IrayimmanThambi c. Kuttikunji Thankachi d. KC KesavaPilla e. Kuttamath Kunhikrishnakurup	
	2	a. Music of Kathakali, b. Panchavadyam	
	3	Musical Instruments of Kerala: a. Chenda b. Maddalam c. Edakka d. Ilathalam e. Timila f.Chengila g. Kombu h. Kuzhal i. Kurumkuzhal	
	4	Performers: a. Chembai Vaidyanatha Bhagavathar b. Parassala B. Ponnammal, c. Neyyatinkara N.Vasudevan, d. Mavelikkara R. Prabhakara Varma, e. Mangad K. Natesan, f. Chalakkudi N.S. Narayanaswamy, g. Mavelikkara N. Krishnankutty Nair	

5	Teacher Specific Module	
	<i>Directions</i>	

Essential Readings:

1. South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai 1973
2. Dakshinendian Sangitam (Vol 1-3) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016
3. Carnatic music and Tamils-T.V. Kuppuswami, Varunodaya Publications, 2017
4. Lakshana Granthas in Music by Dr. S Bhagyalekshmi, CBH Publications, Thiruvananthapuram 1999
5. Sangeetha Sasthra pravesika (Mal) by S. Venkitasubramonya Iyer, Kerala Bhasha Institute, 2021
6. Great Composers by Prof P Sambamoorthy (Vol. I & II), The Indian Music Publishing House, Chennai 1960
7. Kathakali The Art of the Non-wordly by D Appukuttan Nair and K Ayyappa Paniker, The Marg Foundation, Mumbai 2010

Suggested Readings:

1. A Historical Study of Indian Music by Swami Prajnananda, Munshiram Manohar Lal Publishers Pvt Ltd, New Delhi 1981
2. A History of Indian music by Swami Prajnanananda, Ramakrishna Vedanta Math, Calcutta, 1963
3. The History of Tamil Music : Salem S. Jayalakshmi, University of Madras, 2003
4. Kerala Sangitam by V Madhavan Nair, D C Books, Kottayam 2003
5. Travancore Music, Musicians and Composers by T Lakshmana Pillai, Trivandrum 1918
6. Sangita Nighandu by Dr. Sunil V T, DC Books, Kottayam, 2012
7. Dictionary of Indian music and Musicians Vol 1-4 by Prof P Sambamoorthy, The Indian Music Publishing House, Chennai 1952

ASSESSMENT RUBRICS

End Semester Evaluation	50
Continuous Evaluation	50
• Test Paper	20
• Seminar	10
• Assignment	20
TOTAL	100

○ **Employability for the Course:**

- Performance
- Teaching
- Critic

“COURSE CODE”: KU03DSCMUS204**“COURSE TITLE”: TECHNICAL TERMS AND FUNDAMENTALS OF MUSIC (T)**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
3	DSC	200-299	KU03DSCMUS204	4	4 hrs per week

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4			50	50	100	2hrs

Course Description:

This comprehensive course immerses students in the rich and vibrant world of Carnatic music, providing a strong foundation in its core elements and serving as a gateway for deeper exploration. Through interactive modules, students will gain insights into essential musical terminology, the lives and contributions of renowned South Indian composers, major seats of Carnatic music and the rich tradition of folk music.

Course Prerequisite: Aptitude for music.**Course Outcomes:**

C01	Expand your vocabulary of Carnatic music terminology
C02	Identify renowned composers and their contributions to the tradition
C03	Locate the major seats of Carnatic music
C04	Recognize the characteristics of Folk Music and its importance

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓		✓				
CO 2	✓		✓				
CO 3	✓	✓					
CO 4	✓		✓				

COURSE CONTENTS

M O D U L E	U N I T	DESCRIPTION	HOURS
1	MODULE TITLE- Musical Terms		
	1	Understanding music terms: <ol style="list-style-type: none"> 1. Nadam 2. Sruti 3. Swara and its nomenclature 4. Sthayi 5. Tala –suladi talas and its angas, shadangas 	

2	MODULE TITLE- Biographies		
	1	Biography of <ol style="list-style-type: none"> a. Jayadeva b. Annamacharya c. Purandaradasa d. Bhadrachala Ramadas e. Kshetrjna 	

3	MODULE TITLE- Seats of Music		
	1	Major Seats of Music <ol style="list-style-type: none"> 1. Tanjore 2. Madras (Chennai) 3. Mysore 4. Thiruvananthapuram 	

4	MODULE TITLE- Folk Music		
	1	Folk Music- Outline knowledge of folk music in general, their characteristics and its varieties	

5	Teacher Specific Module		
	<i>Directions</i>		

Essential Readings:

1. Theory of Indian Music by Dr. L Isac, Shyam Printers, Madras 1967
2. South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai 1973
3. Great Composers by Prof P Sambamoorthy (Vol. I & II), The Indian Music Publishing House, Chennai 1960
4. Dictionary of Indian music and Musicians Vol 1-4 by Prof P Sambamoorthy, The Indian Music Publishing House, Chennai 1952
5. Tanjore as a Seat of Music by S Seetha
6. Mysore as a Seat of Music by M B Vedavalli, CBH Publications, 1992

Suggested Readings:

1. South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai 1973
2. Theory of Indian Music by Dr. L Isac, Shyam Printers, Madras 1967
3. Sangita Nighandu by Dr. Sunil V T, DC Books, Kottayam, 2012

Assessment Rubrics:

End Semester Evaluation	50
<input type="checkbox"/>	
<input type="checkbox"/>	
Continuous Evaluation	50
• Test Paper	20
• Seminar	10

• Assignment	20
TOTAL	100

○ **Employability for the Course:**

- Performance
- Teaching
- Music journalism

“COURSE CODE”: KU04DSCMUS205**“COURSE TITLE”: THEORY OF MUSIC-2(T)**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
4	DSC	200-299	KU04DSCMUS205	4	4 hrs per week

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4			50	50	100	2 hrs

Course Description:

This comprehensive course is designed to help students to deepen their understanding, through both practical and theoretical exploration of various aspects of Carnatic music. It covers different types of compositions in Carnatic music [musical forms], learning to write notations, varieties of Gamakas, the construction and playing techniques of selected instruments and the Lakshanas of ragas.

Course Prerequisite: Aptitude for music

Course Outcomes:

C01	Explore various musical forms of Carnatic music and their significance
C02	Identify and apply the signs and symbols used to write music notation
C03	Understand the nuances of Gamakas and their impact on music
C04	Gain basic knowledge of the construction and playing techniques of selected Instruments
C05	Develop the ability to identify the Lakshanas of different Ragas

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓		✓	✓			
CO 2	✓		✓				

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

COURSE CONTENTS

M O D U L E	U N I T	DESCRIPTION	HOURS
1	MODULE TITLE- Musical forms		
	1	Musical forms: <ol style="list-style-type: none"> 1. Kriti 2. Padam 3. Javali 4. Tillana 5. Ragamalika 	
	2	Study of writing music notation	
2	MODULE TITLE- Gamaka		
	1	Varieties of Gamaka Dasavidha Gamaka & Panchadasa Gamaka	
	2	Modal shift of Tonic	
3	MODULE TITLE – Instruments		
	1	Construction and playing techniques of <ol style="list-style-type: none"> 1. Mridangam 2. Flute 3. Nagaswaram 	
4	MODULE TITLE – Ragalakshana		
	1	Lakshana of the following Ragas: <ol style="list-style-type: none"> 1. Hamsadhwani 2. Kamas 3. Natta 4. Pantuvarali 	

		5. Sankarabharanam	
		6. Shanmukhapriya	

5	Teacher Specific Module	
	<i>Directions</i>	

Essential Readings:

1. Dakshinendian Sangitam (Vol 1-3) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016
2. Dictionary of Indian music and Musicians Vol 1-4 by Prof P Sambamoorthy, The Indian Music Publishing House, Chennai 1952
3. Sangeetha Sasthra pravesika (Mal) by S. Venkitasubramonya Iyer, Kerala Bhasha Institute, 2021
4. Ragas at a glance by Prof. S R Janakiraman, published by Shriti's Carnatica 2002

Suggested Readings:

1. Sangeetha Kalpadrumam (Malayalam) by Harikesanallur Dr.Muthaiha Bhagavatar published by Kerala Bhasha Institute, 1977
2. Sangita Nighandu by Dr. Sunil V T, DC Books, Kottayam, 2012

Assessment Rubrics:

End Semester Evaluation	50
Continuous Evaluation	50
• Test paper	20
• Seminar	10
• Assignment	20

Employability for the Course / Programme

- ☐ Teaching
- ☐ Critic

“COURSE CODE”: KU04DSCMUS206
“COURSE TITLE”: PERFORMANCE-5 (P)

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
4	DSC	200-299	KU04DSCMUS206	4	4 hrs per week

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4			50	50	100	1 hour per candidate

Course Description:

This course delves into the rich world of Carnatic music, focusing on the essential elements of Ata Tala Varnas and Kritis. Students will gain a deeper understanding of rhythmic structures, melodic nuances, and the expressive language of this unique musical forms. This course equips them with the knowledge and skills to navigate the fundamental elements of Carnatic music.

Course Prerequisite: Aptitude for singing

Course Outcomes:

C01	Identify the structure of Ata tala Varnas
C02	Perform various Ata Tala Varnas with accuracy and rhythmic precision
C03	Analyze the structure and interpretative nuances of Kritis
C04	Perform Kritis and expand repertoire of compositions

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓		✓				
CO 2			✓	✓			
CO 3			✓	✓		✓	
CO 4			✓			✓	

COURSE CONTENTS

M O D U L E	U N I T	DESCRIPTION	HOURS
1	MODULE TITLE –Ata Tala Varnams		
	1	Ata tala varnams in the following Ragas Bhairavi Kanada	

2	MODULE TITLE- Kriti in Mela raga		
	1	Kriti in the following mela raga Kharaharapriya	

3	MODULE TITLE – Kritis in Janya raga		
	1	One Kriti each from the following Janya ragas 1 AnandaBhairavi 2 Hamsanandi	

5	Teacher Specific Module		
	<i>Directions</i>		

Essential Readings:

1. Dakshinendian Sangitam (Vol 1-3) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016
2. Ganamrutha Varna Malika by Panchapakesa Iyer, A.S, Karnatic Music Book Centre, Chennai 2002

Suggested Readings:

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

2. Ragas at a glance by Prof. S R Janakiraman, published by Shriti's Carnatica 2002
3. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publishers, Thiruvananthapuram, 2010

Assessment Rubrics:

End Semester Evaluation	50
• Pitch alignment	20
• Rhythm alignment	20
• Style of rendering	10
Continuous Evaluation	50
• Improvement in rendering style	20
• Singing test	20
• Notation	10
TOTAL	100

○ Employability for the Course:

- Performance
- Teaching
- Music writing

“COURSE CODE”: KU04DSCMUS207
“COURSE TITLE”: PERFORMANCE-6 (P)

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
4	DSC	200-299	KU04DSCMUS207	4	4 hrs per week

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4			50	50	100	1 hour per candidate

Course Description:

This course delves into the rich world of Carnatic music, focusing on the essential elements of Ata Tala Varnas and Kritis. Students will gain a deeper understanding of rhythmic structures, melodic nuances, and the expressive language of these unique musical forms. This course will equip them with the knowledge and skills to navigate the fundamental elements of Carnatic music.

Course Prerequisite: Aptitude for singing

Course Outcomes:

C01	Identify the structure of Ata tala Varnas
C02	Perform various Ata Tala Varnas with accuracy and rhythmic precision
C03	Analyze the structure and interpretative nuances of Kritis compositions
C04	Perform Kritis and expand repertoire of compositions

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓		✓				
CO 2			✓	✓			
CO 3			✓	✓		✓	
CO 4			✓			✓	

COURSE CONTENTS

M O D U L E	U N I T	DESCRIPTION	HOURS
1	MODULE TITLE- Ata Tala Varnam		
	1	Ata tala varnam in the following Raga Sankarabharanam	

2	MODULE TITLE- Kriti in Mela Raga		
	1	Kriti from the following mela raga Chakravakam	

3	MODULE TITLE- Kriti in Janya raga		
	1	One Kriti each from the following Janya ragas 1. Madhyamavati 2. Saveri	

5	Teacher Specific Module		
	<i>Directions</i>		

Essential Readings:

1. Dakshinendian Sangitam (Vol 1-3) by Vidvan A K Raveendranath, Kerala BhashaInstitute, 2016
2. Ganamrutha Varna Malika by Panchapakesa Iyer, A.S, Karnatic Music Book Centre, Chennai 2002

Suggested Readings:

1. South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai 1973
2. Ragas at a glance by Prof. S R Janakiraman, published by Shriti's Carnatica 2002

3. Ragas in Carnatic Music by Dr. S
 Bhagyalekshmi, CBHPublishers, Thiruvananthapuram, 2010

Assessment Rubrics:

End Semester Evaluation	50
• Pitch alignment	20
• Rhythm alignment	20
• Style of rendering	10
Continuous Evaluation	50
• Improvement in rendering style	20
• Singing test	20
• Notation	10
TOTAL	100

○ **Employability for the Course:**

- Performance
- Teaching
- Music writing

“COURSE CODE”: KU04DSCMUS208**“COURSE TITLE”: THEORY OF MUSIC-3 (T)**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
4	DSC	200-299	KU04DSCMUS208	4	4 hrs per week

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4			50	50	100	2 hrs

Course Description:

This Carnatic music course explores the multifaceted role of music in our lives, from its historical context to its diverse and enriching forms. Participants will gain insights into the significance of music in life, major seats of music, the characteristic features of folk music and the contributions of selected composers of Carnatic music.

Course Prerequisite: Aptitude for music**Course Outcomes:**

C01	Articulate the positive impact of music on various aspects of life
C02	Discuss the contributions of key Carnatic music composers and their works
C03	Explain the historical and cultural significance of major music centers
C04	Identify and appreciate the unique characteristics of folk music

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓			✓			
CO 2	✓	✓					
CO 3		✓					
CO 4	✓			✓			

COURSE CONTENTS

M O D U L E	U N I T	DESCRIPTION	HOURS
1	MODULE TITLE – Music & Life		
	1	Place of Music in life-;; 1. Music for entertainment, education, relaxation, rituals 2. Its application in other art forms, varieties of music.	
	2	Distinctive features of Indian Music: (Outline knowledge of Melodic stream, Raga system, TalaSystem, Instruments, Sruti, Manodharma Sangita, Gamakas, Solo performance)	

2	MODULE TITLE- Musical forms		
	1	Musical forms: 1. Geetham 2. Varnam 3. Swarajathi 4. Jathiswaram 5. Keerthanam	

3	MODULE TITLE- Biographies		
	1	Life sketches and Contributions of the Music Trinity. 1. Tyagaraja 2. Muthuswamy Dikshitar 3. Syama Sastri	

4	MODULE TITLE		
	1	Life sketches and Contributions of the following composers 1. Pattanam Subrahmanya Iyer 2. Ramnad Sreenivasa Iyengar 3. Veena Kuppayyer	

5	Teacher Specific Module	
	<i>Directions</i>	

Essential Readings:

1. Theory of Indian Music by Dr. L Isac, Shyam Printers, Madras 1967
2. South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai 1973
3. Great Composers by Prof P Sambamoorthy (Vol. I & II), The Indian Music Publishing House, Chennai 1960
4. Dictionary of Indian music and Musicians by Prof P Sambamoorthy, The Indian Music Publishing House, Chennai 1952

Suggested Readings:

1. Tanjore as a Seat of Music by S Seetha, University of Madras 2001
2. Mysore as a Seat of Music during 19th and 20th century by M B Vedavalli, University of Madras 1982
3. Dictionary of South Indian Music & Musicians Vol 1-4 by Prof P Sambamoorthy
4. Sangita Nighandu by Dr. Sunil V T, DC Books, Kottayam, 2012

Assessment Rubrics:

End Semester Evaluation	50
Continuous Evaluation	50
• Test paper	20
• Seminar	10
• Assignment	20
TOTAL	100

○ Employability for the Course:

- ☐ Teaching
- ☐ Critic

“COURSE CODE”: KU05DSCMUS301

“COURSE TITLE”: Theory of Music- 4 (T)

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
5	DSC	300-399	KU05DSCMUS301	4	4 hrs per week

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4			50	50	100	2 hrs

Course Description:

This course delves into the rich theoretical foundation of Carnatic music, offering a comprehensive understanding of its diverse aspects. Students will gain insights into the construction and playing techniques of the Tanpura, violin and veena, explore the literary beauty embedded in compositions, examine the classification of musical instruments, and master the lakshanas of ragas. Through interactive lectures, demonstrations, and discussions, they will develop a deeper appreciation for the rich tradition of Carnatic music.

