

(Abstract)

FYUGP - Scheme and Syllabus of Carnatic Music - Approved & Implemented in Affiliated Colleges  
w.e.f 2024 admission - Orders Issued

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**ACADEMIC C SECTION**

ACAD C/SO - ACAD C/21013/2024

Dated: 10.12.2024

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- Read:-1. U.O. No. FYUGPSC/FYSC-I/5074/2024, dated: 18/04/2024 & 06/08/2024  
2. The Scheme and Syllabus submitted by the Chairperson, Board of Studies in Music(Cd) vide e-mail dtd. 23.05.2024  
3. The Minutes of the Meeting of the Scrutiny Committee held on 11.06.2024  
4. The Minutes of the Meeting of the Academic Council, held on 25.06.2024  
5. E-mail dtd.28.06.2024, from the Chairperson, Board of Studies in Music(Cd)  
6. The Orders of Vice Chancellor dtd: 02/11/2024

**ORDER**

1.The Regulations of the Kannur University Four Year Under Graduate Programmes (KUFYUGP) for Affiliated Colleges was implemented with effect from 2024 admission and thereafter, certain modifications were effected in the same, vide papers read (1) above.

2. Subsequently, the Chairperson, Board of Studies in Music (cd) vide paper read (2) above, submitted the Scheme and Syllabus of courses of B.A. (Hon) Carnatic Music (Vocal) programme prepared in tune with KUFYUGP Regulations for approval and implementation

3.The Scrutiny Committee, including, the Dean, Faculty of Fine Arts scrutinized the Draft Syllabus submitted, and recommended certain suggestions vide paper read as (3) above.

4.Thereafter, the Syllabus was placed before the Academic Council for consideration.

5.The XXVIII<sup>th</sup> meeting of Academic Council vide paper read (4) above, approved the FYUGP Syllabi in principle and permitted to publish the same as and when ready, after making the necessary modifications.

6.The Minutes of the Academic Council was approved by the Vice Chancellor.

7.Subsequently, vide paper read (5) above, the Chairperson, Board of Studies in Music (combined) forwarded the Modified Syllabus of courses of the B.A (Hon) Carnatic Music programme for approval and implementation.

**8.The Vice Chancellor, after considering the matter and in exercising the powers of the Academic Council, conferred under Section 11(1) Chapter III of Kannur University Act, 1996 and all other enabling provisions read together with, approved the modified Scheme and Syllabus of courses of B.A. (Hon) Carnatic Music in FYUGP pattern and accorded sanction to implement the same w.e.f. 2024 admission in Affiliated Colleges under the University, subject to reporting to the Academic Council.**

9.The Modified Scheme & syllabus of courses of B.A (Hon) Carnatic Music in FYUGP pattern, implemented in Affiliated colleges under the University, w.e.f. 2024 admission is appended with this U.O. & uploaded in the University website.

Orders are issued accordingly.

Sd/-  
**ANIL CHANDRAN R**  
**DEPUTY REGISTRAR (ACADEMIC)**  
For REGISTRAR

To: The Principals of Arts and Science Colleges

Copy To: 1. The Examination Branch (through PA to CE)  
2. The Chairperson, Board of Studies in Music (Cd)  
3. EX CI/EG I/AR-I/AR-III/JR-2( EXAM)  
4. DR/AR (Academic)  
5. IT Cell/Computer Programmer  
6. JR II Exams  
7. Web Manager (for uploading in the website)  
8. SF/DF/FC

Forwarded /,By Order

  
SECTION OFFICER

KV





**(Abstract)**

FYUGP- Modified Scheme and Syllabus of Carnatic Music Programme- Approved & Implemented in Affiliated Colleges w.e.f.2024 admission - Orders Issued

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**ACADEMIC C SECTION**

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ACAD C/SO - ACAD C/21013/2024

Dated: 25.03.2025

- Read:-1. U.O. No. ACAD C/SO-ACAD C/21013/2024 dtd: 10/12/2024  
2. Letter. No. ACAD/ACAD C1/20003/2024 Dtd: 23/12/2024  
3. E-mail dtd: 29/01/2025 from Chairperson BoS in Music (cd)  
4. Minutes of Meeting of the Standing Committee of Academic council held on 05/03/2025  
5. Orders of Vice Chancellor in file of even No.dtd 22.3.2025

**ORDER**

- 1.The Scheme and Syllabus of the FYUGP Carnatic Music programme was approved and implemented in Affiliated Colleges under the University w.e.f.2024 admission vide paper read (1) above.
- 2.Subsequently, as per the Orders of Vice chancellor, all Chairpersons of the Boards of Studies were requested to submit Modification, if any needed, in the Second Semester Syllabus of the FYUGP programmes by 31.12.2024.
- 3.Accordingly, the Chairperson, Board of Studies in Music (cd) and Dean, Faculty of Fine Arts, vide paper read (3) above, forwarded the Scheme and Syllabus of Carnatic Music programme (FYUGP), after modifying the marks distribution of 4 credit performance courses as 60:40 instead of 70:30 and 3 credit performance courses as 45:30, instead of 50:25 in the already approved syllabus, for approval.
- 4.Considering the matter, the Vice Chancellor ordered to place the modified Scheme and Syllabus of the FYUGP Carnatic Music Programme, before the Standing Committee of the Academic Council.
- 5.The Standing Committee of the Academic Council, vide paper read (4) above, recommended to approve the Modified Scheme and Syllabus of Carnatic Music programme in FYUGP pattern.
- 6.The Vice Chancellor, after considering the recommendation of the Standing Committee of the Academic Council and in exercise of the powers of the Academic Council, conferred under the Section 11 (1) Chapter III of Kannur University Act, 1996 and all other enabling provisions read together with, ***approved the Modified Scheme and Syllabus of Carnatic Music (FYUGP) Programme and accorded sanction to implement the same, w.e.f. 2024 admission in Affiliated Colleges under the University, subject to reporting to the Academic Council.***
- 7.The modified Scheme and Syllabus of FYUGP Carnatic Music in Affiliated Colleges under Kannur University, w.e.f. 2024 admission is appended with this U.O. & uploaded in the University website.