Course Prerequisite: Aptitude for music.

Course Outcomes:

C01	Describe the construction and playing techniques of the Tanpura, violin and veena
C02	Identify and analyze literary nuances within Carnatic compositions.
C03	Classify different musical instruments used in Indian music
C04	Identify and describe lakshanas of Ragas

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓			✓			

CO 2	✓		✓				
CO 3	✓			✓			
CO 4	✓			✓			

COURSE CONTENTS

M O D U L E	U N I T	DESCRIPTION	HOURS
1	MODULE TITLE –Instruments		
	1	Construction and playing techniques of the following instruments 1. Violin 2. Veena 3. Thambura	
2	MODULE TITLE- Prosody		
	1	Literary beauties in compositions: 1. Prasam 2. Yati 3. Yamakam 4. Svarakshara	

3	MODULE TITLE		
	1	Classification of Musical instruments in General 1. Stringed 2. Wind 3. Percussion 4. Ghana vadyas	

4	MODULE TITLE		
	1	Ragalakshana 1. AnandaBhairavi 2. Chakravakam	

		3. Hamsanandi 4. Kharaharapriya 5. Madhyamavati 6. Saveri	
	2	Writing of notation of 4 Krities learned	

	Teacher Specific Module	
5	<i>Directions</i>	

Essential Readings:

1. Dakshinendian Sangitam (Vol 1-3) by Vidvan A K Raveendranath, Kerala BhashaInstitute, 2016
2. Violin Techniques in Western and South Indian Classical Music : A Comparative Study : M Lalitha, Sundeep Prakashan, 2004
3. Veena : The Instrument Par Excellence : Vainika Vidwan and C.K. Shankara Narayana Rao, The Karnatic Music Book Centre, 2010
4. Musical Instruments of India: Their History and Development by B.Chaithanya Deva, Munshiram Manohar Lal Publishers Pvt Ltd, New Delhi 1987
5. Facets of Notation in South Indian Music : Sharada Gopalam, Divine Books. Delhi 1991

Suggested Readings:

1. Dictionary of Indian music and Musicians Vol 1-4 by Prof P Sambamoorthy, TheIndian Music Publishing House, Chennai 1952
2. Encyclopedia of Indian Musical Instruments, Vols. 1 to 3 : Amrita Priyamvada, Anmol Publications, Delhi, 2009
3. South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai 1973
4. Sangita Nighandu by Dr. Sunil V T, DC Books, Kottayam, 2012

Assessment Rubrics:

End Semester Evaluation	50
Continuous Evaluation	50
• Test paper	20
• Seminar	10
• Assignment	20
TOTAL	100

○ **Employability for the Course:**

- ☐ Teaching
- ☐ Music writing

“COURSE CODE”: KU05DSCMUS302
“COURSE TITLE”: PERFORMANCE-7 (P)

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
5	DSC	300-399	KU05DSCMUS302	4	4 hrs per week

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4			50	50	100	1 hour per candidate

Course Description:

This Carnatic music course explores five key compositional forms: Ragamalika, Padam, Ashtapadi, Javali, and Tillana. Through lectures, demonstrations, and practical exercises, students will gain a comprehensive understanding of both the theoretical and practical aspects of each form, including their historical context, musical structure, and unique characteristics. The course equips students with the skills to appreciate, analyze, and potentially perform these compositions.

Course Prerequisite: Aptitude for singing

Course Outcomes:

C01	Identify and analyze the compositional structures and thematic elements of different compositions other than kriti
C02	Sing selected pieces from each musical form with proper technique and Expression
C03	Identify the poetic lyrics and intricate melodic structures of Ragamalika, Padam, Javali and Tillana
C04	Explore the unique rhythmic and melodic features of Ashtapadis, their thematic content, and performance tradition

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓		✓				
CO 2				✓			

CO 3	✓		✓		✓	✓
CO 4			✓	✓		

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	MODULE TITLE –Ragamalika		
	1	The <i>Ragamalika</i> ‘Bhavayami Raghuramam’ by Swathithirunal	
2	MODULE TITLE- Padam		
	1	Aliveni enthu cheyvu or Kanthanoduchennu melle by Swathithirunal	
3	MODULE TITLE- Ashtapadi		
	1	One Ashtapadi of Jayadeva	
4	MODULE TITLE- Javali-Tillana		
	1	One composition each in the following category Javali- Parulanamatta or Itusahasmulu Tillana- Thirana Tana Dhim (Chenchurutti) by Veena Seshanna or Geet dhunik Taka Dhim-(Dhanasri) by Swati Thirunal	
5	Teacher Specific Module		
	<i>Directions</i>		

Essential Readings:

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

Suggested Readings:

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

Assessment Rubrics:

End Semester Evaluation	50
• Pitch alignment	20
• Rhythm alignment	20
• Style of rendering	10
Continuous Evaluation	50
• Improvement in rendering style	20
• Singing test	20
• Notation	10
TOTAL	100

○ **Employability for the Course:**

- Performance
- Teaching
- Music writing

“COURSE CODE”: KU05DSCMUS303

“COURSE TITLE”: Performance-8 (P)

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
5	DSC	300-399	KU05DSCMUS303	4	4 hrs per week

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4			50	50	100	1 hour per candidate

Course Description:

This course delves into the heart of Carnatic music by exploring the musical form of kritis, based on both melakarta and janya ragas. Through in-depth study and practice, students will gain a comprehensive understanding of the raga system, develop their vocal skills, and deepen their appreciation for the unique beauty of Carnatic music.

Course Prerequisite: Aptitude for singing

Course Outcomes:

C01	Identify and analyze melakarta and janya ragas
C02	Perform kritis in various melakarta and janya ragas with accuracy and Expression
C03	Enhance vocal skills through the practice and performance of kritis.
C04	Develop critical listening skills and analytical thinking about Carnatic music Compositions

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓		✓				
CO 2			✓			✓	✓
CO 3			✓	✓			
CO 4			✓	✓			

COURSE CONTENTS

M O D U L E	U N I T	DESCRIPTION	HOURS
1	MODULE TITLE- Kritis in Mela ragas		
	1	Kritis in the following Mela ragas: 1. Kalyani 2. Todi	
2	MODULE TITLE- Kritis in Janya ragas		
	1	Kritis in the following Janya ragas 1. Begada 2. Bhairavi 3. Bilahari	
3	MODULE TITLE- Kritis in Janya ragas		
	1	Kritis in the following Janya ragas 1. Kamboji 2. Kedaragoula	
4	MODULE TITLE- Kritis in Janya ragas		
	1	Kritis in the following Janya ragas 1. Poorvikalyani 2. Reetigoula 3. Sahana	

5	Teacher Specific Module	
	<i>Directions</i>	

Essential Readings:

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

Suggested Readings:

1. RAGAS OF INDIAN MUSIC, Prof. Nookala Chinna Satyanarayana, Composed And Printed at: Sri Dattasai Graphics Hyderabad, [2004] January.
2. SANGEETA NIGHANDU, V T Sunil, DC Books, 2012

Assessment Rubrics:

End Semester Evaluation	50
• Pitch alignment	20
• Rhythm alignment	20
• Style of rendering	10
Continuous Evaluation	50
• Improvement in rendering style	20
• Singing test	20
• Notation	10
TOTAL	100

○ Employability for the Course:

- Performance
- Teaching
- Music writing

“COURSE CODE”: KU05DSCMUS304**“COURSE TITLE”: Performance-9 (P)**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
5	DSC	300-399	KU05DSCMUS304	4	4 hrs per week

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4			50	50	100	1 hour per candidate

Course Description:

This course explores the rich tradition of group kritis in Carnatic music, focusing on iconic sets such as the Ghanaraga Pancharatna kritis, Kovur Pancharatnam and Tiruvottiyur Pancharatnam of Tyagaraja, the Navagraha Kriti of Muthuswami Dikshitar, the Navaratnamalika of Syama Sastri and the Navaratri kritis of Swati Tirunal. Through interactive lectures, group discussions, and musical analysis, students will gain a deeper understanding of the thematic unity, compositional intricacies, and cultural significance of these celebrated works.

Course Prerequisite: Aptitude for singing**Course Outcomes:**

C01	Identify the concept and significance of group kritis
C02	Identify and discuss the key features of different group kriti sets like Pancharatna kritis, Navagraha kritis, Navartnamalika and Navaratri kritis
C03	Analyze the thematic connections, musical structures, and stylistic nuances within each group
C04	Gain practical experience in applying their knowledge through performance and interpretation exercises,

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓		✓				
CO 2	✓		✓				
CO 3			✓	✓			
CO 4			✓			✓	✓

COURSE CONTENTS

M O D U L E	U N I T	DESCRIPTION	HOURS
1		MODULE TITLE – Navaratri Kritis	
	1	One Navaratri Kriti of Swati Tirunal	
2		MODULE TITLE- Navagraha Kritis	
	1	One Navagraha kriti of Muthuswamy Dikshitar	
3		MODULE TITLE- Navaratnamalika Kritis	
	1	One Navaratnamalika of Syama Sastri	
4		MODULE TITLE- Thyagaraja Pancharatna Kritis	
	1	The Pancharatna Kriti of Tyagaraja in the Raga Arabhi	
	2	One Kovur Pancharatna or Thriuvottiyur Pancharatna of Tyagaraja	
5		Teacher Specific Module	
		<i>Directions</i>	

Essential Readings:

1. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016

2. Swati Tiirunal Kritikal (Malayalam) by Prof. P R KumarakeralaVarma, published by the Department of Culture, Govt. of Kerala
3. Compositions of Mudduswami Dikshitar by T K Govinda Rao, Ganamandir Publications, 2003, Devine books, Delhi
4. Muthuswami Dikshitar Kritikal (Malayalam) by Prof. P R.Kumara keralaVarma, published by the Department of Culture, Govt. of Kerala
5. Syama Sastri Kritikal (Malayalam) by Prof. P R Kumara keralaVarma, published by the Department of Culture, Govt. of Kerala

Suggested Readings:

1. Tyagaraja Kritikal (Malayalam) by Prof. KumarakeralaVarma published by the Department of Culture, Govt. of Kerala
2. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016
3. The Spiritual Heritage of Tyagaraja : C Ramanujachari, The President Sri Ramakrishna, 2001
4. Pancharatna of Saint Tyagaraja by Dr. Bhagyalekshmi, CBH Publications, Thiruvananthapuram 2021
5. KritiManimalai –Padma Varadan (R RangaramanujaIyengar)
6. Compositions of Syama Sastri : Subbaraya Sastri and Annasvami Sastri compiled and edited by T K Govinda Rao, Ganamandir Publications, 2003, Devine books, Delhi
7. Golden Treasury of Swathi Tirunal Kritis : S Bhagyalekhsmy, CBH Publications, Thiruvananthapuram 1999

Assessment Rubrics:

End Semester Evaluation	50
• Pitch alignment	20
• Rhythm alignment	20
• Style of rendering	10
Continuous Evaluation	50
• Improvement in rendering style	20
• Singing test	20
• Notation	10

TOTAL	100
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○ **Employability for the Course:**

- Performance
- Teaching
- Music writing

“COURSE CODE”: KU05DSEMUS301

“COURSE TITLE”: Music Composing (P)

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
5	DSE	300-399	KU05DSEMUS301	4	4 hrs per week

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4			50	50	100	1 hour per candidate

Course Description:

Carnatic music has a rich tradition of melodic improvisation and compositions. This course empowers individuals to explore this tradition and express themselves through original melodies. Beyond personal growth, composing enhances understanding of raga structure, svaras, and their interactions within a framework. It fosters creativity, develops problem-solving skills, and deepens appreciation for the intricacies of Carnatic music.

Course Prerequisite: Aptitude for music

Course Outcomes:

C01	Compose simple Carnatic melodies with and without rhythm, adhering to chosen raga structure.
C02	Identify and utilize key phrases and characteristics of chosen ragas in compositions.
C03	Enhance musical creativity, problem-solving skills, and critical thinking through the compositional process

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1			✓	✓	✓		✓

CO 2	✓			✓			
CO 3				✓	✓		

COURSE CONTENTS

M O D U L E	U N I T	DESCRIPTION	HOURS
1	MODULE TITLE – Composing		
	1	Music composing to various lyric with metre	
2	MODULE TITLE- Composing		
	1	Music composing to various lyric without metre	
3	MODULE TITLE		
	1	Music notation	
4	Teacher Specific Module		
	<i>Directions</i>		

Essential Readings:

- 1.

Suggested Readings:

1. Composing music- A new approach by William Russo, University of Chicago Press, 1988
2. A Pattern Language for composing music by Thomas Schlechte, 2019

Assessment Rubrics:

End Semester Evaluation	50
• Pitch alignment	20
• Rhythm alignment	20
• Style of rendering	10

Continuous Evaluation	50
• Improvement in rendering style	20
• Singing test	20
• Notation	10
TOTAL	100

○ **Employability for the Course:**

- Performance
- Teaching
- Music writing
- Composing

“COURSE CODE”: KU05DSEMUS302**“COURSE TITLE”: Music Appreciation (T)**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
5	DSE	300-399	KU05DSEMUS302	4	4 hrs per week

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4			50	50	100	2 hrs

Course Description:

*This course explores the world of music through three key perspectives: **concert reviews, musical event reporting, and historical context.** By engaging with these aspects, students will deepen their understanding and appreciation of music, develop critical thinking and communication skills, and learn to navigate the diverse fields of music journalism and appreciation.*

Course Prerequisite: Aptitude for music.**Course Outcomes:**

C01	Analyze music objectively, identify key elements, and form informed Opinions
C02	Write clear, concise, and engaging reviews and reports, honing their communication skills
C03	Gain experience in researching musicians, musical styles, and historical context, developing critical research skills
C04	Acquire a deeper understanding and appreciation for music, enhancing their cultural awareness and enjoyment of the arts

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓		✓	✓			
CO 2			✓	✓			
CO 3			✓	✓			
CO 4		✓	✓				

COURSE CONTENTS

M O D U L E	U N I T	DESCRIPTION	HOURS
1		MODULE TITLE – Concert review	
	1	Reviewing of concerts	

2		MODULE TITLE	
	1	Reporting of musical events 1. Akshvani Sangeeth Sammelan 2. Markazhi Festival 3. Navaratri Music Festival 4. Thureeyam Music Festival	

3		MODULE TITLE- Musicians	
	1	Analyze styles of Musicians 1. (M.S. Subbulakshmi, Balamurali Krishna, Sanjay Subrahmaniam & T.M. Krishna)	

4		MODULE TITLE- Musical genre	
	1	Orchestral Performances, Gazal Performances, Folk band,	

5		Teacher Specific Module	
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	<i>Directions</i>	

Essential Readings:

1. <https://www.amazon.in/Hindu-Speaks-Music/dp/B07XLZJ6HN>
2. Reviews in News Papers, Magazines and Journals

Suggested Readings:

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

Assessment Rubrics:

End Semester Evaluation	50
Continuous Evaluation	50
• Test paper	20
• Seminar	10
• Assignment	20
TOTAL	100

○ Employability for the Course:

- Teaching
- Music writing
- Critic

“COURSE CODE”: KU05DSEMUS303**“COURSE TITLE”: Electronic Musical Instruments (T)**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
5	DSE	300-399	KU05DSEMUS303	4	4 hrs per week

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4			50	50	100	2 hrs

Course Description:

This course explores the fascinating intersection of electronic musical instruments and the technology that shapes our experience of sound. Through two key modules, students will gain a comprehensive understanding of electronic musical instruments as well as storage and listening devices. The course addresses the growing interest in electronic music and its increasing accessibility through technological advancements.

Course Prerequisite: Aptitude for Music**Course Outcomes:**

C01	Identify and describe different types of electronic musical instruments
C02	Explain the basic principles of sound generation and manipulation in electronic music.
C03	Analyze the quality of different audio formats and listening devices
C04	Discuss the impact of technology on the evolution of music and sound

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓		✓				
CO 2			✓				
CO 3			✓	✓			
CO 4	✓			✓			

COURSE CONTENTS

M O D U L E	U N I T	DESCRIPTION	HOURS
1	MODULE TITLE- Electronic Musical Instruments		
		1. Electronic Tanpura 2. Electronic Sruthi box 3. Electronic Veena 4. Tala Yantra 5. Metronome 6. Auto tuner	

2	MODULE TITLE – Electronic Gadgets		
	1	Storage and listening gadgets 1. CD/DVD 2. Pen drive 3. Hard disk 4. I Pode 5. E Pode 6. Server	

3	MODULE TITLE- Music Websites		
	1	Sangeetha Priya, Vaak, Thyagaraja Vaibhavam, Guruguha Vaibhavam, Syamakrishna Vaibhavam, Swathithirunal.org etc.	