Orders are issued accordingly



*Sd/-*  
Bindu K P G  
DEPUTY REGISTRAR (ACADEMIC)  
For REGISTRAR

To: 1. The Controller of Examinations (through PA)  
2. The Principals of Arts and Science Colleges affiliated to Kannur University  
3. The Chairperson, Board of Studies in Music (cd)

Copy To: 1. EUG I, II & III Sections.  
2. PS to VC/PA to R  
3. EX C I/EG I/AR-I/AR-VII/JR (EXAM)  
4. DR/AR (Academic)  
5. Web Manager (for uploading in the website)  
6. Computer Programmer  
7. SF/DF/FC

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*[Signature]*  
SECTION OFFICER

*[Signature]*





**(Abstract)**

FYUGP- Modified Scheme and Syllabus of Carnatic Music Programme- Approved & Implemented in Affiliated Colleges w.e.f.2024 admission - Orders Issued

**ACADEMIC C SECTION**

ACAD C/ACAD C5/21013/2024

Dated: 13.08.2025

- Read:-1. U.O No. ACAD C/SO-ACAD C/21013/2024 dtd: 10/12/2024  
2. UO No ACAD C/SO-ACAD C/21013/2024 dtd: 25.03.2025  
3. E-mail dtd14/07/2025 received from Chairperson, BoS in Music (cd)  
4. Orders of Vice Chancellor in file of even No.dtd 26.07.2025

**ORDER**

- 1.The Scheme and Syllabus of the FYUGP Carnatic Music programme was approved and implemented in Affiliated Colleges under the University w.e.f.2024 admission vide paper read (1) above, and thereafter certain modifications were effected to the same vide paper read (2) above
- 2.Subsequently, the Chairperson, Board of Studies in Music (cd), vide paper read (3) above, forwarded the modified Scheme and Syllabus of Carnatic Music programme (FYUGP) with the recommendation of the members of Board of Studies in Music (cd), for approval and implementation
- 3.The Vice Chancellor, after considering the modifications effected, and in exercise of the powers of the Academic Council, conferred under the Section 11 (1) Chapter III of Kannur University Act, 1996 and all other enabling provisions read together with, has **approved the Modified Scheme and Syllabus of Carnatic Music (FYUGP) Programme and accorded sanction to implement the same, w.e.f. 2024 admission in Affiliated Colleges under the University, subject to reporting to the Academic Council.**
- 4.The modified Scheme and Syllabus of FYUGP Carnatic Music in Affiliated Colleges under Kannur University, w.e.f. 2024 admission is appended with this U.O. & uploaded in the University website.

Orders are issued accordingly

Sd/-

**Bindu K P G**

**DEPUTY REGISTRAR (ACADEMIC)**

For REGISTRAR

To: 1.The Principals of Arts and Science Colleges affiliated to Kannur University

- Copy To: 1. The Controller of Examinations (through PA)  
2. The Chairperson, Board of Studies in Music (cd)  
3. PS to VC/PA to R  
4. EX C I/EG I/AR-I/AR-VII/JR (EXAM)  
5. DR/AR (Academic)  
6. Web Manager (for uploading in the website)  
7. Computer Programmer  
8. SF/DF/FC

Forwarded / By Order

SECTION OFFICER



KV



# **KANNUR UNIVERSITY**

## **Under Graduate Programme (Honours)**

### **COURSE STRUCTURE AND SYLLABI FOR BACHELOR OF ARTS (HON) DEGREE IN CARNATIC MUSIC**

**BA (Hon) Carnatic Music  
FYUGP**



**UNDER  
FACULTY OF FINE ARTS**

**Outcome Based Teaching, Learning and Evaluation**

# **KANNUR UNIVERSITY**

## **Learning Outcomes-based Curriculum Framework (LOCF)**

### **COURSE STRUCTURE AND SYLLABI FOR BACHELOR OF ARTS (HON) DEGREE IN CARNATIC MUSIC**

#### **BA (Hon) Carnatic Music FYUGP**

#### **UNDER FACULTY OF FINE ARTS**



**Outcome Based Teaching, Learning and Evaluation**  
(Syllabus effective from 2024 Admission onwards)

## **COURSE STRUCTURE AND SYLLABI FOR BACHELOR OF ARTS (HON) DEGREE IN CARNATIC MUSIC**

### **Programme Overview**

The BA Honours in Carnatic Music is a comprehensive program that focuses into the multifaceted elements of Music. This four year undergraduate degree programme in music typically aims to provide students with a comprehensive foundation in the theory, practice, and performance of this esteemed art form. The programme will have two broad pathways: (a) a three year UG degree and (b) four-year UG degree (Hons) with Research with four major segments: foundational segment consisting of AEC (Ability Enhancement Courses), SEC (Skill Enhancement Courses), VAC (Value-Added Courses) and MDC (Multi Disciplinary Course); major segment consisting of DSC (Discipline Specific Course) and DSE (Discipline Specific Elective) apart from the signature research segment consisting of Project/Dissertation, critical thinking, methodology courses for research, internship and the minor segment comprising courses from allied disciplines to foster interdisciplinary perspectives.