4	MODULE TITLE		
	1		

5	Teacher Specific Module		
	<i>Directions</i>		

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Essential Readings:

1. Manuals of Various Electronic Musical Instruments
2. Books on computers

Suggested Readings:

1. South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai 1973
- 2.

Assessment Rubrics:

End Semester Evaluation	50
Continuous Evaluation	50
• Test paper	20
• Seminar	20
• Assignment	10
TOTAL	100

○ Employability for the Course:

- ☐ Teaching
- ☐ Music writing

“COURSE CODE”: KU06DSCMUS305

“COURSE TITLE”: Theory of Music-5(T)

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
6	DSC	300-399	KU06DSCMUS305	4	4

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4			50	50	100	2 hrs. per week

Course Description:

This course delves into the diverse sounds and rich traditions of Carnatic music, exploring its theoretical and practical dimensions. Through modules on the science of sound, design principles of ideal concert halls, thematic and musical features of group kritis of the Trinity and Swati Tirunal, as well as the melodic systems, rhythmic structures and performance practices of Hindustani music, participants will gain a deeper understanding and appreciation for Music.

Course Prerequisite: Aptitude for music.

Course Outcomes:

C01	Understand the science behind sound and how it interacts with different Environments
C02	Explore ideal concert hall design for optimal listening experiences
C03	Develop an appreciation for the group kritis of Carnatic music composed by the Trinity and Swati Tirunal
C04	Draw comparisons between Carnatic and Hindustani music traditions

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓			✓		✓	
CO 2	✓		✓		✓		

CO 3			✓	✓			
CO 4		✓		✓			

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	MODULE TITLE- Sound production		
	1	<p>Acoustics:</p> <ol style="list-style-type: none"> 1. Production and transmission of sound 2. Laws of vibration of strings 3. Pitch, intensity, echo, harmonics and timber 	
2	MODULE TITLE- Group Kritis		
	1	<p>Group kritis of Trinity:</p> <ol style="list-style-type: none"> Thyagaraja: Ghanaraga pancharatna, Kovur Pancharatna, Thiruvottiyur Pancharatna. MuthuswamyDeekshithar: Navagraha Kritis, Navavarana Kritis, Pancha linga Sthala Kritis. Syamasastri: Navaratna Malika. 	
3	MODULE TITLE- Hindustani Music		
	1	<ol style="list-style-type: none"> Ten Thaats. A brief description of the musical forms Dhrupad, Khayal, Tumri, Tarana, Tappa and Ghazal. Outline knowledge of musical instruments used in Hindustani Music Viz: Sarangi, Sitar, Santoor, Sarod, Pakhwaj and Tabla. 	
4	MODULE TITLE – Group Kritis of Swathithirunal		

		<ol style="list-style-type: none"> 1. Navaratri Krities 2. Nava vidha Bhakti Krities 3. Utsava Prabandha. 	
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5	Teacher Specific Module	
	<i>Directions</i>	

Essential Readings:

1. Acoustics for music student by C Subrahmanya Ayyar, Parampara Publications, Chennai, 2002
2. Theory of Indian Music by Dr. L Isac, Shyam Printers, Madras 1967
3. Dictionary of Hindustani Classical Music by Chaudhuri Bimalkanta Roy, Motilal Banarsidass Publications, Delhi 2017
4. Sri Swathithirunal Jeevithavum Kritikalum by Dr. V.S. Sharma, 1985

Suggested Readings:

1. The Physics of Music by R K Viswanathan, Annamalai University Publication 1948
2. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016
3. Hindustani Music: A Study of Its Development in Seventeenth and Eighteenth Centuries by Najma Praveen Ahmed, Manohar Publications, 1984
4. Dictionary of Hindustani Classical Music by Chaudhuri Bimalkanta Roy, Motilal Banarsidass Publications, Delhi 2017
5. Sangita Nighandu by Dr. Sunil V T, DC Books, Kottayam, 2012

Assessment Rubrics:

End Semester Evaluation	50
Continuous Evaluation	50
• Test paper	20
• Seminar	10

• Assignment	20
TOTAL	100

○ **Employability for the Course:**

- Teaching
- Music writing

“COURSE CODE”: KU06DSCMUS306
“COURSE TITLE”: Performance-10 (P)

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
6	DSC	300-399	KU06DSCMUS306	4	4 hrs. per week

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4			50	50	100	1 hour per candidate

Course Description:

This course delves into the art of Manodharma Sangita, the improvisational aspect of Carnatic music, with a specific focus on Alapana in both major and minor ragas. Through rigorous practice and theoretical study, students will develop the skills to render expressive and nuanced Alapanas, enriching their vocal repertoire and musicianship.

Course Prerequisite: Aptitude for singing

Course Outcomes:

C01	Foster spontaneous creativity and improvisation within the framework of Ragas
C02	Demonstrate a thorough understanding of the theoretical aspects of major and minor ragas in Carnatic music
C03	Render expressive and nuanced Alapana in selected major and minor ragas
C04	Develop critical listening skills to analyze and appreciate renditions in major and minor ragas

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓			✓	✓		
CO 2	✓		✓	✓			
CO 3			✓	✓	✓		
CO 4			✓	✓			

COURSE CONTENTS

M O D U L E	U N I T	DESCRIPTION	HOURS
1	MODULE TITLE- Raga alapana		
	1	Elaborate alapana of the following Major Mela ragas: 1. Todi 2. Sankarabharanam 3. Kalyani 4. Kharaharapriya	
2	MODULE TITLE – Ragalapana		
	1	Elaborate alapana of the following major Janya ragas 1. Kamboji 2. Bhairavi 3. Saveri	
3	MODULE TITLE- Ragalapana		
		Brief alapana of the following Janya Ragas: a. Kedaragoula, b. Ananda Bhairavi c. Hindolam, d. Bilahari, e. Madhyamavathi, f. Sahana, g. Hamsadwani, h. Mohanam, i. Arabhi.	
5	Teacher Specific Module		
	<i>Directions</i>		

Essential Readings:

1. DakshinentyanSangeetham (Malayalam) Vol 1-3 by A K Raveendranath
2. South Indian Music Vol 1-V by Prof P Sambamoorthy

Assessment Rubrics:

End Semester Evaluation	50
• Pitch alignment	20
• Rhythm alignment	20
• Style of rendering	10
Continuous Evaluation	50
• Improvement in rendering style	20
• Singing test	20
• Notation	10
TOTAL	100

○ **Employability for the Course:**

- Performance
- Teaching
- Music writing

“COURSE CODE”: KU06DSCMUS307
“COURSE TITLE”: PERFORMANCE-11 (P)

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
6	DSC	300-399	KU06DSCMUS307	4	4 hrs. per week

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4			50	50	100	1 hour per candidate

Course Description:

This course explores the captivating realm of Manodharma Sangita, the art of improvisation in Carnatic music. It focuses on mastering the techniques of Niraval and Kalpana Svara, allowing students to explore their creativity and express themselves spontaneously in major and minor ragas. Going beyond pre-composed pieces, this course empowers students to create their own musical interpretations.

Course Prerequisite: Aptitude for singing

Course Outcomes:

C01	Demonstrate a clear understanding of Niraval and Kalpana Svara techniques
C02	Apply Niraval and Kalpana Svara in both major and minor ragas with accuracy and creativity
C03	Develop skill for improvisation and accuracy in Layam
C04	Present their own unique interpretations and improvisations in performances

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓			✓			
CO 2			✓	✓			
CO 3				✓	✓		
CO 4				✓	✓		

COURSE CONTENTS

M O D U L E	U N I T	DESCRIPTION	HOURS
1	MODULE TITLE- Niraval & Kalpana Swara		
	1	Niraval and Kalpana Swara for the composition learned in all Ragas prescribed for Elaborate ragalapana.	
2	MODULE TITLE – Niraval Kalpana Swara		
	1	Kalpana swaras for the compositions learned in the following ragas: a. Abhogi, b. Amrithavarshini, c. Bilahari, d. Hamsadwani, e. Hindolam, f. Mohanam, g. Mayamalavagoula, h. Pantuvarali, i. Shanmughapriya, j. Madhyamavathi.	
3	MODULE TITLE- Pallavi		
	1	Rendering of two simple Pallavis in Trikala (three degrees of speed including Tisram).	
4	MODULE TITLE		
5	Teacher Specific Module		
	<i>Directions</i>		

Essential Readings:

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

Suggested Readings:

1. A Rational Approach to Manodharma Sangitam by Dr. Radha Venkatachalam, MusicEducation Trust, Delhi 2001
2. Swara Sancharas of Popular Janya Ragas : N.P. Ramaswamy, Sangita Vidwan, Divine Books. Delhi 2005
3. Techniques of Manodharma Swara Singing Made Easy: N P Ramaswamy, Divine Books. Delhi 2002
4. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publishers, Thiruvananthapuram, 2010
5. The ragas of Carnatic music. N.S. Ramachandran, University of Madras, 1938
6. Kalpana Swaram Advanced Lessons (DVD) by TR Subramanyam, SONY DADC Delhi, 2008
7. Pedagogical aspects of Manodharma Sangitam in Karnatic Classical Music by Dr. K Kanaka Durga, Blue Rose Publishers 2022

Assessment Rubrics:

End Semester Evaluation	50
• Pitch alignment	20
• Rhythm alignment	20
• Style of rendering	10
Continuous Evaluation	50
• Improvement in rendering style	20
• Singing test	20
• Notation	10
TOTAL	100

- **Employability for the Course:**

- Performance
- Teaching
- Music writing

“COURSE CODE”: KU06DSEMUS304**“COURSE TITLE”: LIGHT CLASSICAL FORMS (P)**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
6	DSE	300-399	KU06DSEMUS304	4	4 hrs. per week

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		1	50	50	100	1 hour per candidate

Course Description:

This course aims at exploring three distinct yet interconnected musical forms: Ashtapadis of Jayadeva, Devarnamas of Purandaradasa, and Tarangams of Narayana Tirtha which are integral to the rich tradition of Carnatic music. Students will gain a deeper understanding of the musical, historical, and cultural significance of each genre, while refining their vocal skills.

Course Prerequisite: Aptitude for singing**Course Outcomes:**

C01	Explore the unique compositional style and lyrical beauty of Ashtapadis, focusing on their rhythmic intricacies and emotional depth
C02	Identify and analyze the philosophical and musical elements of his Devarnamas
C03	Gain a comprehensive understanding of the Tarangam, including its historical context, compositional styles, and musical significance
C04	Perform Ashtapadi, Devarnama and Tarangam focusing on raga structures, rhythmic patterns, and technical nuances

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓		✓	✓			
CO 2	✓			✓			
CO 3	✓	✓					
CO 4				✓		✓	

COURSE CONTENTS

M O D U L E	U N I T	DESCRIPTION	HOURS
1		MODULE TITLE – Ashtapadi	
	1	Ashtapadi of Jayadeva (One no.)	
2		MODULE TITLE- Tarangam	
	1	Tarangam of Narayana Teertha (One No)	
3		MODULE TITLE –Devarnama	
	1	Devarnama (Two Nos)	
4		MODULE TITLE- Sankirtanam	
	1	Sankirtana of Annamacharya (One No.)	
5		Teacher Specific Module	
		<i>Directions</i>	

Essential Readings:

1. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016

Suggested Readings:

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

Assessment Rubrics:

End Semester Evaluation	50
• Pitch alignment	20
• Rhythm alignment	20
• Style of rendering	10
Continuous Evaluation	50
• Improvement in rendering style	20
• Singing test	20
• Notation	10
TOTAL	100

○ **Employability for the Course:**

- Performance
- Teaching
- Music writing

“COURSE CODE”: KU06DSEMUS305

“COURSE TITLE”: Musical Forms (T)

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
6	DSE	300-399	KU06DSEMUS305	4	4 hrs. per week

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4			50	50	100	2 hrs

Course Description:

This course delves into the enchanting world of Carnatic music, focusing on its diverse and unique musical forms. It offers a comprehensive exploration of the various forms, including their historical context, structure, and artistic significance. Through interactive lectures, engaging demonstrations, and practical exercises, students will develop a deeper appreciation for the intricacies and beauty of each form.

Course Prerequisite: Aptitude for music

Course Outcomes:

C01	Identify the musical forms used in Carnatic Music
C02	Analyzes the structure, lyrical content, and historical context of each form
C03	Equip with the vocabulary and technique to explore different forms in their Practice
C04	Discuss the thematic content and lyrical significance of different forms

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓		✓				
CO 2			✓	✓			
CO 3			✓				
CO 4	✓		✓	✓			

COURSE CONTENTS

M O D U L E	U N I T	DESCRIPTION	HOURS
1	MODULE TITLE- Abhyasa Gana		
	1	Musical forms in Abhyasa Gana 1. Gitam 2. Jatiswaram 3. Svarajati	
2	MODULE TITLE – Sabha Gana		
	1	Musical forms in Sabha Gana 1. Varnam 2. Kirtanam 3. Kirti	
3	MODULE TITLE- Light Classical Forms		
	1	1. Padam 2. Javali 3. Tillana 4. Ragamalika	
4	MODULE TITLE- Devotional		
	1	1. Devarnama	

		2. Ashtapadi 3. Tarangam	
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5	Teacher Specific Module	
	<i>Directions</i>	

Essential Readings:

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

Suggested Readings:

1. Sangeetha Nighandu by Dr V.T. Sunil, DC Books, Kottayam 2012
2. Dictionary of Indian music and Musicians by Prof P Sambamoorthy, The Indian Music Publishing House, Chennai 1952

Assessment Rubrics:

End Semester Evaluation	50
Continuous Evaluation	50
• Test paper	20
• Seminar	10
• Assignment	20
TOTAL	100

○ Employability for the Course:

- Teaching
- Critic

“COURSE CODE”: KU06DSEMUS306

“COURSE TITLE”: MAESTROS (T)

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
6	DSE	300-399	KU06DSEMUS306	4	4 hrs. per week

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4			50	50	100	2 hrs

Course Description:

This course focuses into the rich tradition of Carnatic music by exploring the lives and contributions of legendary vocalists, composers, and instrumentalists. Through interactive modules, students will gain insights into the unique styles and techniques of renowned vidvans who helped shape the tradition. By engaging with diverse musical personalities, students will deepen their understanding and appreciation of Carnatic music.

Course Prerequisite: Aptitude for Music.

Course Outcomes:

C01	Identify the leading violin vidvans of Carnatic music and explore their contributions
C02	Explain the lives and legacies of Veena and Mridangam maestros like Veena Dhanammal and Dakshinamoorthy Pillai
C03	Explore the lives and styles of iconic vocalists of 20 th & 21 st century
C04	Discover the multifaceted brilliance of composer-cum-musicians such as GNB and MD Ramanathan

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓	✓					
CO 2	✓	✓					
CO 3	✓	✓					
CO 4	✓	✓	✓				

COURSE CONTENTS

M O D U L E	U N I T	DESCRIPTION	HOURS
1	MODULE TITLE- Violinists		
	1	Life sketches and contributions of the following Violin Vidvans 1. Kumbhakonam Rajamanickom Pillai 2. T Choudaiah 3. Dwaram Venkataswamy Naidu	
2	MODULE TITLE- Vainikas & Mridangists		
	1	Life sketches and contributions of the following Veena and Mridanga Vidvans 1. Veena Dhanammal 2. Pazhani Subramanya Pilla 3. Palakkad Mani Iyer	
3	MODULE TITLE- Vocalists		
	1	Life sketches and contributions of the following vocalists 1. Musiri Subrahmania Iyer 2. Maharajapuram Viswanatha Iyer 3. Chembai Vaidyanatha Bhagavathar 4. Ariyakkudi Ramanuja Iyengar 5. Semmangudi Sreenivasa Iyer	

4	MODULE TITLE- Vocalists		
	1	Life sketches and contributions of the following composer-cum-musicians 1. G N Balasubramonyam 2. M D Ramanathan	

5	Teacher Specific Module		
	<i>Directions</i>		

Essential Readings:

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

Suggested Readings:

1. Dictionary of Indian music and Musicians by Prof P Sambamoorthy, The Indian Music Publishing House, Chennai 1952
2. Sangeetha Nighantu by Dr. Sunil V T, D C Books, Kottayam 2012
3. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, Chennai 1991

Assessment Rubrics:

End Semester Evaluation	50
Continuous Evaluation	50
• Test paper	20
• Seminar	10
• Assignment	20
TOTAL	100

○ Employability for the Course:

- ☐ Teaching
- ☐ Critic

“COURSE CODE”: KU06INTMUS301

“COURSE TITLE”: INTERNSHIP

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
6	INT	300-399	KU06INTMUS301	4	4 hrs. per week

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4			50		50	

Course Description:

An internship provides individuals with hands-on experience while helping them understand workplace dynamics. It enhances skill aptitude for specific job roles, fosters research capabilities, and valuable learning opportunities.

Students may engage in the following or similar activities and must submit a report on their experience:

- ☐ Hands-on Training
- ☐ Short Research Project
- ☐ Seminar attendance
- ☐ Music Festival Attendance
- ☐ Study of institutions associated with music
- ☐ Social projects
- ☐ Study of the music enterprises

Course Prerequisite: Skill in Music

Assessment Rubrics:

Evaluation

The department will evaluate the student's performance . The interns will be evaluated assessing the following suggestive aspects

- ☐ Activity logbook and evaluation report of Internship Supervisor
- ☐ The quality of the intern's report
- ☐ Acquisition of skill sets by the intern
- ☐ Originality and innovative contribution
- ☐ Significance of outcomes
- ☐ Attendance

○ Employability for the Course:

“COURSE CODE”: KU07DSCMUS401

“COURSE TITLE”: Theory of Music- 6(T)

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
VII	DSC	400-499	KU07DSCMUS401	4	5 hrs. per week

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4		1	50	50	100	2 hrs

ESE- End Semester Evaluation; CE- Continuous Evaluation

Course Description:

Carnatic music, with its rich history and intricate beauty, goes beyond mere entertainment. This course provides a comprehensive exploration of its various facets. By studying different periods of musical history, Sacred and Secular literature, Vedic music, ancient Tala systems, and the Evolution of musical forms and concerts, students will develop a deeper understanding and appreciation of this unique musical tradition.

Course Prerequisite: Aptitude for music

Course Outcomes:

C01	Explore different periods of Carnatic music, from its ancient roots to contemporary forms
C02	Examine the role of sacred and secular literature in Indian music
C03	Identify different tala systems prevailing in ancient Indian music
C04	Analyze the evolution of musical forms and concerts, understanding their historical and cultural significance.

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓	✓					
CO 2		✓	✓				
CO 3	✓	✓					
CO 4		✓		✓		✓	

COURSE CONTENTS

M O D U L E	U N I T	DESCRIPTION	HOURS
1	MODULE TITLE- History of Music		
	1	Study of different periods of musical history, their distinctive features and Landmarks:- a. Ancient period – Pre-historic to Bharata. b. Medieval period – Matanga to Purandaradasa. c. Modern period – Chaturdandiprakasika onwards.	
	2	References to music in sacred and secular literature in Sanskrit and Tamil languages.	
	3	Vedic Music – Samagana and its characteristics.	

2	MODULE TITLE-Evolution		
	1	Alankaras of ancient music: SuddhaTana, KootaTana and other varieties of Tanas, Gita prabandhas and Vadyaprabandhas.	
	2	Different mela systems propounded by lakshanakaras.	
	3	Music and Temples, Musical iconography, Musical pillars, Musical inscriptions(Kudumiamalai).	

3	MODULE TITLE- Evolution		
	1	Marga and Desi Talas, Scheme of 108 Talas, 175 Talas, Laghu Jati varieties of 6, 8, 10, 12 and 14 aksharakala, Sarabha Nandana Talas , Nava SandhiTalas & Taladasapranas.	
	2	Evolution of musical forms and their Angas, Obsolete forms and their Angas.	
	3	Origin and evolution of Musical Concerts	

4	MODULE TITLE- Raga lakshana		
	1	Lakshana of the following Ragas 1. Arabhi	

		2. Begada 3. Bilahari 4. Hamasadhwani 5. Hindolam 6. Kamas 7. Kedaragaula 8. Malayamarutham 9. Manirangu 10. Poorvikalyani 11. Reetigaula 12. Sahana 13. Sama 14. Sri 15. Surutti	
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5	Teacher Specific Module	
	<i>Directions</i>	

Essential Readings:

1. History of Indian Music by, Prof. P. Sambamoorthy, The India Publishing House, Royapettah, Chennai 2005
2. Music in the Vedas – Its Magico – Religious Significance G.U.Thite, Sharada Publishing House New Delhi – 1997
3. A Historical Study of Indian Music by Swami Prajnananda, Munshiram Manoharlal Publishers Pvt.Ltd. New Delhi 2002
4. Origin and development of Indian Classical Music by Muzafar Ahmad Bhat, Cyber Tech Publications, Daryangang, New Delhi -2012
5. Theory of Music, VidhushiVasanthamadhavi, Published by Prism Books Pvt Ltd, Bangalore – 2005
6. Music Through the Ages by Premlatha V., Sandeep Prakashan, Delhi 1985
7. The Music of India, Popley H A, Ed. By A. Coomaraswamy, Ragani Award, New Delhi 1986

8. South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai 1973
9. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016
10. A History of Indian music by Swami Prajnanananda, Ramakrishna Vedanta Math, Calcutta, 1963
11. Sangeetha Sasthrapraveshika (Mal) by S. Venkitasubramonya Iyer, Kerala Bhasha Institute, 2021
12. Ragas of Indian Music, Pro. Nookala Chinna Satyanarayana Composed and Printed at: Sri Dattasai Graphics Hyderabad, 2004
13. Sangeetha Nighandu, V T Sunil, DC Books, Kottayam 2012

Suggested Readings:

1. The Concept and Evolution of Raga in Hindustani and Carnatic Music, Dr.(Smt) Geetha Ravikumar, Bharatiya Vidya Bhavan, Kulapati Munshi Marg Mumbai
2. Music of Hindostan, Fox Strangways A H, Oxford University Press, Amen House, Landon E C -1965
3. History of South Indian Music by RangaramanujaAyyangar, Self Published, Madras 1972
4. Story of Indian Music by O Goswamy, Asia Publishing House, Bombay 1961
5. Aspects of Indian Music Ed. By Sumati Mutatkar, Sangeet Natak Akademi, New Delhi 2006
6. Music and Musical Thought in Early India by Lewis Rowell, University of Chicago, Munshi Ram ManoharLal Publishers Pvt.Ltd. 1992
7. An Anthology on Aspects of Indian Culture by Dr. V. Raghavan, Dr. V. Raghavan Centre for Performing Arts, 2002
8. Hindu Speaks on Music, Kasturi & Sons Ltd
9. Music of India, William Johns & N Augustus Willard, Viswabharati Publications,

Assessment Rubrics:

End Semester Evaluation	50
Continuous Evaluation	50
• Test Paper	20
• Seminar	10
• Assignment	20

TOTAL	100
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○ **Employability for the Course:**

- ☐ Teaching
- ☐ Music writing
- ☐ Music critic

“COURSE CODE”: KU07DSCMUS402

“COURSE TITLE”: Performance-12 (P)

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
VII	DSC	400-499	KU07DSCMUS402	4	5 hrs. per week

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		2	50	50	100	1 hour per candidate

Course Description:

This course presents a collection of diverse in Carnatic music. Through a study of the melodic, rhythmic and structural features of Ata Tala Varnas, the musical elements in the Svarajati of Syama Sastri, and the musical and prosodic beauties of Pancharatna Kriti of Tyagaraja along with other kritis, students will gain a deeper understanding of the various elements of this classical Indian music tradition.

Course Prerequisite: Aptitude for singing.

Course Outcomes:

C01	Identify and describe the different types of compositions in Carnatic music.
C02	Analyze the melodic and rhythmic structures of Atatala varnas, Svarajati and Ghanaraga Pancharatna kritis
C03	Perform these compositions with accuracy and fluency
C04	Design concert items

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓		✓				
CO 2			✓	✓			
CO 3			✓			✓	
CO 4					✓	✓	✓

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	MODULE TITLE- Ata Tala Varnas		
	1	Two Ata Tala Varnas from the following ragas <ol style="list-style-type: none"> 1. Sankarabharanam 2. Panthuvrali 3. Mohanam 	
2	MODULE TITLE- Syama Sastri Swarajati		
	1	Swarajati- Bhairavi (Syama Sastri)	
3	MODULE TITLE- Thyagaraja Ghana raga Pancharatna		
	1	Pancharatna Kriti – Sree – Tyagaraja	
4	MODULE TITLE- Kritis		
	1	Compositions (Kriti) in the following Ragas <ol style="list-style-type: none"> 1. Arabhi 2. Begada 3. Bilahari 4. Hamsadhwani 5. Hindolam 6. Kamas 7. Kedaragoula 	
5	Teacher Specific Module		
	<i>Directions</i>		

Essential Readings:

1. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016
2. Pancharatna of Saint Tyagaraja by Dr. Bhagyalekshmi, CBH Publications, Thiruvananthapuram 2021
3. South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai 1973
4. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publishers, Thiruvananthapuram, 2010.

Suggested Readings:

1. The ragas of Carnatic music. N.S. Ramachandran, University of Madras, 1938
2. Carnatic Music Compositions – An Index by Dr. Bhagyalekshmi, CBH Publications, Thiruvananthapuram 2014.

Assessment Rubrics:

End Semester Evaluation	50
• Pitch alignment	20
• Rhythm alignment	20
• Style of rendering	10
Continuous Evaluation	50
• Improvement in rendering style	20
• Singing test	20
• Notation	10
TOTAL	100

○ **Employability for the Course:**

- ☐ Teaching
- ☐ Music writing
- ☐ Performance

“COURSE CODE”: KU07DSCMUS403

“COURSE TITLE”: Performance-13 (P)

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
VII	DSC	400-499	KU07DSCMUS403	4	5 hrs. per week

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		2	50	50	100	1hour per candidate

Course Description:

This course delves into the rich tradition of Carnatic music through an in-depth exploration of four distinct sets of compositions including Panchalinga Sthala Kritis and Shodasa Ganapati Kritis of Muthuswami Dikshitar, Choukakala Kritis in major ragas and compositions in minor ragas.

Course Prerequisite: Aptitude for singing.

Course Outcomes:

CO1	Identify and appreciate the nuances of Panchalinga Sthala Kritis
CO2	Analyze the diverse ragas employed, the unique rhythmic patterns, and the portrayal of prosodic beauties in Shodasa Ganapati kritis.
CO3	Examine how composers have navigated the choukakala of time measure to create captivating melodies
CO4	Perform compositions and acquire the skill to present with ease.
CO5	Design concert

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓		✓	✓			
CO 2			✓	✓			

CO 3				✓			
CO 4			✓				
CO 5						✓	✓

COURSE CONTENTS

M O D U L E	U N I T	DESCRIPTION	HOURS
1	MODULE TITLE- Panchalinga Sthala Kriti		
	1	One Panchalinga Sthala Kriti of Muthuswami Dikshitar	

2	MODULE TITLE- Shodasa Ganapati Kriti		
	1	One Shodasa Ganapati Kriti of Muthuswami Dikshitar	

3	MODULE TITLE- Chouka Kala Kritis		
	1	One Chouka Kala Kriti each in the following major ragas <ol style="list-style-type: none"> 1. Sankarabharanam 2. Kalyani 3. Thodi 4. Kamboji 5. Saveri 	

4	MODULE TITLE- Kritis		
	1	Compositions in the following ragas:- <ol style="list-style-type: none"> 1. Malayamarutam 2. Manirangu 3. Poorvikalyani 4. Reetigaula 5. Sahana 6. Sama 7. Sri 8. Surutti 	

5	Teacher Specific Module	
	<i>Directions</i>	

Essential Readings:

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

Suggested Readings:

1. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publishers, Thiruvananthapuram, 2010
2. <https://trikalaarts.com/panchalinga-kritis-of-muthuswami-dikshitar/>
3. <https://anuradhamahesh.wordpress.com/httpanuradhamahesh-wordpress-comdownloads/49-shodasa-ganapathi-krithis-muthuswami-deekshithar>

Assessment Rubrics:

End Semester Evaluation	50
• Pitch alignment	20
• Rhythm alignment	20
• Style of rendering	10
Continuous Evaluation	50
• Improvement in rendering style	20
• Singing test	20
• Notation	10
TOTAL	100

○ Employability for the Course:

- Teaching
- Music writing
- Performance

“COURSE CODE”: KU07DSCMUS404

“COURSE TITLE”: VARNAS (P)

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
VII	DSC	400-499	KU07DSCMUS404	4	5 hrs. per week

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		2	50	50	100	1 hour per candidate

Course Description:

This course offers an in-depth study and practice of Adi Tala Varnas which are fundamental exercises in the Carnatic music tradition. Adi Tala, the most common time cycle in Carnatic music, serves as the frame work of these compositions which help develop essential musical skills. Mastering Adi Tala Varnas equips students with the foundation needed to explore more complex rhythmic structures and compositions in Carnatic music.

Course Prerequisite: Aptitude for singing.

Course Outcomes:

C01	Identify the structure of Varnas and its different subdivisions.
C02	Demonstrate a thorough understanding of the theoretical aspects of Varnas
C03	Render a variety of Adi Tala Varnas with accuracy and fluency in different Speeds
C04	Apply the skills developed through Varnas to other areas of their Carnatic music practice

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓		✓				

CO 2	✓		✓	✓			
CO 3			✓	✓			
CO 4				✓	✓		

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	MODULE TITLE- Adi Tala Varnams		
	1	Adi tala varnams in Melakarta ragas (2 Nos) 1. Todi 2. Mayamalavagaula 3. Charukesi 4. Kharaharapriya	

2	MODULE TITLE- Adi Tala Varnams		
	1	Adi tala varnams in Janya ragas (4 Nos) 1. Saveri 2. Begada 3. Saranga 4. Sahana 5. Kedaragoula 6. Darbar 7. Surutti 8. Udayaravichandrika 9. Navaraga malika 10. Natta 11. Arabhi 12. Kannada 13. Goula 14. Nattakurinji	

3	MODULE TITLE		
	1		

4	MODULE TITLE		
	1		

5	Teacher Specific Module		
	<i>Directions</i>		

Essential Readings:

1. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016
2. Ganamrutha Varna Malika by Panchapakesa Iyer, A.S, Karnatic Music Book Centre, Chennai 2002

Suggested Readings:

1. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publishers, Thiruvananthapuram, 2010

Assessment Rubrics:

End Semester Evaluation	50
• Pitch alignment	20
• Rhythm alignment	20
• Style of rendering	10
Continuous Evaluation	50
• Improvement in rendering style	20
• Singing test	20
• Notation	10
TOTAL	100

- **Employability for the Course:**

- Performance
- Teaching
- Music writing

“COURSE CODE”: KU07DSEMUS401**“COURSE TITLE”: COMPOSITIONS OF KERALA COMPOSERS (P)**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
VII	DSE	400-499	KU07DSEMUS401	4	5 hrs. per week

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		2	50	50	100	1 hour per candidate

Course Description:

This course explores the rich and diverse musical heritage of Kerala, focusing on the works of esteemed composers such as Irayimman Tampi, Kuttikunju Thankacchi, Kuttamath, CS Krishna Iyer, and MD Ramanathan. Through lectures, discussions, and practical sessions, students will examine the unique stylistic features, historical context, and cultural significance of these compositions, gaining a deeper appreciation of Kerala's musical tradition.