### **PROGRAMME OUTCOMES (PO)**

PO1	Critical thinking and Problem solving.
PO2	Effective Communication and Social Interaction.
PO3	Holistic Understanding
PO4	Citizenship and Leadership
PO5	Global Perspective.
PO6	Ethics, Integrity and Environmental Sustainability
PO7	Lifelong Learning and Adaptability



### **PROGRAMME SEPCIFIC OUTCOMES (PSO)**

PSO1	Identify the theoretical, conceptual and methodological aspects within Indian music, contextualized within the broader realm of music and inter-disciplinary / Multi-disciplinary fields.
PSO2	Gain an understanding of the history and culture of Indian music and adapt multi-cultural competence and analyze the features of different music cultures
PSO3	Enhance skills to perform musical forms with ease and analyze & critique music performances. Also develop critical listening skills and research & analytical skills
PSO4	Attain proficiency in application of Classical Music viz. Compose, Teach, Write, Evaluate, differentiate and Critical appreciation.
PSO5	Explore the possibility of ManodharmaSangita, through which new melodic patterns, rhythmic variations and ornamentations can be introduced.
PSO6	Perform Carnatic music concert with various accompanying instruments which can provide a platform for creativity, expression and community building.
PSO7	Acquire wider career avenues

#### **Admission:**

Minimum qualification for admission to Bachelor of Arts in Carnatic Music shall be as per the rules & regulations of Kannur University. Admission shall be regulated based on an Aptitude Test in music conducted by the Department of concerned Colleges.

#### **Practical Examination**

There shall be Theory and Practical examinations at the end of each semester. The evaluation of the foundation level courses and introductory level courses shall be conducted at the college level itself. The end semester practical examination will be conducted by the external examiners except the first and second semesters.

There shall be a Continuous Evaluation of practical courses conducted by the faculty/ course coordinator.

The scheme of evaluation of practical courses will be as given below:

<b>Components of Evaluation of Practical Courses</b>	<b>Weightage</b>
Continuous evaluation of practical/ exercise performed in practical classes by the students	40%
End semester practical examination conducted under the supervision of external examiner	60%

### **Question Paper in OBE pattern**

**Time: 2 Hrs**

**Max Marks: 70**

<b>Pattern for Theory Question paper for all Semesters</b>				
<b>Question Type</b>	<b>Total No of Questions</b>	<b>No of Questions to be answered</b>	<b>Marks for each questions</b>	<b>Total Marks</b>
Very Short answer type (answers in one or two sentences)	6	6	1	6
Short answer (not to exceed one paragraph)	10	7	2	14
Short Essay (minimum one page)	6	4	5	20
Long Essay	4	2	15	30
<b>TOTAL</b>	<b>26</b>	<b>19</b>		<b>70</b>



# Programme Structure for the FYUGP of Bachelor of Arts in Carnatic Music

## BA Hon. Carnatic Music

### Work and Credit Distribution

Sem. No	Course Code & title	Instructional hours/week			Credit	ESE duration	Evaluation (in Marks)		Total credit
		P	L/T	Total			CIA Marks	ESE Marks	
I	AEC English		3	3	3	1 ½ Hrs	25	50	21
	AEC Other Language		3	3	3	1 ½ Hrs	25	50	
	KU1DSCMUS101 Performance-1 (P)		4/2	6	4	1hr /Cand	40	60	
	KU1DSCMUS102 Basic Techniques of Veena Playing (P)		3/2	5	4	1hr /Cand	40	60	
	KU1DSCMUS103 Application of Fundamental Aspects of Music-1 (P)		3/2	5	4	1hr /Cand	40	60	
	KU1MDCMUS101 Nottusvara (P)		2/1	3	3	1hr /Cand	30	45	
II	AEC English		3	3	3	1 ½ Hrs	25	50	21
	AEC Other Language		3	3	3	1 ½ Hrs	25	50	
	KU2DSCMUS104 Performance-2 (P)		4/2	6	4	1hr /Cand	40	60	
	KU2DSCMUS105 Techniques of Veena Playing (P)		3/2	5	4	1hr /Cand	40	60	
	KU2DSCMUS106 Application of Fundamental Aspects of Music-2 (P)		3/2	5	4	1hr /Cand	40	60	
	KU2MDCMUS102 Namavali (P)		2/1	3	3	1hr /Cand	30	45	
	KU3DSCMUS201 Theory of Music-1 (T)		4/1	5	4	2 Hrs	30	70	

III	KU3DSCMUS202 Performance-3 (P)		4/2	6	4	1hr /Cand	40	60	22
	KU3DSCMUS203 Musicology (T)		3/1	4	4	2 Hrs	30	70	
	KU3DSCMUS204 Technical terms & Fundamentals of Music (T)		3/1	4	4	2 Hrs	30	70	
	KU3MDCMUS201 Contribution of Kerala Composers (P)		2/1	3	3	1hr/Can d	30	45	
	KU3VACMUS201 Music and Nationhood (P)		2/1	3	3	1hr/Can d	30	45	
IV	KU4DSCMUS205 Theory of Music-2 (T)		3/2	5	4	2 Hrs	30	70	21
	KU4DSCMUS206 Performance-4 (P)		4/2	6	4	1hr/Can d	40	60	
	KU4DSCMUS207 Theory of Music-3 (T)		3/2	5	4	2 Hrs	30	70	
	KU4VACMUS202 Sanskrit Compositions (P)		2/1	3	3	1hr/Can d	30	45	
	KU4VACMUS203 Devarnama &Sankirtana(P)		2/1	3	3	1hr/Can d	30	45	
	KU4SECMUS201 Application of Tala: Tisra Gati-1 (P)		2/1	3	3	1hr/ Cand	30	45	
V	KU5DSCMUS301 Theory of Music-4 (T)		3/1	4	4	2 Hrs	30	70	23
	KU5DSCMUS302 Performance-5 (P)		3/2	5	4	1hr/ Cand	40	60	
	KU5DSCMUS303 Performance-6 (P)		3/2	5	4	1hr/ Cand	40	60	
	KU5DSCMUS304 Performance-7 (P)		3/1	4	4	1hr/ Cand	40	60	
	KU5DSEMUS301 Music Composing (P)		3/1	4	4	1hr/ Cand	40	60	
	KU5DSEMUS302 Music Appreciation (T)		3/1	4	4	2 Hrs	30	70	
	KU5DSEMUS303 Electronic Musical Instruments (T)		3/1	4	4	2 Hrs	30	70	
	KU5SECMUS301 Application of Tala: TisraGati-2 (P)		2/1	3	3	1hr/Can d	30	45	



VI	KU6DSCMUS305 Theory of Music-5 (T)		3/1	4	4	2 Hrs	30	70	2 3
	KU6DSCMUS306 Performance-8 (P)		3/2	5	4	1hr/ Cand	40	60	
	KU6DSCMUS307 Performance-9 (P)		3/2	5	4	1hr/ Cand	40	60	
	KU6DSCMUS308 Performance-10 (P)		3/1	4	4	1hr/ Cand	40	60	
	KU6DSEMUS304 Light Classical Forms (P)		3/1	4	4	1hr/ Cand	40	60	
	KU6DSEMUS305 Musical Forms (T)		3/1	4	4	2 Hrs	30	70	
	KU6DSEMUS306 Maestros (T)		3/1	4	4	2 Hrs	30	70	
	KU6SECMUS302 Introduction to ManodharmaSangita (P)		2/1	3	3	1hr/Can d	30	45	
	KU6INTMUS311 <b>INTERNSHIP</b>								2
<b>EXIT OPTION</b>								<b>Total Credits: 133</b>	
VII	KU7DSCMUS401 Theory of Music-6 (T)		4/1	5	4	2 Hrs	30	70	20
	KU7DSCMUS402 Performance-11 (P)		3/2	5	4	1hr/ Cand	40	60	
	KU7DSCMUS403 Performance-12 (P)		3/2	5	4	1hr/ Cand	40	60	
	KU7DSCMUS404 Varnas (P)		3/2	5	4	1hr/ Cand	40	60	
	KU7DSEMUS401 Compositions of KeralaComposers (P)		3/2	5	4	1hr/ Cand	40	60	
	KU7DSEMUS402 Jayadeva's Ashtapadi (P)		3/2	5	4	1hr/ Cand	40	60	

VIII	KU8DSCMUS405 Theoretical Perspectives(T)		4	4	4	1hr/Cand	30	70	24
	KU8DSCMUS406 Musical Compositions (P)		3/1	4	4	1hr/ Cand	40	60	
	KU8DSCMUS407 Musical Compositions &Manodharma Sangeetha (P)		3/2	5	4	1hr/Cand	40	60	
	KU8RPHMUS408 Project		6/6	12	12		90	210	
	KU8DSCMUS409 Research Methodology		3/1	4	4	2 hrs	30	70	
	KU8DSEMUS403 Bhajans & Padams of Swati Tirunal (P)		3/1	4	4	1hr/ Cand	40	60	
	KU8DSEMUS404 Javali & Tillana (P)		3/1	4	4	1hr/ Cand	40	60	
	KU8DSEMUS405 Utsava Sampradaya Kritis& Divyanama Kritis of Tyagaraja (P)		3/1	4	4	1hr/ Cand	40	60	
	KU8DSEMUS406 Tharangam (P)		3/1	4	4	1hr/ Cand	40	60	
Total Credits:									<b>177</b>

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”: KU1DSCMUS101**

**“COURSE TITLE”: PERFORMANCE-1 (P)**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
I	DSC	100-199	KU1DSCMUS101	4	6 hrs per week

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4		2	40	60	100	1 hr/Cand

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**Course Description:** This course aims to provide a foundational understanding and practical experience in the beautiful world of Carnatic music, specifically focusing on preliminary lessons and simple musical forms. This course is divided into four modules. It includes svara exercises in different ragas, simple musical forms of Carnatic music.

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**Course Prerequisite:** Aptitude in 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

#### Contents for Classroom Transaction:

<b>M O D U L E</b>	<b>U N I T</b>	<b>DESCRIPTION</b>	<b>HOURS</b>
<b>1</b>	<b>MODULE TITLE</b> 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.	