Course Prerequisite: Aptitude for singing.**Course Outcomes:**

C01	Explain contribution of composers from Kerala
C02	Identify and analyze the unique styles and contributions of prominent Malayalam composers
C03	Develop their practical skills in singing select compositions
C04	Explore the rich cultural heritage of Kerala through its music

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓	✓					
CO 2	✓	✓					
CO 3			✓			✓	✓

CO 4		✓					
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COURSE CONTENTS

M O D U L E	U N I T	DESCRIPTION	HOURS
1	MODULE TITLE- Compositions of Malayalam Composers		
	1	<p style="text-align: center;">Compositions by any of the following 6 composers:</p> <ol style="list-style-type: none"> 1. Kuttikunji Thankachi 2. Keerikkad Gopala Pilla 3. Puthukkode Krishna Murthy 4. C S Krishna Iyer 5. M D Ramanathan 6. Kunjan Nambiar 7. Lalitha Dasar 8. Irayimman Thampi 9. K C Kesava Pillai 	

2	MODULE TITLE		
	1		

3	MODULE TITLE		
	1		

4	MODULE TITLE		
	1		

5	Teacher Specific Module		
	<i>Directions</i>		

Essential Readings:

1. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016
2. Kerala Sangitam by V Madhavan Nair, D C Books, Kottayam 2003
3. Sangeethamapi Sahithyam, Kerala Sangeetha Nataka Academy

Suggested Readings:

Omanathinkal Published by Kerala Sangeetha Nataka Academy

Assessment Rubrics:

End Semester Evaluation	50
• Pitch alignment	20
• Rhythm alignment	20
• Style of rendering	10
Continuous Evaluation	50
• Improvement in rendering style	20
• Singing test	20
• Notation	10
TOTAL	100

○ **Employability for the Course:**

- Performance
- Teaching
- Music writing

“COURSE CODE”: KU07DSEMUS402
“COURSE TITLE”: JAYADEVA’S ASHTAPADI (P)

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
VII	DSE	400-499	KU07DSEMUS402	4	5 hrs. per week

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		2	50	50	100	1 hour per candidate

Course Description:

This course focuses on Ashtapadis, a collection of Sanskrit songs, each having eight charanas, composed by Jayadeva in the 12th century. These songs, known for their lyrical beauty and devotional fervor, are considered a masterpiece of Sanskrit literature and hold a significant place in Carnatic music.

Course Prerequisite: Aptitude for singing.

Course Outcomes:

C01	Explain the historical and literary significance of the Ashtapadis
C02	Analyze the musical structure and composition of the Ashtapadis
C03	Perform select Ashtapadis with proper technique and Bhava
C04	Critically evaluate different interpretations of the Ashtapadis

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓	✓					
CO 2	✓		✓	✓			
CO 3			✓			✓	
CO 4				✓			

COURSE CONTENTS

M O D U L E	U N I T	DESCRIPTION	HOURS
1	MODULE TITLE- Ashtapadi		
	1	Ashtapadis of Jayadeva (6 Nos)	

5	Teacher Specific Module		
	<i>Directions</i>		

Essential Readings:

1. Jayadeva's Gita Govindam by Dr. P V S Subramanian, Giri Books, 2014

Suggested Readings:

1. Gita Govinda of Jayadeva: Study of Sahitya and Natya by Sharda Narayanan & Sujatha Mohan, DK Printworld Publication, 2022
2. <https://www.scribd.com/doc/85746319/Jayadeva-Ashtapadi>

Assessment Rubrics:

End Semester Evaluation	50
• Pitch alignment	20
• Rhythm alignment	20
• Style of rendering	10
Continuous Evaluation	50
• Improvement in rendering style	20
• Singing test	20
• Notation	10
TOTAL	100

- **Employability for the Course:**

- ☐ Performance
- ☐ Teaching
- ☐ Music writing

“COURSE CODE”: KU08DSCMUS405

“COURSE TITLE”: Theory of Music-7 (T)

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
VIII	DSC	400-499	KU08DSCMUS405	4	4 hrs. per week

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4			50	50	100	2hrs

Course Description:

This course explores the diverse and vibrant world of Indian music, providing a comprehensive study of instrumental traditions, regional styles, and performance practices. It also delves into the musical heritage of ancient Tamils, examining the theoretical, cultural, and historical aspects of their traditions. Additionally, the course equips students with the knowledge and skills to identify and analyse the raga classification in Hindustani music. Key concepts such as Madhurabhakti, as well as the relationship between raga & rasa, are discussed in detail. Furthermore, an introduction to the notation system used in Western music is also included.

Course Prerequisite: Aptitude for Music.

Course Outcomes:

C01	Identify and differentiate between different musical styles and instruments.
C02	Gain deep understanding of Kathakali music and folk musical forms of Kerala
C03	Critically evaluate ancient Tamil music treatises and their contributions to musical theory and practice
C04	Articulate the key concepts of raga classification in Hindustani music
CO5	Notate musical forms of Carnatic music in Staff notation

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓						
CO 2		✓					
CO 3		✓					✓
CO 4	✓					✓	✓
CO 5	✓				✓		✓

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	MODULE TITLE – Classification of musical instruments		
	1	Detailed Classification of Musical Instruments	
		1. Knowledge of Sruti, Laya and Sangita Vadyas.	
		2. Keyed and Keyless instruments.	
		3. Resonators of Musical instruments, their functions and shapes	
		4. Utility of bridges, Jeevali, Sound post, Bass – Bar, Mute and Damper.	
		5. Compound wind instruments	
	2	1. Music in Kathakali and instruments used in it.	
		2. Folk musical instruments of Kerala.	

2	MODULE TITLE- Tamil Music & Yazh		
	1	Ancient Tamil music-Study of the Musical aspects of Tevaram, Tiruvachakam, Tirupugazh, Divyaprabandha – Rare Talas used in Tirupugazh.	
	2	Raga classification in ancient Tamil music – Time theory of Ragas.	
	3	Yazh – its origin evolution and decline.	
	4	Various stages in the development of Veena.	

3	MODULE TITLE- Other genres of music; Madhurabhakthi		
	1	Raga classification in Hindustani music, Raga Ragini Parivara	

		system, Comparative study of some of the popular ragas common to Hindustani and Carnatic Music.	
	2	Outline knowledge of staff notation, Ability to reproduce in staff notation simple melodies (Gita and Varna).	
	3	Musical mnemonics.	
	4	Treatment of Music in Geya Nataka, Nritya Nataka, Bhagavata Mela Nataka, Kathakalakshepam and the accompaniments used in it.	
	5	Raga and Rasa, Madhura Bhakthi – Musical forms having on this theme, contributions of Vaggeyakaras on this theme.	

	MODULE TITLE- Raga lakshana		
4	1	Lakshana of the following Ragas <ol style="list-style-type: none"> 1. Amritavarshini 2. Bahudari 3. Charukes 4. Dhenuka 5. Gourimanohari 6. Jaganmohini 7. Kanada 8. Kannada 9. Lalita 10. Ravichandrika 11. Saraswati 12. Sriranjini 13. Vachaspati 14. Mohanam 15. Abhogi 	

	Teacher Specific Module		
5	<i>Directions</i>		

Essential Readings:

1. Dictionary of Indian music and Musicians by Prof P Sambamoorthy, The Indian Music Publishing House, Chennai 1952
2. Musical Instruments of India: Their History and Development by B. Chaithanya Deva, Munshiram Manohar Lal Publishers Pvt Ltd, New Delhi 1987
3. Kathakali The Art of the Non-wordly by D Appukuttan Nair and K Ayyappa Paniker, The Marg Foundation, Mumbai 2010
4. Carnatic music and Tamils-T.V. Kuppuswami, Varunodaya Publications, 2017 History of Indian music, Prof. P. Sambamoorthy, The Indian Publishing House, Royapettah, Chennai-600 014, 2005
5. Veena: The Instrument Par Excellence: Vainika Vidwan and C.K. Shankara Narayana Rao, The Karnatic Music Book Centre, 2010
6. A Treatise on Hindustani Music by Lalita Ramakrishna, Subhi Publications, Gurgaon 2017
7. Dictionary of Hindustani Classical Music by Chaudhuri Bimalkanta Roy, Motilal Banarsidass Publications, Delhi 2017
8. Elements of Western Music for Students of Indian Music: P Sambamoorthy, The Indian Music Publishing House, Chennai 2006
9. South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai 1973
10. Kathakalakshepa A Study by Dr. Prameela Gurumurthy, International Society For The Investigation Of Ancient Civilisations 102 Mount Road, Guindy, Madras, 1994
11. South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai 1973.
12. Ragalaksanasangraha : (Collection of Raga Descriptions) : From Treatises on Music of the Mela Period with Translation and Notes : Hema Ramanathan, N Ramanathan, Divine Books. Delhi 2004

Suggested Readings:

1. South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai 1973
2. Dictionary of Indian music and Musicians by Prof P Sambamoorthy, The Indian Music Publishing House, Chennai 1952
3. KathakaliVijnanaKosam by Aymanam Krishna Kaimal, published by the Author, 2000
4. DakshinendianSangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute,2016
5. Kerala Sangitam by V Madhavan Nair, D C Books, Kottayam 2003
6. The History of Tamil Music : Salem S. Jayalakshmi, University of Madras, 2003
7. SangitaNighandu by Dr. Sunil V T, DC Books, Kottayam, 2012

Assessment Rubrics:

End Semester Evaluation	50
<input type="checkbox"/>	
<input type="checkbox"/>	
Continuous Evaluation	50
• Class Participation and Discussion	10
• Seminar presentation	10
• Assignments	10
• Test paper	20
TOTAL	100

○ **Employability for the Course:**

- ☐ Performance
- ☐ Teaching
- ☐ Music writing

“COURSE CODE”: KU08DSCMUS406**“COURSE TITLE”: Performance-14 (P)**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
VIII	DSC	400-499	KU08DSCMUS406	4	4 hrs. per week

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		1	50	50	100	1 hour per candidate

Course Description:

This course provides for an in-depth study of three important forms of classical Carnatic music: Ata talavarnas, Svarajati of Syama Sastri, and Pancharatna kritis of Tyagaraja. This course also focuses the Choukakala kritis and music compositions of different composers in various ragas.

Course Prerequisite: Aptitude in singing**Course Outcomes:**

CO1	Demonstrate the key features of Ata TalaVarnas, Svarajatis and Pancharatna Kritis through singing and analysis
CO2	Use their knowledge of Ata TalaVarnas, Svarajatis and PancharatnaKritis to engage in meaningful discussions about Carnatic music
CO3	Perform these compositions with technical proficiency and musical understanding
CO4	Acquire analytical and improvisation skills
CO5	Design concert repertoire

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓		✓	✓			
CO 2			✓		✓	✓	
CO 3			✓				
CO 4				✓		✓	

CO 5							
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COURSE CONTENTS

M O D U L E	U N I T	DESCRIPTION	HOURS
1	MODULE TITLE- Ata Tala Varnam		
	1	One Ata talavarna (Ritigaula or AnandaBhairavi)	

2	MODULE TITLE- Swarajati & Pancharatna		
	1	a) Swarajati- Yadukulakamboji (SyamaSastry) b) Pancharatna Kriti of Tyagaraja (Goula)	

3	MODULE TITLE		
	1	Compositions in the following ragas <ol style="list-style-type: none"> 1. Amritavarshini 2. Bahudari 3. Charukesi 4. Dhenuka 5. Gaurimanohari 6. Mohanam 7. Abhogi 	

4	MODULE TITLE – Choukakala Kritis & Ragalapana		
	1	Choukakalakritis in <ol style="list-style-type: none"> 1. Madhyamavati 2. Harikamboji 	
	2	Brief Alapana of Janya ragas <ol style="list-style-type: none"> 1. Bilahari, 2. Hindolam, 3. Sri 4. Surutti 	

5	Teacher Specific Module	
	<i>Directions</i>	

Essential Readings:

1. Ganamrutha Varna Malika by PanchapakesaIyer, A.S, Karnatic Music Book Centre, Chennai 2002
2. DakshinenianSangitam by VidvanA K Raveendranath, Kerala Bhasha Institute,2016
3. Pancharatna of Saint Tyagaraja by Dr. Bhagyalekshmi, CBH Publications, Thiruvananthapuram 2021
4. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publishers, Thiruvananthapuram, 2010
5. Pedagogical aspects of ManodharmaSangitam in Karnatic Classical Music by Dr. K Kanaka Durga, Blue Rose Publishers 2022

Suggested Readings:

1. A Rational Approach to ManodharmaSangitam by Dr. RadhaVenkatachalam, Music Education Trust, Delhi 2001
2. Compositions of SyamaSastri : SubbarayaSastri and AnnasvamiSastri compiled and edited by T K GovindaRao, Ganamandir Publications, 2003, Devine books, Delhi
3. The ragas of Carnatic music. N.S. Ramachandran, University of Madras, 1938
4. Raganidhi 4 volumes, by B SubbaRao, Music Academy, Madras, 1993

Assessment Rubrics:

End Semester Evaluation	50
• Pitch alignment	20
• Rhythm alignment	20
• Style of rendering	10
Continuous Evaluation	50
• Improvement in rendering style	20
• Singing test	20

• Notation	10
TOTAL	100

○ **Employability for the Course:**

- ☐ Performance
- ☐ Teaching
- ☐ Music writing

“COURSE CODE”: KU08DSCMUS407

“COURSE TITLE”: MUSIC CONCERT-1 (P)

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
VIII	DSC	400-499	KU08DSCMUS407	4	5 hrs. per week

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		2	50	50	100	45 minutes per Candidate

COURSE DESCRIPTION

This course consists of one module of presentation of Vocal Music concert with accompaniments.

COURSE OUTCOMES

CO1	Illustrate various types of compositions.
CO2	Demonstrate improvisational skills
CO3	Create Raga, Niraval and Swaraprasthara
CO4	Design music concert.

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓			✓			
CO 2		✓	✓		✓	✓	
CO 3			✓				
CO 4				✓		✓	

COURSE CONTENTS

M O D U L E	U N I T	DESCRIPTION	HOURS
1	MODULE TITLE- Music Concert		
	1	A Vocal Concert, with Violin and Mridangam accompaniment of 45	

	minutes duration. The items chosen for the concert must be from the prescribed syllabus for practical papers. The following items shall be included in the concert.	
	<p>(a) A Tana Varna in 2 kalas, with Tisram.</p> <p>(b) One or two compositions in any Prati madhyama, Sudha madhyama Ragas of Janaka or Janya Variety (with brief Ragalapana, Kalpana Swaram).</p> <p>(c) Main item of the concert comprising of Alapana, Niraval and Kalpana swaram.</p> <p>(d) Other items representing the different Musical forms like Padam, Javali, Thillana, Bhajan etc.</p> <p>(e) Ragamalika Slokam (at least in 3 Ragas).</p> <p>(f) Mangalam</p>	

2	Teacher Specific Module	
	<i>Directions</i>	

Assessment Rubrics:

End Semester Evaluation	50
• Pitch alignment	20
• Rhythm alignment	20
• Style of rendering	10
Continuous Evaluation	50
• Improvement in rendering style	20
• Singing test	20
• Notation	10
TOTAL	100

Essential listening:

Concerts of Ariyakkudi Ramanuja Iyengar, Semmangudi Srinavasa Iyer, G.N. Balasubrahmanyam, Madurai Mani Iyer, M.S. Subbulakshmi, M.L. Vasanthakumari, D.K. Pattammal etc.

○ Employability for the Course:

- ☐ Performance
- ☐ Teaching
- ☐ Music writing

“COURSE CODE”: KU08RPHMUS401

“COURSE TITLE”: PROJECT

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
VIII	Project	400-499	KU08RPHMUS401	12	12 hrs. per week

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
6		6	50	50	100	

Course Description:

This course serves as a guided exploration and completion of a significant research project or dissertation in a chosen field of study.

Course Prerequisite: Research aptitude and skill

Course Outcomes:

C01	Formulate a research question and develop a research plan
C02	Evaluate the validity and reliability of research
C03	Choose the appropriate research design and data collection methods
C04	Conduct research ethically and responsibly
CO5	Critically evaluate research findings and draw valid conclusions

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓			✓			
CO 2				✓			
CO 3				✓			
CO 4				✓			✓
CO 5				✓			

COURSE CONTENTS

Essential Readings:

1. Sources of Research in Indian Classical Music : ReenaGautam, Kanishka, New Delhi 2010
2. Introduction to Research Methods by Dr, Catherine Dawson, Robinson Publishers, 2019

Suggested Readings:

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

Assessment Rubrics:

End Semester Evaluation	50
• Content	30
• Viva Voce	20
Continuous Evaluation	50
• Documentation	30
• Presentation	20
TOTAL	100

○ Employability for the Course:

- Research
- Projects
- Writing

“COURSE CODE”: KU08DSCMUS409**“COURSE TITLE”: RESEARCH METHODOLOGY**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
VIII	DSC	400-499	KU08DSCMUS409	4	4 hrs. per week

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		1	50	50	100	2hrs

Course Description:

This course provides students with the fundamental tools and methodologies necessary for conducting research. It offers a comprehensive exploration of various research methods, examining their respective strengths and limitations while emphasizing their appropriate application within research projects. Additionally, the course cultivates critical thinking skills essential for data analysis, the formulation of meaningful conclusions, and the effective communication of research findings. Furthermore, it addresses key aspects of research ethics, including informed consent, data privacy, and responsible research practices, ensuring that students develop a strong foundation in ethical research conduct.