<b>2</b>	<b>MODULE TITLE</b> Gitam in any three ragas from the following		
	1	2.1 Malahari	
	2	Mohana	
	3	SudhaSaveri	

	4	Kalyani	
	5	Arabhi	

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

4	<b>MODULE TITLE</b> Svarajathi in any of the following Ragas (any two)		
	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. 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:**

<b>End Semester Evaluation</b>	<b>60</b>
• Pitch alignment	20
• Rhythm alignment	20
• Style of rendering	20
<b>Continuous Evaluation</b>	<b>40</b>
• Improvement in rendering style	10
• Singing test	20
• Notation	10
Total	100

○ **Employability for the Course:**

- Performance
- Teaching
- Music writing



**“COURSE CODE”:KU1DSCMUS102**

**“COURSE TITLE”: BASIC TECHNIQUES OF VEENA PLAYING (P)**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
I	DSC	100-199	KU1DSCMUS102	4	5

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		2	40	60	100	1 hr/Cand

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**Course Description:** *This course aims to provide students with a comprehensive understanding and practical application of Carnatic music through the study of the fundamental lessons and simple musical form. This course is divided into four modules. It includes playing svara exercises like varisas, alankaras and simple melodies like Gitam on Veena.*

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**Course Prerequisite:** Aptitude for music

**Course Outcomes:**

C01	Acquire Swara Jnana
C02	Identify and perform the preliminary Raga of Carnatic music
C03	Identify and reckon the fundamental time measure of Carnatic music
C04	Identify the structure of Musical form, Gitam
C05	Play and demonstrates Gitam on Veena

**\*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	<b>MODULE TITLE</b>		
	1	Sarali Varisas in two degrees of speed	
2	<b>MODULE TITLE</b>		
	1	Janta and Dhattu Varisas in two degrees of speed	

3	<b>MODULE TITLE</b>		
	1	Alankaras in two degrees of speed	

4	<b>MODULE TITLE</b>		
	1	One Gitam in any of the following Ragas	
		a) Malahari b) Mohanam c) Kalyani	

**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:**

<b>End Semester Evaluation</b>	<b>60</b>
• Pitch alignment	20
• Rhythm alignment	20
• Flow of rendering	20
<b>Continuous Evaluation</b>	<b>40</b>
• Improvement in rendering style	10
• Playing test	20
• Notation	10
<b>Total</b>	<b>100</b>

○ **Employability for the Course:**

- Performance
- Teaching
- Music writing

**“COURSE CODE”: KU1DSCMUS103**

**“COURSE TITLE”: APPLICATION OF FUNDAMENTAL ASPECTS OF MUSIC -1 (P)**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
1	DSC	100-199	KU1DSCMUS103	4	5

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		2	40	60	100	1 hr/Cand

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**Course Description:** *This course aims to provide students with a comprehensive understanding and practical application of Carnatic music through the study of the fundamental lessons and simple musical form. This course is divided into four modules. It includes playing svara exercises like varisas, alankaras and simple melodies like Gitam.*

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**Course Prerequisite:** Aptitude for singing

**Course Outcomes:**

<b>C01</b>	Acquire Swara Jnana
<b>C02</b>	Identify and perform the preliminary Raga of Carnatic music
<b>C03</b>	Identify and reckon the fundamental time measure of Carnatic music
<b>C04</b>	Identify the structure of Musical form, Gitam

**\*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
<b>1</b>	<b>MODULE TITLE</b>		
	1	Sarali Varisas in two degrees of speed	

<b>2</b>	<b>MODULE TITLE</b>		
	1	Janta and Dhattu Varisas in two degrees of speed.	

<b>3</b>	<b>MODULE TITLE</b>		
	1	Alankaras in two degrees of speed	

<b>4</b>	<b>MODULE TITLE</b>		
	1	One Gitam in any of the following Ragas. a. Malahari b. Mohanam c. Kalyani	

### 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:

<b>End Semester Evaluation</b>	<b>60</b>
• Pitch alignment	20
• Rhythm alignment	20
• Style of rendering	20
<b>Continuous Evaluation</b>	<b>40</b>
• Improvement in rendering style	10
• Singing test	20
• Notation	10
<b>TOTAL</b>	<b>100</b>

#### ○ Employability for the Course:

- Performance
- Teaching
- Music writing

**“COURSE CODE”: KU1MDCMUS101**

**“COURSE TITLE”: NOTTUSVARA (P)**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
1	MDC1	100-199	KU1MDCMUS101	3	3

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
2		1	30	45	75	1 hr/Cand

**Course Description:**

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*This course focuses the distinctive characteristics of Nottusvaras which is a set of 39 compositions in Carnatic music composed by Muthuswami Dikshitar. Nottusvaras are notable as an interaction between the East and the West and the lyrics are composed in Sanskrit language in western C Major Scale whose pitch intervals correspond to that of the Sankarabharana in Carnatic music.*

---

**Course Prerequisite:** Aptitude, skill and interest in the concerned area.

**Course Outcomes:**

<b>C01</b>	Identify a Carnatic musical form resembling a form of western music
<b>C02</b>	Analyze the characteristics and structure of Nottusvara
<b>C03</b>	Recognize compositions belong to Nottusvara
<b>C04</b>	Perform Nottu svaras showcasing technical prowess

**\*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	<b>MODULE TITLE</b>		
	1	Brief Lakshana of the raga, Sankarabharanam  1. Arohana and Avarohana 2. Svaram varieties	

2	<b>MODULE TITLE</b>		
	1	Varisas in Sankarabharanam  a. Saralivarisas b. Madhyasthayi varisas	
3	<b>MODULE TITLE</b>		
	1	<b>Nottusvaras</b>  a. Nottusvaras of MuthuswamiDikshitar – 2 Nos	

#### Essential Readings:

1. DakshinendianSangitam by Vidvan A.K Raveendranath, Kerala Bhasha Institute, 2016
2. Nottuswara, edited by Frederic P Miller, Agnes V Vandome and Mc Brewster John, VDM



Publishing, Germany 2010

**Suggested Readings:**

1. Sangita Nighandu by Dr. Sunil V T, DC Books, Kottayam 2012
2. <https://sangeet-bharati.org/download/nottuswara-sahitya/>

**Assessment Rubrics:**

<b>End Semester Evaluation</b>	<b>45</b>
• Practical Test	35
• Viva	10
<b>Continuous Evaluation</b>	<b>30</b>
• Class Participation and Discussion	5
• Assignment	5
• Record	5
• Practical Test paper	15
<b>TOTAL</b>	<b>75</b>

○ **Employability for the Course:**

- Performance
- Teaching
- Music writing

**“COURSE CODE”: KU2DSCMUS104**

**“COURSE TITLE”: PERFORMANCE-2(P)**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
2	DSC	100-199	KU2DSCMUS104	4	6

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4		2	40	60	100	1 hr/Cand

**Course Description:**

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

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**Course Prerequisite: Aptitude in singing**

**Course Outcomes:**

<b>C01</b>	Illustrate the Lakshana of Ragas
<b>C02</b>	Demonstrate skill in Manodharma (improvisation)
<b>C03</b>	Develop understanding of Carnatic melodies
<b>C04</b>	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

#### Contents for Classroom Transaction:

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

<b>2</b>	<b>MODULE TITLE</b>		
	1	Any Two Adi Tala Varna from the following ragas:-  a. Abhogi b. Mohana c. Hamsadhwani d. Vasanta	
<b>3</b>	<b>MODULE TITLE</b>		
	1	One Composition each in any four of 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. 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

### Assessment Rubrics:

<b>End Semester Evaluation</b>	<b>60</b>
• Pitch alignment	20
• Rhythm alignment	20
• Style of rendering	20
<b>Continuous Evaluation</b>	<b>40</b>
• Improvement in rendering style	10
• Singing test	20
• Notation	10
<b>TOTAL</b>	<b>100</b>

#### ○ Employability for the Course:

- Performance
- Teaching
- Music writing

**“COURSE CODE”: KU2DSCMUS105**

**“COURSE TITLE”: TECHNIQUES OF VEENA PLAYING – (P)**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
2	DSC	100-199	KU2DSCMUS105	4	5

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		2	40	60	100	1 hr/Cand

**Course Description:**

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*This course offers into the rich world of Carnatic music by focusing on three fundamental compositions: Jatisvaram, Varnam, and Kriti. Through in-depth exploration of these forms, the students will gain a deeper understanding of Carnatic music's theoretical and practical aspects, developing their musical skills and appreciation.*

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**Course Prerequisite:** Aptitude for music

**Course Outcomes:**

<b>C01</b>	Acquire skill in playing compositions on Veena
<b>C02</b>	Identify and apply Gamakas while playing Veena
<b>C03</b>	Familiarise various Ragas
<b>C04</b>	Acquire skill in tuning the Veena properly

**\*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
<b>1</b>	<b>MODULE TITLE</b>		
	1	One Jatisvaram in any of the following Rags  1.1 Kalyani 1.2 Sankarabharanam	

<b>2</b>	<b>MODULE TITLE</b>		
	1	One Adi tala varna in any of the following Ragas  2.1 Mohanam 2.2 Abhogi 2.3 Hamsadhwani	

<b>3</b>	<b>MODULE TITLE</b>		
	1	One simple Kriti	

#### Essential Readings:

1. Dakshinendian Sangitam (Vol 1-3) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016
2. Veena : The Instrument Par Excellence : Vainika Vidwan and C.K. Shankara Narayana Rao, The Karnatic Music Book Centre, 2010

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

**Assessment Rubrics:**

<b>End Semester Evaluation</b>	<b>60</b>
• Pitch alignment	20
• Rhythm alignment	20
• Flow of rendering	20
<b>Continuous Evaluation</b>	<b>40</b>
• Improvement in rendering style	10
• Playing test	20
• Notation	10
<b>TOTAL</b>	<b>100</b>

○ **Employability for the Course:**

- Performance
- Teaching
- Music writing

**“COURSE CODE”: KU2DSCMUS106**

**“COURSE TITLE”: APPLICATION OF FUNDAMENTAL ASPECTS  
OF MUSIC -2 (P)**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
2	DSC	100-199	KU2DSCMUS106	4	5

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		2	40	60	100	1 hr/Cand

**Course Description:**

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*This course delves into the heart of Carnatic music by exploring three essential compositional forms: Jatisvaram, Varnam, and Kriti. Through a blend of theoretical knowledge and practical application, the learner will gain a deeper understanding of the structure, intricacies, and artistic expression within each form.*

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**Course Prerequisite:** Aptitude for singing

**Course Outcomes:**

<b>C01</b>	Acquire knowledge of musical forms
<b>C02</b>	Gain the skill to sing musical compositions
<b>C03</b>	Identify and demonstrate various Ragas
<b>C04</b>	Identify the intricacies of Tala

**\*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:

<b>M O D U L E</b>	<b>U N I T</b>	<b>DESCRIPTION</b>	<b>HOURS</b>
<b>1</b>	<b>MODULE TITLE</b>		
	1	One Jatisvaram in any of the following Rags  1.1 Kalyani 1.2 Sankarabharanam	

<b>2</b>	<b>MODULE TITLE</b>		
	1	One Adi tala varna in any of the following Ragas  2.1 Mohanam 2.2 Abhogi 2.3 Hamsadhwani	

<b>3</b>	<b>MODULE TITLE</b>		
	1	One simple Kriti	

#### Essential Readings:

1. Dakshinendian Sangitam (Vol 1-3) by Vidwan A K Raveendranath, Kerala Bhasha Institute, 2016.
2. Veena : The Instrument Par Excellence : Vainika Vidwan and C.K. Shankara Narayana Rao, The Karnatic Music Book Centre, 2010.