Course Prerequisite: Research aptitude and skill**Course Outcomes:**

C01	Formulate a research question and develop a research plan
C02	Evaluate the validity and reliability of research
C03	Choose the appropriate research design and data collection methods
C04	Conduct research ethically and responsibly
C05	Critically evaluate research findings and draw valid conclusions

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓			✓			
CO 2				✓			
CO 3				✓			
CO 4				✓			✓
CO 5				✓			

COURSE CONTENTS

M O D U L E	U N I T	DESCRIPTION	HOURS
1	MODULE TITLE- Fundamentals of Research		
	1	<ol style="list-style-type: none"> 1. Research- Definition, Aims & Objectives, concept, process of research and various types of research 2. Research procedure- Selection of topics, types of source materials, hypothesis, data collection, Cataloguing, Principles of Data bases 3. Primary and secondary sources-their importance in research 	

2	MODULE TITLE- Research methods		
	1	<ol style="list-style-type: none"> 1. Oral, textual, documentary analysis, questionnaire, interviews, historical data collection 2. Manuscripts:-published data of manuscripts from various manuscripts libraries, unpublished manuscripts, collection from private sources, electronic resources, reviews, articles and journals, letters 3. Data on traditional singing, recordings & notation of compositions of traditional 	

		musicians	
		4. Archeological findings, sculpture, inscriptions, Musical Pillars and stones, museums, coins, paintings and frescoes	

	MODULE TITLE- Structuring of Thesis		
	3	<p>1 Structure of the thesis</p> <ol style="list-style-type: none"> 1. Synopsis-definition, importance, preparation of synopsis on different topics 2. Introduction, body of the thesis and conclusions, preface, table of contents, acknowledgment, introduction, division of chapters, sub-chapters, footnotes, end notes, quotations, references, analytical study, bibliography, appendices, thematic indices. 3. Discography, Year of books, Directories, Websites. 	

	MODULE TITLE- Ethicas		
	4	<p>1 Research Ethics</p> <p>PHILOSOPHY AND ETHICS :</p> <ol style="list-style-type: none"> 1. Introduction to philosophy: definition, nature and scope, concept, branches 2. Ethics: definition, moral philosophy, nature of moral judgements and reactions <p>PUBLICATION ETHICS</p> <ol style="list-style-type: none"> 1. Publication ethics: definition, introduction and importance 2. Best practices / standards setting initiatives and guidelines: CopE, WAME, etc. 3. Conflicts of interest 4. Publication misconduct: definition, concept, problems that lead to unethical behaviour and vice versa, types 5. Violation of publication ethics, authorship and contributorship 6. Identification of publication misconduct, complaints and appeals 7. Predatory publishers and journals 	

5	Teacher Specific Module		
	<i>Directions</i>		

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Essential Readings:

1. The Craft of Research by Wayne C Booth, The University of Chicago Press, 2016
2. Research Methodology in Indian Music by Amitkumar Verma, Aayu Publications, 2017
3. Research Methodology: Methods and Techniques by C.R. Kothari, New Age International Publishers, New Delhi 1990

Suggested Readings:

1. Sources of Research in Indian Classical Music : Reena Gautam, Kanishka, New Delhi 2010
2. Introduction to Research Methods by Dr, Catherine Dawson, Robinson Publishers, 2019
3. Essentials of Research Methodology and Dissertation writing by Kanan Yelikar, Atithi books, Dariyaganj, New Delhi, 2009

Assessment Rubrics:

End Semester Evaluation	50
Continuous Evaluation	50
• Class Participation and Discussion	10
• Seminar presentation	10
• Assignments	10
• Test paper	20
TOTAL	100

○ Employability for the Course:

- Research
- Teaching
- Writing

“COURSE CODE”: KU08DSEMUS403**“COURSE TITLE”: BHAJANS & PADAMS OF SWATI TIRUNAL (P)**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
VIII	DSE	400-499	KU08DSEMUS403	4	4 hrs. per week

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		1	50	50	100	1 hour per candidate

Course Description:

This course offers an in-depth exploration of the sacred and nuanced musical compositions of Swati Tirunal, the distinguished composer & ruler of erstwhile Travancore. Renowned for his extensive contribution to the Carnatic and Hindustani Music traditions, Swati Tirunal's legacy includes a vast repertoire of devotional hymns and lyrical poems, commonly known as Bhajans and Padams. This course examines the distinctive characteristics of these compositions, analysing their musical structure, spiritual significance and historical context.

Course Prerequisite: Aptitude for singing.**Course Outcomes:**

C01	Demonstrate Bhajans and Padams of Maharaja Sree Swathi thirunal.
C02	Practice simple compositions.
C03	Develop performance skills.
C04	Design concert repertoire.

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1			✓	✓		✓	
CO 2			✓	✓		✓	
CO 3			✓	✓			

CO 4				✓			✓
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COURSE CONTENTS

M O D U L E	U N I T	DESCRIPTION	HOURS
1		MODULE TITLE- Bhajans of Swathithirunal	
	1	Swati Tirunal Bhajans (3 nos)	
2		MODULE TITLE- Padams of Swathithirunal	
	1	Swati Tirunal Padams (3 nos)	
3		MODULE TITLE	
	1		
4		MODULE TITLE	
	1		
5		Teacher Specific Module	
		<i>Directions</i>	

Essential Readings:

1. Golden Treasury of Swathi Tirunal Kritis : S Bhagyalekhsmy, CBH Publications, Thiruvananthapuram 1999
2. Indian Music and Swati Tirunal : Vasanthy Krishna Rao, Sanjay Prakashan, Delhi 2006
3. Swathithirunal Kritihal (Part I &II) by Prof. Kumara Kerala Varma, Kerala Bhasha Institute.

Suggested Readings:

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

Chennai 1973

2. Dakshinendian Sangitam (Vol 1-3) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016
3. New Light on Swathi Thirunal by R P Raja, Centre for Inter-Disciplinary Studies, Thiruvananthapuram 2006

Assessment Rubrics:

End Semester Evaluation	50
• Pitch alignment	20
• Rhythm alignment	20
• Style of rendering	10
Continuous Evaluation	50
• Improvement in rendering style	20
• Singing test	20
• Notation	10
TOTAL	100

○ Employability for the Course:

- Performance
- Teaching
- Music writing

“COURSE CODE”: KU08DSEMUS404

“COURSE TITLE”: JAVALI & TILLANA (P)

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
VIII	DSE	400-499	KU08DSEMUS404	4	4 hrs. per week

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		1	50	50	100	1 hour per candidate

Course Description: *Carnatic music encompasses a rich tapestry of compositional forms, each with its own distinct character and appeal. This course focuses on two captivating forms – Javali and Tillana – providing students with a deeper understanding of their essence, structure, and artistic expression.*

Course Prerequisite: Aptitude for singing.

Course Outcomes:

C01	Compare Tillanas and Javalis.
C02	Illustrate dance compositions.
C03	Develop performance skills.
C04	Design concert repertoire

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1			✓	✓			
CO 2			✓	✓		✓	
CO 3			✓			✓	
CO 4			✓				✓

COURSE CONTENTS

M O D U L E	U N I T	DESCRIPTION	HOURS
1	MODULE TITLE- Javali		
	1	Javali (3 Nos)	
2	MODULE TITLE- Tillana		
	1	Tillana (3 Nos)	
3	MODULE TITLE		
	1		
4	MODULE TITLE		
	1		
5	Teacher Specific Module		
	<i>Directions</i>		

Essential Readings:

1. Dakshinendian Sangitam (Vol 1-3) by Vidvan A K Raveendranath, Kerala BhashaInstitute, 2016
2. Bunch of Javalis by Dr. Pappu Venugopala Rao, The Carnatic Music Book Centre, Chennai 2011
3. Karnataka Sangita Mala Part 6 (Padam, Javali & Tillana) by Dr. Bhagyalekshmi, CBH Publications, Thiruvananthapuram

Suggested Readings:

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

Assessment Rubrics:

End Semester Evaluation	50
• Pitch alignment	20
• Rhythm alignment	20
• Style of rendering	10
Continuous Evaluation	50
• Improvement in rendering style	20
• Singing test	20
• Notation	10
TOTAL	100

○ **Employability for the Course:**

- Performance
- Teaching
- Music writing

“COURSE CODE”: KU08DSEMUS405**“COURSE TITLE”: UTSAVA SAMPRADAYA KRITIS & DIVYANAMA KRITIS OF TYAGARAJA (P)**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
VIII	DSE	400-499	KU08DSEMUS405	4	4 hrs. per week

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		1	50	50	100	1 hour per candidate

Course Description:

This course is an in-depth exploration of the Utsava sampradaya kritis and Divyanama kritis of Tyagaraja, one of the greatest composers of Carnatic music. The course will explore the historical context of these compositions, their musical structure and features, and their spiritual and philosophical significance. Students will have the opportunity to learn and perform a selection of these kritis, and to gain a deeper understanding of Tyagaraja's music and its place in the Carnatic tradition.

Course Prerequisite: Aptitude for singing**Course Outcomes:**

C01	Demonstrate Divyanama Kritis & Utsava Sampradaya Kritis.
C02	Practice simple compositions.
C03	Develop performance skills.
C04	Design concert repertoire.

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓		✓	✓			
CO 2			✓	✓			

CO 3			✓	✓		✓	
CO 4			✓				✓

COURSE CONTENTS

M O D U L E	U N I T	DESCRIPTION	HOURS
1		MODULE TITLE- Utsava Sampradaya Kritis	
	1	Utsavasampradaya Kritis of Tyagaraja (3 nos)	
2		MODULE TITLE- Divyanama Kritis	
	1	Divyanama Kritis of Tyagaraja (3 nos)	
3		MODULE TITLE	
	1		
4		MODULE TITLE	
	1		
5		Teacher Specific Module	
		<i>Directions</i>	

Essential Readings:

1. Dakshinendian Sangitam (Vol 1-3) by Vidvan A K Raveendranath, Kerala BhashaInstitute, 2016
2. Compositions of Tyagaraja by T K Govinda Rao, Ganamandir Publications, 1999, Devine books, Delhi

Suggested Readings:

1. South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai 1973
2. The Spiritual Heritage of Tyagaraja : C Ramanujachari & Dr. V .Raghavan, Sri Ramakrishna Math, 2001

Assessment Rubrics:

End Semester Evaluation	50
• Pitch alignment	20
• Rhythm alignment	20
• Style of rendering	10
Continuous Evaluation	50
• Improvement in rendering style	20
• Singing test	20
• Notation	10
TOTAL	100

○ **Employability for the Course:**

- Performance
- Teaching
- Music writing

“COURSE CODE”: KU08DSEMUS406

“COURSE TITLE”: THARANGAM (P)

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
VIII	DSE	400-499	KU8DSEMUS406	4	4 hrs. per week

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		1	50	50	100	1 hour per candidate

Course Description:

This course is in a single module consisting of Tharangams of Narayana Thirtha. The work Sree Krishna leela Tharangini is divided into 12 chapters consisting of Darus, Gadyas, Padas, Slokas and Keerthanas. This course is designed to impart musical training in singing Tarangams.

Course Prerequisite: Aptitude for singing

Course Outcomes:

C01	Articulate the defining characteristics of Tarangam and its significance in Carnatic music
C02	Analyze the compositional techniques employed by Narayana Tirtha in his Tarangam
C03	Interpret the thematic and emotional depth of his compositions
C04	Perform selected Tarangam pieces with confidence and understanding

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓	✓					
CO 2			✓	✓			
CO 3			✓	✓			
CO 4			✓			✓	✓

COURSE CONTENTS

M O D U L E	U N I T	DESCRIPTION	HOURS
1		MODULE TITLE- Tharangam	
	1	Tarangams (6 nos)	
2		MODULE TITLE	
	1		
3		MODULE TITLE	
	1		
4		MODULE TITLE	
	1		
5		Teacher Specific Module	
		<i>Directions</i>	

Essential Readings:

1. Dakshinendian Sangitam (Vol 1-3) by Vidvan A K Raveendranath, Kerala BhashaInstitute, 2016
2. Sri Krishnalila Tarangini by Narayana Tirtha, Mudgala Trust, Madras 1988

Suggested Readings:

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

Assessment Rubrics:

End Semester Evaluation	50
• Pitch alignment	20
• Rhythm alignment	20
• Style of rendering	10
Continuous Evaluation	50
• Improvement in rendering style	20
• Singing test	20
• Notation	10
TOTAL	100

○ **Employability for the Course:**

- Performance
- Teaching
- Music writing

“COURSE CODE”: KU09DSCMUS501

“COURSE TITLE”: THEORY OF MUSIC-PAPER 8 (T)

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
IX	DSC	500-599	KU09DSCMUS501	4	5 hrs. per week

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		2	50	50	100	2 hrs

Course Description:

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

Course Prerequisite: Aptitude for Music.

Course Outcomes:

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

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
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CO 1	✓		✓				
CO 2		✓ □	✓	✓			
CO 3	✓		✓				✓ □
CO 4			✓	✓	✓	✓ □	
CO 5	✓						

COURSE CONTENTS

M O D U L E	U N I T	DESCRIPTION	HOURS
1	MODULE TITLE- Srutis, Acoustics, Prosody & Therapy		
	1	Various views regarding 22 Srutis – Bharata's experiment of Dhruva veena and Chala veena. Cycle of IV th and V th .	
	2	Acoustics of concert halls, Concert halls of the past.	
	3	Advanced knowledge of Musical prosody, Padachcheda, Varieties of Prasa, Yamaka, Yati and Swarakshara.	
	4	Music Therapy.	

2	MODULE TITLE- Lakshana Granthas, Kacheri Dharma, Vaggeyakara Lakshana		
	1	Study of Lakshanagrandhas: (a) Swaramela Kalanidhi (b) Ragavibodha (c) Chaturdandi Prakasika (d) Sangita Sudha (e) Sangraha Choodamani (f) Sangita Sampradaya Pradarsini (g) Sangita Chandrika	
	2	Kacheri Dharma	
	3	Lakshanas of Vaggeyakara	

3	MODULE TITLE- Ragalakshana		
	1	Lakshana of the following ragas: 1. Hamsanaadam 2. Hamsanandi 3. Hemavathi 4. Hindusthani Kapi 5. Keeravani 6. Kunthalavarali 7. Malavi 8. Mayamalavagaula 9. Nagaswaravali 10. Ramapriya 11. Ranjini 12. Saranga 13. Sarasangi 14. Simhendramadhyamam 15. Valachi	

4	MODULE TITLE- Folk Concerts & Vivadi Melas		
	1	a. Varieties of Folk Concerts: i. Kuravanji nataka. ii. Bommalattam. iii. Tolubommalu iv. Burrakatha v. Folk dances like Kummi, Kolattam, Thiruvathirakkali vi. Chinamelam vii. Periyamelam	
	2	Vivadi melas and their characteristic features; concept of Vivaditva in Hindustani musical system.	

5	Teacher Specific Module		
	<i>Directions</i>		

Essential readings :

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

Suggested readings

1. LAKSHANAGRANTHAS IN MUSIC, Dr.S Bhagyalekshmy M.A. Ph D, CBH Publications
53 C, Vani Cottage, Kamarajar Nagar, Post Box 16, Vetuurnimadom. P.O., Nagarcoil -
629003 S.India [1991]
2. DAKSHINENDIAN SANGEETHAM [Malayalam] , Part –I &
Part –II, By A . K . Ravindranath, Published by The State Institute of Languages, Kerala,
Thiruvananthapuram – 3 [2009]
3. SANGEETA NIGHANDU, V T Sunil, DC Books, 2012
4. A DICTIONARY OF SOUTH INDIAN MUSIC AND MUSICIANS Vol-I [A-F], Vol-II
[G-K] , Vol – III [L-N] Prof. P Sambamoorthy,B.A.,B.L., Musicologist , The Indian Music
Publishing House, 27,Sripuram First Street, Royapettah, Chennai-600 014 [1984]
5. DICTIONARY OF SOUTH INDIAN MUSIC AND MUSICIANS Vol – IV [O-S] , Vol- V [T-Z]
Prof. P Sambamoorthy B.A.,B.L., Prof. Of Musicology [Retd] Edited by Dr. M B
Vedavalli, M A ,Phd, D.Litt.,Prof. And Head [Retd], The Department of Indian Music,
University of Madras
6. RAGAS AT A GLANCE, Prof. S R Janakiraman, Edited by Kiranavali
VidyaSankar,Published by Srishti's Carnatica Pvt. Ltd. 10/4 Krishna Enclave 16th Cross
Street Indiranagar Chennai 600 020, [2002]

Assessment Rubrics:

End Semester Evaluation	50
Continuous Evaluation	50
• Class Participation and Discussion	10

• Seminar presentation	10
• Assignments	10
• Test paper	20
TOTAL	100

○ **Employability for the Course:**

- ☐ Performance
- ☐ Teaching
- ☐ Music writing

“COURSE CODE”: KU09DSCMUS502

“COURSE TITLE”: PERFORMANCE-15 (P)

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
IX	DSC	500-599	KU09DSCMUS502	4	5 hrs. per week

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		2	50	50	100	1hour per candidate

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

Course Description:

This course delves into the genre, group kritis, sets of compositions that hold prominent position in Carnatic music. Group kritis, such as the Kovur Pancharatnam, Tiruvotriyur Pancharatnam, Ghanaraga Pancharatnam et.c are analysed and appreciated by the learners. It also focuses into the captivating world of Manodharma Sangita, equipping the students with the tools and techniques to transform the vocal repertoire into a platform for spontaneous musical expression.

Course Prerequisite: Aptitude for singing

Course Outcomes:

C01	Identify the characteristic features of group kritis
C02	Analyse and demonstrate Pancharatnakritis
C03	Illustrate selected ragas with minute details
C04	Acquire analytical and improvisation skills
C05	Design concert repertoire

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓		✓	✓			
CO 2	✓		✓	✓			
CO 3						✓	
CO 4				✓		✓	
CO 5							✓

COURSE CONTENTS

M O D U L E	U N I T	DESCRIPTION	HOURS
1	MODULE TITLE- Group Kritis		
	1	<ul style="list-style-type: none"> One composition each representing the following group kritis: <ol style="list-style-type: none"> Kovur Pancharatna of Thyagaraja Tiruvattiyur Pancharatna of Thyagaraja Navavidha Bhakthi Kriti of Swathithirunal 	

2	MODULE TITLE- Kritis		
	1	<ul style="list-style-type: none"> Compositions in the following ragas:- <ol style="list-style-type: none"> Hamirakalyani Jaganmohini Kanada Kannada Lalita Navarasa Kannada Ravichandrika Saraswati Sriranjini Vachaspathi 	

3	MODULE TITLE- Manodharma Sangitham		
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	1	Raga alapana, Niraval and kalpanasvara to the kritis learned in the following ragas: 1. Kamboji 2. Kalyani 3. Thodi	
4	MODULE TITLE- Ghanaraga Pancharatna		
	1	Pancharatna Kriti – Natta	

	Teacher Specific Module		
5	<i>Directions</i>		

Essential Readings:

6. Ganamrutha Varna Malika by PanchapakesaIyer, A.S, Karnatic Music Book Centre, Chennai 2002
7. DakshinenianSangitam by VidvanA K Raveendranath, Kerala Bhasha Institute, 2016
8. Pancharatna of Saint Tyagaraja by Dr. Bhagyalekshmi, CBH Publications, Thiruvananthapuram 2021
9. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publishers,Thiruvananthapuram, 2010
10. Pedagogical aspects of ManodharmaSangitam in Karnatic Classical Music by Dr. K Kanaka Durga, Blue Rose Publishers 2022

Suggested Readings:

5. A Rational Approach to ManodharmaSangitam by Dr. RadhaVenkatachalam, MusicEducation Trust, Delhi 2001
6. Compositions of SyamaSastri : SubbarayaSastri and AnnasvamiSastri compiled and edited by T K GovindaRao, Ganamandir Publications, 2003,

Devine books, Delhi

7. The ragas of Carnatic music. N.S. Ramachandran, University of Madras, 1938

8. Raganidhi 4 volumes, by B SubbaRao, Music Academy, Madras, 1993

Assessment Rubrics:

End Semester Evaluation	50
• Pitch alignment	20
• Rhythm alignment	20
• Style of rendering	10
Continuous Evaluation	50
• Improvement in rendering style	20
• Singing test	20
• Notation	10
TOTAL	100

○ Employability for the Course:

- ☐ Performance
- ☐ Teaching
- ☐ Music writing

“COURSE CODE”: KU09DSCMUS503

“COURSE TITLE”: PERFORMANCE-16 (P)

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
IX	DSC	500-599	KU09DSCMUS503	4	5 hrs. per week

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		2	50	50	100	1 hour per candidate

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

COURSE DESCRIPTION

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

COURSE OUTCOMES

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

****Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)***

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓		✓	✓			
CO 2	✓		✓	✓			
CO 3						✓	
CO 4				✓		✓	
CO 5							✓

COURSE CONTENTS

M O D U L E	U N I T	DESCRIPTION	HOURS
1		MODULE TITLE- Ata Tala Varnam & Swarajati	
	1	Ata tala Varna – Thodi or Kalyani	
	2	Swarajati – Thodi (Syama Sastri)	
2		MODULE TITLE- Group Kritis	
	1	Pancharatna Kriti – Gaula- Thyagaraja	
	2	One composition each representing the following Group Kritis 1. Navagraha Kriti (Muthu Swami Dikshithar) 2. Navavarana kriti (Muthuswami Dikshithar) 3. Navarathri kriti (Swathi Thirunal) 4. Navaratnamalika (Syama Sastri)	
3		MODULE TITLE- Chowkakala Kritis	
	1	Chowka Kala Kritis in the following ragas:- 1. Bhairavi	

		2. Panthuvrali 3. Kharaharapriya	
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4	MODULE TITLE- Kritis & Manodharma		
	1	Compositions in the following ragas: 1. Hamsanaadam 2. Hamsanandi 3. Hemavathi 4. Hindusthani Kapi 5. Keeravani	
		Brief alapana of Janya Ragas 1. Saraswathi, 2. Khamas, 3. Malayamarutham, 4. Bahudhari, 5. Reethigoula.	
		Kalpana swaras for the following Janya Ragas 1. Bilahari, 2. Hamsadwani, 3. Hindola	

5	Teacher Specific Module		
	<i>Directions</i>		

Essential Readings:

1. Ganamrutha Varna Malika by PanchapakesaIyer, A.S, Karnatic Music Book Centre, Chennai 2002
2. DakshinenianSangitam by VidvanA K Raveendranath, Kerala Bhasha Institute, 2016
3. Pancharatna of Saint Tyagaraja by Dr. Bhagyalekshmi, CBH Publications, Thiruvananthapuram 2021
4. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publishers, Thiruvananthapuram, 2010
5. Pedagogical aspects of ManodharmaSangitam in Karnatic Classical Music by Dr. K Kanaka Durga, Blue Rose Publishers 2022

Suggested Readings:

1. A Rational Approach to ManodharmaSangitam by Dr. RadhaVenkatachalam, MusicEducation Trust, Delhi 2001
2. Compositions of SyamaSastri : SubbarayaSastri and AnnasvamiSastri compiled and edited by T K GovindaRao, Ganamandir Publications, 2003, Devine books, Delhi
3. The ragas of Carnatic music. N.S. Ramachandran, University of Madras, 1938
4. Raganidhi 4 volumes, by B SubbaRao, Music Academy, Madras, 1993

Assessment Rubrics:

End Semester Evaluation	50
• Pitch alignment	20
• Rhythm alignment	20
• Style of rendering	10
Continuous Evaluation	50
• Improvement in rendering style	20
• Singing test	20
• Notation	10
TOTAL	100

○ **Employability for the Course:**

- ☐ Performance
- ☐ Teaching
- ☐ Music writing

“COURSE CODE”: KU09DSCMUS504

“COURSE TITLE”: PERFORMANCE-17 (P)

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
IX	DSC	500-599	KU09DSCMUS504	4	5 hrs. per week

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		2	50	50	100	1hour per candidate

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

COURSE DESCRIPTION

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

COURSE OUTCOMES

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

****Remember (R), Understand (U), Apply (A), Analyze (An), Evaluate (E), Create (C)***

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
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CO 1	✓		✓	✓			
CO 2	✓		✓	✓			
CO 3						✓	
CO 4				✓		✓	
CO 5							
CO 6						✓	

COURSE CONTENTS

M O D U L E	U N I T	DESCRIPTION	HOURS
1		MODULE TITLE- Pada Varnam	
	1	One PadaVarnam of Swathithirul	

2		MODULE TITLE-	
	1	Pancharatna kriti-Varali-Thyagaraja	
	2	One Ragamalika of Swathithirunal	

3		MODULE TITLE- Ragalakshana	
	1	One Padam of Kshethrajna	
	2	One composition each from the following musical forms: (a) Pada (b) Javali (c) Tillana (d) Ashtapadi (e) Devarnama (f) Tharangam (g) Thirupugazh (h) Kathakalipadam	
4		MODULE TITLE-	
	1	Compositions in the following ragas:	

		<ol style="list-style-type: none"> 1. Kunthalavarali 2. Malavi 3. Mayamalavagaula 4. Nagaswaravali 5. Ramapriya 6. Ranjini 7. Saranga 8. Sarasangi 9. Simhendramadhyamam 	
	2	<p>Raga alapana, Niraval and Kalpanasvara in the kritis learned in following ragas:</p> <ol style="list-style-type: none"> (a) Bhairavi (b) Panthuvrali (c) Kharaharapriya 	

	Teacher Specific Module	
5	<i>Directions</i>	

Essential Readings:

1. Ganamrutha Varna Malika by PanchapakesaIyer, A.S, Karnatic Music Book Centre, Chennai 2002
2. DakshinenianSangitam by VidvanA K Raveendranath, Kerala Bhasha Institute, 2016
3. Pancharatna of Saint Tyagaraja by Dr. Bhagyalekshmi, CBH Publications, Thiruvananthapuram 2021
4. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publishers, Thiruvananthapuram, 2010
5. Pedagogical aspects of ManodharmaSangitam in Karnatic Classical Music by Dr. K Kanaka Durga, Blue Rose Publishers 2022

Suggested Readings:

1. A Rational Approach to ManodharmaSangitam by Dr. RadhaVenkatachalam,

MusicEducation Trust, Delhi 2001

2. Compositions of SyamaSastri : SubbarayaSastri and AnnasvamiSastri
compiled and edited by T K GovindaRao, Ganamandir Publications, 2003, Devine
books, Delhi

3. The ragas of Carnatic music. N.S. Ramachandran, University of Madras, 1938

4. Raganidhi 4 volumes, by B SubbaRao, Music Academy, Madras, 1993

Assessment Rubrics:

End Semester Evaluation	50
• Pitch alignment	20
• Rhythm alignment	20
• Style of rendering	10
Continuous Evaluation	50
• Improvement in rendering style	20
• Singing test	20
• Notation	10
TOTAL	100

○ Employability for the Course:

- ☐ Performance
- ☐ Teaching
- ☐ Music writing

“COURSE CODE”: KU09DSCMUS505

“COURSE TITLE”: COMPOSITIONS OF TAMIL COMPOSERS (P)

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
IX	DSC	500-599	KU09DSCMUS505	4	5 hrs. per week

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		2	50	50	100	1 hour per candidate

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

COURSE DESCRIPTION

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

COURSE OUTCOMES

C01	Demonstrate compositions of Tamil Composers.
C02	Compare Tamil compositions with compositions in other languages.
C03	Develop performance skills.
C04	Design concert repertoire.
CO5	Develop Manodharma (improvisational skills).

****Remember (R), Understand (U), Apply (A), Analyze (An), Evaluate (E), Create (C)***

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓		✓	✓			
CO 2	✓		✓	✓			

CO 3						✓	
CO 4				✓		✓	
CO 5							

COURSE CONTENTS

M O D U L E	U N I T	DESCRIPTION	HOURS
		MODULE TITLE- Compositions of Tamil composers	
1	1	One composition each of any of the following 6 composers 1. Andal, 2. Gopala Krishna Bharathi, 3. Arunachala Kavirayar, 4. Subrahmanya Bharati, 5. Papanasam Sivan, 6. Neelakanta Sivan, 7. Muthuthandavar, 8. Periyasvami Thooran, 9. Ambujam Krishna.	

	Teacher Specific Module	
2	<i>Directions</i>	

Essential Readings:

1. Ganamrutha Varna Malika by PanchapakesaIyer, A.S, Karnatic Music Book Centre, Chennai 2002
2. DakshinenianSangitam by VidvanA K Raveendranath, Kerala Bhasha Institute, 2016
3. Pancharatna of Saint Tyagaraja by Dr. Bhagyalekshmi, CBH Publications, Thiruvananthapuram 2021
4. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publishers,Thiruvananthapuram, 2010

5. Pedagogical aspects of ManodharmaSangitam in Karnatic Classical Music by Dr. K Kanaka Durga, Blue Rose Publishers 2022

Suggested Readings:

1. A Rational Approach to ManodharmaSangitam by Dr. RadhaVenkatachalam, Music Education Trust, Delhi 2001
2. Compositions of SyamaSastri : SubbarayaSastri and AnnasvamiSastri compiled and edited by T K GovindaRao, Ganamandir Publications, 2003, Devine books, Delhi
3. The ragas of Carnatic music. N.S. Ramachandran, University of Madras, 1938
4. Raganidhi 4 volumes, by B SubbaRao, Music Academy, Madras, 1993

Assessment Rubrics:

End Semester Evaluation	50
• Pitch alignment	20
• Rhythm alignment	20
• Style of rendering	10
Continuous Evaluation	50
• Improvement in rendering style	20
• Singing test	20
• Notation	10
TOTAL	100

○ Employability for the Course:

- ☐ Performance
- ☐ Teaching
- ☐ Music writing

“COURSE CODE”: KU10DSCMUS506

“COURSE TITLE”: THEORY OF MUSIC-PAPER 9 (THEORY)

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
X	DSC	500-599	KU10DSCMUS506	4	5 hrs. per week

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		2	50	50	100	2 hrs

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

COURSE DESCRIPTION

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

COURSE OUTCOMES

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

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓		✓				
CO 2		✓ □	✓	✓			
CO 3	✓		✓				✓ □
CO 4			✓	✓	✓	✓ □	
CO 5				✓			
CO 6						✓	

COURSE CONTENT

M O D U L E	U N I T	DESCRIPTION	HOURS
1		MODULE TITLE- Manodharma Sangita & Group Kritis	
	1	Manodharma Sangitam, Ragalapana, Thanam, Kalpanaswaram, Structure and Exposition of Pallavis, Ability to write in notation rendering of Pallavi in Trikala and Tisram.	
	2	Group Kritis of Tyagaraja, Dikshitar, Syama Sastri and Swathi Tirunal.	
	3	An analytical study of any one composition representing the following group krithis. 1. Pancharatna of Thyagaraja 2. Navagraha krithis OR kamalamba navavaranam of Deekshithar 3. Navaratna malika of Syama sasthri 4. Navaratri krithis of Swathi thirunal	
2		MODULE TITLE-	
	1	Analysis of the styles of musical trinity on the basis of Music and Laya aspects in general.	

	2	Music and Allied disciplines: <ol style="list-style-type: none"> 1. Music and Mathematics 2. Music and Physiology – Larynx, Ear 3. Musical appreciation-Ability to review critically a concert or ability to review critically a composition or a group of compositions. 	

		MODULE TITLE	
3	1	Study of the following lakshanagrandhas (relevant chapters only): <ol style="list-style-type: none"> 1. Natyasastra of Bharata 2. Brihaddesi of Matanga 3. Sangitasamayasara of Parsvadeva 4. Sangitaratnakara of Sarangadeva 5. Chilappathikaram of Ilangovaligal 6. Sangeethamakara of Narada 	
	2	Recent developments in music with reference to concerts, electronic media, digital content etc.	