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

#### **Assessment Rubrics:**

<b>End Semester Evaluation</b>	<b>60</b>
• Pitch alignment	20
• Rhythm alignment	20
• Flow of rendering	20
<b>Continuous Evaluation</b>	<b>40</b>
• Improvement in rendering style	10
• Playing test	20
• Notation	10
<b>TOTAL</b>	<b>100</b>

#### ○ **Employability for the Course:**

- Performance
- Teaching
- Music writing

**“COURSE CODE”: KU2MDCMUS102**

**“COURSE TITLE”: NAMAVALI (P)**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
2	MDC2	100-199	KU2MDCMUS102	3	3

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
2		1	30	45	75	1 hr/Cand

**Course Description:**

*This course aims into the exquisite realm of Divyanama kritis of Tyagaraja, where music and devotion intertwine in a celebration of the divine names. It also explore the unique features and compositional techniques employed by Tyagaraja in these compositions. The 12 notes used in Carnatic music is also detailed in this course.*

**Course Prerequisite:** Aptitude, skill and interest in the concerned area.

**Course Outcomes:**

<b>C01</b>	Enhance the understanding and appreciation of Tyagaraja's Divyanamakritis
<b>C02</b>	Analyze the lyrical richness of Divyanamakritis, savoring the imagery and symbolism employed by Tyagaraja
<b>C03</b>	Delve into the rich variety of emotions and imagery found in these kritis
<b>C04</b>	<b>Uncover the unique characteristics of Divyanama kritis, including their lyrical themes, rhythmic patterns, and melodic structures</b>

*\*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:

<b>M O D U L E</b>	<b>U N I T</b>	<b>DESCRIPTION</b>	<b>HOURS</b>
<b>1</b>	<b>MODULE TITLE</b>		
	1	Introducing 12 svarasthanas  1. Saptasvaras 2. Variety of Saptasvaras 3. Vocalisation of 12 notes	

<b>2</b>	<b>MODULE TITLE</b>		
	1	Namavali  a. Divyanamakritis of Tyagaraja – 2 Nos	

<b>3</b>	<b>MODULE TITLE</b>		
	1	Bhajanas  A. Bhajanas intended for group rendering-2 Nos	



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### Essential Readings:

1. DakshinendianSangitam by VidvanA K Raveendranath, Kerala Bhasha Institute, 2016
2. Compositions of Tyagaraja by T K GovindaRao, Ganamandir Publications, 1999, Devine books, Delhi

### Suggested Readings:

1. The Spiritual Heritage of Tyagaraja : C Ramanujachari, The President Sri Ramakrishna, 2001
2. <https://ssssoka.org/spiritual-wing/bhajans-nagarsankeertan/>
3. [https://www.sangeethapriya.org/tributes/thyagaraja/dl\\_utsavakrithis.html](https://www.sangeethapriya.org/tributes/thyagaraja/dl_utsavakrithis.html)

### Assessment Rubrics:

<b>End Semester Evaluation</b>	<b>45</b>
• Practical Test	35
• Viva	10
<b>Continuous Evaluation</b>	<b>30</b>
• Class Participation and Discussion	5
• Assignment	5
• Record	5
• Practical Test paper	15
<b>TOTAL</b>	<b>75</b>

#### ○ Employability for the Course:

- Performance
- Teaching
- Music writing

**“COURSE CODE”: KU3DSCMUS201**

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

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
3	DSC	200-299	KU3DSCMUS201	4	5

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4		1	30	70	100	2 hrs

**Course Description:**

*This comprehensive course goes into the foundational elements of Carnatic music, exploring the intricate system of 72 Melakartas, the diverse classifications of Ragas, and the various schemes of Talas. Lakshanas of many ragas are also illustrated in detail in this course. 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 in Music**

**Course Outcomes:**

<b>C01</b>	Gain a comprehensive understanding of the 72 Melakarta system and its significance in Carnatic music
<b>C02</b>	Develop the ability to analyze and classify different ragas based on their characteristics and relationships
<b>C03</b>	Acquire knowledge of various Tala schemes
<b>C04</b>	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
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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
<b>1</b>	<b>MODULE TITLE</b>		
		Scheme of 72 Melakartas:	
		a) Application of Katapayadi formula	
		b) Application of Bhootha Sankhya	

<b>2</b>	<b>MODULE TITLE</b>		
		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	

<b>3</b>	<b>MODULE TITLE</b>		
		Tala a. Shodasangas b. Scheme of 35 & 175 Talas c. Varieties of Chapu	

MODULE TITLE			
4		Lakshana of the following Ragas:	
		4.1 Abhogi 4.2 Amritavarshini 4.3 Arabhi 4.4 Hindolam 4.5 Mayamalava Goula 4.6 Mohanam	

Teacher Specific Module			
5	<i>Directions</i>		
	<h1>Space to fill the selected area/ activity</h1>		

### 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:

<b>End Semester Evaluation</b>	<b>70</b>
<input type="checkbox"/>	

□	
<b>Continuous Evaluation</b>	<b>30</b>
• Test paper	10
• Seminar	10
• Assignment	10
TOTAL	100

○ **Employability for the Course:**

- Teaching
- Critic

**“COURSE CODE”: KU3DSCMUS202**

**“COURSE TITLE”: PERFORMANCE-3(P)**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
3	DSC	200-299	KU3DSCMUS202	4	6

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4		2	40	60	100	1 hr/Cand

**Course Description:**

*This course is designed to provide students with a foundation in the essential elements of Carnatic music, focusing on both structural and aesthetic aspects of musical forms. It will delve 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:**