		MODULE TITLE- Raga Lakshana	
4	1	Lakshanas of the following ragas: <ol style="list-style-type: none"> 1. Abheri 2. Atana 3. Dharmavathi 4. Bhoul 5. Chakravakam 6. Chenchurutti 7. Dvijavanti 8. Hindustan Bihag 9. Jayanthasri 10. Latangi 11. Saramati 12. Neelambari 13. Shanmughapriya 14. Subhapanthavarali 15. Devagandhari 	

5	Teacher Specific Module	
	<i>Directions</i>	

Essential readings:

1. A DICTIONARY OF SOUTH INDIAN MUSIC AND MUSICIANS Vol-I [A-F], Vol-II [G-K] , Vol – III [L-N] Prof. P Sambamoorthy,B.A.,B.L., Musicologist , The Indian Music Publishing House, 27,Sripuram First Street, Royapettah, Chennai-600 014 [1984]
2. DICTIONARY OF SOUTH INDIAN MUSIC AND MUSICIANS Vol – IV [O-S] , Vol-V [T-Z] Prof. P Sambamoorthy B.A.,B.L., Prof. Of Musicology [Retd] Edited by Dr. M B Vedavalli, M A ,Phd, D.Litt.,Prof. And Head [Retd], The Department of Indian Music University of Madras
3. HISTORY OF INDIAN MUSIC, Prof . P. SAMBAMOORTHY, B.A.,B.L .,MUSICOLOGIST,THE INDIAN PUBLISHING HOUSE,New 23A, Sripuram First Street, Royapettah, Chennai-600 014. [2005]
4. SOUTH INDIAN MUSIC BOOK – I, BOOK – II, BOOK –III, BOOK - IV, BOOK – V, BOOK –VI, Prof . P. SAMBAMOORTHY, B.A.,B.L .,MUSICOLOGIST,THE INDIAN MUSIC PUBLISHING HOUSE, New 23A,Sripuram First Street, Royapettah,Chennai-600 014 [2013, 14, 15]
5. LAKSHANA GRANDHAS IN MUSIC , Dr. S. Bhagyalakshmy , M A ,Phd, C B H Publications , 53C, Vani Cottage, Kamarajar Nagar, Post Box 16, Vetuurnimadom. P.O., Nagercoil 629003
6. AN ANALITICAL STUDY OF- SANGEETHA SAMAYASARA OF SRI PARSHUA DEVA Dr. M Vijaya Lakshmi, Raj Publications New Delhi-110002
7. ELECTRONIC EXPERIMENTAL MUSIC - Taruna Singh, A B D Publishers, Regd.Off. Bony Residency Gate No.2 Opp. Tilak Public School,Vishveshria Nagar, Gopalpura Road, Jaipur- 302018 Rajasthan [2013]
8. SOUTH INDIAN MUSIC BOOK – I, BOOK – II, BOOK –III, BOOK - IV, BOOK – V, BOOK –VI, Prof . P. SAMBAMOORTHY, B.A.,B.L .,MUSICOLOGIST,THE INDIAN MUSIC PUBLISHING HOUSE, New 23A,Sripuram First Street, Royapettah,Chennai-600 014.
9. DAKSHINENDIAN SANGEETHAM [Malayalam] , Part –I & Part –II, By A . K . Ravindranath, Published by The State Institute of Languages, Kerala, Thiruvananthapuram – 3 [2009]

10. RAGAS AT A GLANCE, Prof. S R Janakiraman, Edited by Kiranavali
VidyaSankar, Published by Srishti's Carnatica Pvt. Ltd. 10/4 Krishna Enclave 16th
Cross Street Indiranagar Chennai 600 020, [2002]

Suggested Readings

1. TYAGARAJA'S NAUKA CHARITHRAMU By Dr.Bhagavathi , Sarvani Sangeetha Sabha Trust, Madras 1995
2. MADHURAKALA K Lakshmi Narasimhan, Dr.M Hariharan, Dr.Sharada Gopalam
Published by CBH Publications, 20/2093, P.B No. 617, Trivandrum -695 002 in
association with, Sri Sathguru Sangeetha Vidyalayam, College of
Music, Thallakulam, Madurai-625 002
3. RAGAM THANAM PALLAVI -Their Evolution, Structure And Exposition. By
Dr.M.B Vedavalli, M.A Phd. Professor and Head, Department of Indian
Music, University of Madras. Published by M.R.J Publications, No.96, 11th Cross,
Malleswaram, Bangalore-560 003
4. COMPOSITIONS OF MAHARAJA SWATHI THIRUNAL, Compiled And Edited
by T K Govinda Rao, Ganamandir Publications, Indiranagar, Chennai - 600020
5. NAVAM AND THE KARNATAK GROUP KRITIES, Leela Om Cheri, Padmanabha
Varma N K , Kanishka Publishers, New Delhi
6. A RATIONAL APPROACH TO MANODHARMA SANGEETAM, Dr.Radha
Venkatachalam, 12, Plaza Theatre Building Cannaught Place, New Delhi – 110001
July [2001]
7. THE MATH BEHIND THE MUSIC, Leon Harkleroad, Cambridge University Press,
32 Avenue of the Americas, New York, NY 10013 -2473, USA [2006]

Assessment Rubrics:

End Semester Evaluation	50
Continuous Evaluation	50
• Class Participation and Discussion	10
• Seminar presentation	10
• Assignments	10
• Test paper	20
TOTAL	100

○ Employability for the Course:

- ☐ Performance
- ☐ Teaching
- ☐ Music writing

“COURSE CODE”: KU10DSCMUS507

“COURSE TITLE”: PERFORMANCE-18 (P)

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
X	DSC	500-599	KU10DSCMUS507	4	5 hrs. per week

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		2	50	50	100	1 hour per candidate

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

COURSE DESCRIPTION

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

COURSE OUTCOMES

C01	Illustrate Kritis in various Ragas
C02	Demonstrate improvisational skills
C03	Illustrate selected Ragas
C04	Create Raga, Niraval and Swaraprasthara
C05	Design concert repertoire.

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓		✓	✓			
CO 2	✓		✓	✓			
CO 3						✓	
CO 4				✓		✓	
CO 5							

COURSE CONTENTS

M O D U L E	U N I T	DESCRIPTION	HOURS
1	MODULE TITLE- Kritis		
	1	<ul style="list-style-type: none"> Compositions in the following ragas: <ol style="list-style-type: none"> 1. Abheri 2. Atana 3. Dharmavathi 4. Bhouli 5. Chakravakam 6. Chenchurutti 7. Dvijavanthi 8. Sudhasaveri 	

2	MODULE TITLE- Ragalapana of Melakarta Ragas		
	1	<ul style="list-style-type: none"> Elaborate alapana of the following Melakarta Ragas <ol style="list-style-type: none"> 1. Sankarabharanam, 2. Lathangi, 3. Shanmughapriya, 4. Vachaspati, 5. Hemavathi, 6. Keeravani, 7. Simhendramadhyamam, 8. Charukesi, 	

		9. Gourimanohari, 10. Ramapriya.	
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3	MODULE TITLE- Descriptive alapana of Janya ragas		
	1	Elaborate alapana of following Major Janya Ragas 1. Kamboji, 2. Saveri, 3. Mohanam, 4. Kedaragoula, 5. Madhyamavathi, 6. Sriranjini, 7. Arabhi, , 8. Poorvikalyani.	

4	MODULE TITLE- Brief alapana of Janya ragas		
	1	Brief alapana of following Janya Ragas 1. Atana, 2. Manirangu, 3. Hamsanandi, 4. Sama, 5. Bihag, 6. Valachi, 7. Abhogi, 8. Kapi, 9. Anandabhairavi, 10. Ranjini, 11. Bedaga, 12. Kanada, 13. Sudhasaveri, 14. Sahana.	

5	Teacher Specific Module		
	<i>Directions</i>		

Essential Readings:

11. Ganamrutha Varna Malika by PanchapakesaIyer, A.S, Karnatic Music Book Centre, Chennai 2002
12. DakshinenianSangitam by VidvanA K Raveendranath, Kerala Bhasha Institute, 2016
13. Pancharatna of Saint Tyagaraja by Dr. Bhagyalekshmi, CBH Publications, Thiruvananthapuram 2021
14. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publishers, Thiruvananthapuram, 2010
15. Pedagogical aspects of ManodharmaSangitam in Karnatic Classical Music by Dr. K Kanaka Durga, Blue Rose Publishers 2022

Suggested Readings:

9. A Rational Approach to ManodharmaSangitam by Dr. RadhaVenkatachalam, MusicEducation Trust, Delhi 2001
10. Compositions of SyamaSastri : SubbarayaSastri and AnnasvamiSastri compiled and edited by T K GovindaRao, Ganamandir Publications, 2003, Devine books, Delhi
11. The ragas of Carnatic music. N.S. Ramachandran, University of Madras, 1938
12. Raganidhi 4 volumes, by B SubbaRao, Music Academy, Madras, 1993

Assessment Rubrics:

End Semester Evaluation	50
• Pitch alignment	20
• Rhythm alignment	20
• Style of rendering	10
Continuous Evaluation	50
• Improvement in rendering style	20

• Singing test	20
• Notation	10
TOTAL	100

○ **Employability for the Course:**

- ☐ Performance
- ☐ Teaching
- ☐ Music writing

“COURSE CODE”: KU10DSCMUS508

“COURSE TITLE”: PERFORMANCE-19 (P)

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
X	DSC	500-599	KU10DSCMUS508	4	5 hrs. per week

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		2	50	50	100	1 hour per candidate

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

COURSE DESCRIPTION

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

COURSE OUTCOMES

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

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓		✓	✓			
CO 2	✓		✓	✓			
CO 3						✓	
CO 4		✓		✓		✓	
CO 5							✓

COURSE CONTENTS

M O D U L E	U N I T	DESCRIPTION	HOURS
1	MODULE TITLE- Kritis		
	1	Compositions in the following ragas: a. Hindustan Bihag b. Jayanthasri c. Latangi d. Saramati e. Neelambari f. Shanmughapriya g. Subhapanthuvrali h. Devagandhari	

2	MODULE TITLE- Niraval & Kalpana Swara		
	1	Niraval and Kalpana Swaras in the following ragas: (a) Saveri (b) Mohanam (c) Simhendramadhyamam (d) Keeravani (e) Vachaspathi (f) Lathangi (g) Shanmughapriya	

3	MODULE TITLE- Kalpanaswara		
	1	Kalpana svaras in the following ragas a. Arabhi b. Malayamarutham c. Poorvikalyani d. Sreeranjini	

4	MODULE TITLE- Ragam Tanam Pallavi		
	1	Ragam, Tanam, Pallavi Ability to expound Chowka Kala Pallavis (4 and 2 kalas) with Anuloma, Pratiloma and Tisra. Niraval & Kalpana Swara may be attempted in 2 kalas, ability to render Kalpana swara in Ragamalika.	
	2	Ability to grasp and render the given pallavis in Adi tala, Tripura tala, Jhampa tala and Rupaka tala.	

5	Teacher Specific Module		
	<i>Directions</i>		

Essential Readings:

1. Ganamrutha Varna Malika by Panchapakesalyer, A.S, Karnatic Music BookCentre, Chennai 2002
2. DakshinenianSangitam by VidvanA K Raveendranath, Kerala Bhasha Institute,2016
3. Pancharatna of Saint Tyagaraja by Dr. Bhagyalekshmi, CBH Publications, Thiruvananthapuram 2021
4. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH

Publishers, Thiruvananthapuram, 2010

5. Pedagogical aspects of ManodharmaSangitam in Karnatic Classical Music by Dr. K Kanaka Durga, Blue Rose Publishers 2022

Suggested Readings:

1. A Rational Approach to ManodharmaSangitam by Dr. RadhaVenkatachalam, MusicEducation Trust, Delhi 2001
2. Compositions of SyamaSastri : SubbarayaSastri and AnnasvamiSastri compiled and edited by T K GovindaRao, Ganamandir Publications, 2003, Devine books, Delhi
3. The ragas of Carnatic music. N.S. Ramachandran, University of Madras, 1938
4. Raganidhi 4 volumes, by B SubbaRao, Music Academy, Madras, 1993

Assessment Rubrics:

End Semester Evaluation	50
• Pitch alignment	20
• Rhythm alignment	20
• Style of rendering	10
Continuous Evaluation	50
• Improvement in rendering style	20
• Singing test	20
• Notation	10
TOTAL	100

○ Employability for the Course:

- ☐ Performance
- ☐ Teaching
- ☐ Music writing

“COURSE CODE”: KU10DSCMUS509

“COURSE TITLE”: Music Concert-2 (P)

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
X	DSC	500-599	KU10DSCMUS509	4	5 hrs. per week

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		2	50	50	100	1 hour per candidate

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

COURSE DESCRIPTION

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

COURSE OUTCOMES

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

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓		✓	✓			
CO 2	✓		✓	✓			
CO 3						✓	
CO 4				✓		✓	

COURSE CONTENT

M O D U L E	U N I T	DESCRIPTION	HOURS
1	MODULE TITLE- Music Concert		
	1	<p>A Vocal Concert, with Violin and Mridangam accompaniment of ONE hour duration. The items chosen for the concert must be from the prescribed syllabus for practical papers. The following items shall be included in the concert.</p> <p style="margin-left: 40px;">(g) A Tana Varna in 2 kalas, with Tisram.</p> <p style="margin-left: 40px;">(h) One or two compositions in any Prati madhyama, Sudha madhyama Ragas of Janaka or Janya Variety (with brief Ragalapana, Kalpana Swaram).</p> <p style="margin-left: 40px;">(i) Main item of the concert comprising of Alapana, Niraval and Kalpana swaram. (A main composition OR a Tanam Pallavi)</p> <p style="margin-left: 40px;">(j) Other items representing the different Musical forms like Padam, Javali, Thillana, Bhajan etc.</p> <p style="margin-left: 40px;">(k) Ragamalika Slokam (at least in 3 Ragas).</p> <p style="margin-left: 40px;">(l) Mangalam</p>	

Essential Readings:

1. Ganamrutha Varna Malika by PanchapakesaIyer, A.S, Karnatic Music BookCentre, Chennai 2002
2. DakshinenianSangitam by VidvanA K Raveendranath, Kerala Bhasha Institute,2016
3. Pancharatna of Saint Tyagaraja by Dr. Bhagyalekshmi, CBH Publications, Thiruvananthapuram 2021
4. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publishers,Thiruvananthapuram, 2010
5. Pedagogical aspects of ManodharmaSangitam in Karnatic Classical Music by Dr. KKanaka Durga, Blue Rose Publishers 2022

Suggested Readings:

1. A Rational Approach to ManodharmaSangitam by Dr. RadhaVenkatachalam, MusicEducation Trust, Delhi 2001
2. Compositions of SyamaSastri : SubbarayaSastri and AnnasvamiSastri compiled and edited by T K GovindaRao, Ganamandir Publications, 2003, Devine books, Delhi
3. The ragas of Carnatic music. N.S. Ramachandran, University of Madras, 1938
4. Raganidhi 4 volumes, by B SubbaRao, Music Academy, Madras, 1993

Assessment Rubrics:

End Semester Evaluation	50
• Pitch alignment	20
• Rhythm alignment	20
• Style of rendering	10
Continuous Evaluation	50
• Improvement in rendering style	20
• Singing test	20
• Notation	10
TOTAL	100

○ **Employability for the Course:**

- ☐ Performance
- ☐ Teaching
- ☐ Music writing

“COURSE CODE”: KU10DSCMUS510

“COURSE TITLE”: COMPOSITIONS OF KANNADA COMPOSERS (P)

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
X	DSC	500-599	KU10DSCMUS510	4	5 hrs. per week

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		2	50	50	100	1 hour per candidate

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

COURSE DESCRIPTION

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

COURSE OUTCOMES

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

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓		✓	✓			
CO 2	✓		✓	✓			
CO 3						✓	
CO 4				✓		✓	

COURSE CONTENTS

M O D U L E	U N I T	DESCRIPTION	HOURS
1		MODULE TITLE- Compositions of Kannada compositions	
	1	Compositions of Hari Dasas (6 Nos)	

Essential Readings:

1. Ganamrutha Varna Malika by PanchapakesaIyer, A.S, Karnatic Music BookCentre, Chennai 2002
2. DakshinenianSangitam by VidvanA K Raveendranath, Kerala Bhasha Institute,2016
3. Pancharatna of Saint Tyagaraja by Dr. Bhagyalekshmi, CBH Publications, Thiruvananthapuram 2021
4. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publishers,Thiruvananthapuram, 2010
5. Pedagogical aspects of ManodharmaSangitam in Karnatic Classical Music by Dr. KKanaka Durga, Blue Rose Publishers 2022

Suggested Readings:

1. A Rational Approach to ManodharmaSangitam by Dr. RadhaVenkatachalam, MusicEducation Trust, Delhi 2001
2. Compositions of SyamaSastri : SubbarayaSastri and AnnasvamiSastri compiled andedited by T K GovindaRao, Ganamandir Publications, 2003, Devine books, Delhi
3. The ragas of Carnatic music. N.S. Ramachandran, University of Madras, 1938
4. Raganidhi 4 volumes, by B SubbaRao, Music Academy, Madras, 1993

Assessment Rubrics:

End Semester Evaluation	50
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• Pitch alignment	20
• Rhythm alignment	20
• Style of rendering	10
Continuous Evaluation	50
• Improvement in rendering style	20
• Singing test	20
• Notation	10
TOTAL	100

○ **Employability for the Course:**

- ☐ Performance
- ☐ Teaching
- ☐ Music writing