<b>C01</b>	Identify the structure and procedure of singing Varnas
<b>C02</b>	Perform Varnas in different degrees of speeds
<b>C03</b>	Develop skills in singing the kritis with proper emotional expression of raga
<b>C04</b>	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
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CO 1	✓		✓				
CO 2			✓	✓	✓		
CO 3	✓		✓	✓			
CO 4				✓			✓

## COURSE CONTENTS

### Contents for Classroom Transaction:

<b>M O D U L E</b>	<b>U N I T</b>	<b>DESCRIPTION</b>	<b>HOURS</b>
<b>1</b>	<b>MODULE TITLE</b>		
	1	<p>Any two Adi TalaVarnam in any of the following Ragas:</p> <p>1.1 Sankarabharanam</p> <p>1.2 Kalyani</p> <p>1.3 Sree</p> <p>1.4 Pantuvarali</p>	

<b>2</b>	<b>MODULE TITLE</b>		
	1	<p>One Ata TalaVarnam in any of the following Ragas</p> <p>1. Kamboji</p> <p>2. Kanada</p>	

<b>3</b>	<b>MODULE TITLE</b>		
	1	<p>Krities in the following Ragas</p> <p>1. Hamsadhwani</p> <p>2. Kamas</p> <p>3. Natta</p>	



4	<b>MODULE TITLE</b>		
	1	<p>Kritis in the following Ragas</p> <p>a. Pantuvarali</p> <p>b. Sankarabharanam</p> <p>c. Shanmukhapriya</p>	

5	<b>Teacher Specific Module</b>		
	<i>Directions</i>		
	<p>Space to fill the selected area/ activity</p>		

#### 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

#### 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:

<b>End Semester Evaluation</b>	<b>60</b>
• Pitch alignment	20

• Rhythm alignment	20
• Style of rendering	20
<b>Continuous Evaluation</b>	<b>40</b>
• Improvement in rendering style	10
• Singing test	20
• Notation	10
TOTAL	100

○ **Employability for the Course:**

- Performance
- Teaching
- Music writing

**“COURSE CODE”: KU3DSCMUS203**

**“COURSE TITLE”: MUSICOLOGY (T)**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
3	DSC	200-299	KU3DSCMUS203	4	4

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		1	30	70	100	2 hrs

### Course Description:

*Embark on a captivating journey into the heart of Carnatic music, delving into its rich history, diverse influences, and unique characteristics. This course offers a comprehensive exploration of Carnatic music, encompassing 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:

<b>C01</b>	Develop a deeper understanding of the historical and theoretical foundations of Indian music
<b>C02</b>	Familiarize with ancient Lakshana Granthas in Indian music
<b>C03</b>	Identify various stages of development of Musical Scales
<b>C04</b>	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		✓	✓				

## COURSE CONTENTS

### Contents for Classroom Transaction:

<b>M O D U L E</b>	<b>U N I T</b>	<b>DESCRIPTION</b>	<b>HOURS</b>
<b>MODULE TITLE</b>			
<b>1</b>	<b>1</b>	Raga classification in ancient music 1.1 Grama-Murchana-Jathi 1.2 Ancient Tamil Music	

<b>MODULE TITLE</b>			
<b>2</b>	<b>1</b>	Outline knowledge of the following LakshanaGranthas: 1. Natyasastra 2. Brihaddesi 3. SangeethaRatnakara 4. ChaturdandiPrakasika	
<b>MODULE TITLE</b>			
<b>3</b>	<b>1</b>	Development of musical scales	

<b>MODULE TITLE</b>			
<b>4</b>	<b>1</b>	1. Music of Kerala 2.Composers of Kerala: a. Swathithirunal b. IrayimmanThambi c. KuttikunjiThankachi d. KC KesavaPilla e. Kuttamath Kunhikrishnakurup	
	<b>2</b>	a. Music of Kathakali,	

		b. Panchavadyam	
	3	<p>Musical Instruments of Kerala:</p> <p>a. Chenda b. Maddalam c. Edakka d. Ilathalam e. Timila f.Chengila g. Kombu h. Kuzhal i. Kurumkuzhal</p>	

	<b>Teacher Specific Module</b>	
	<i>Directions</i>	
5	<p><b>Space to fill the selected area/ activity</b></p>	

#### 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. Kuppaswami, 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

<b>End Semester Evaluation</b>	<b>70</b>
<input type="checkbox"/>	
<input type="checkbox"/>	
<b>Continuous Evaluation</b>	<b>30</b>
• Test Paper	10
• Seminar	10
• Assignment	10
<b>TOTAL</b>	<b>100</b>

○ **Employability for the Course:**

- Performance
- Teachin

**“COURSE CODE”: KU3DSCMUS204**

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

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
3	DSC	200-299	KU3DSCMUS204	4	4

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		1	30	70	100	2hrs

**Course Description:**

*This comprehensive course aims into the rich and vibrant world of Carnatic music, offering a foundational understanding of its core elements and providing a platform for further exploration. Through interactive modules, students will gain insights into the musical terminology, life sketches and contributions of renowned composers of South India, major seats of Carnatic music and the rich tradition of folk music.*

**Course Prerequisite: Aptitude for music.**

**Course Outcomes:**

<b>C01</b>	Expand your vocabulary of Carnatic music terminology
<b>C02</b>	Identify renowned composers and their contributions to the tradition
<b>C03</b>	Locate the major seats of Carnatic music
<b>C04</b>	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

#### Contents for Classroom Transaction:

<b>M O D U L E</b>	<b>U N I T</b>	<b>DESCRIPTION</b>	<b>HOURS</b>
<b>1</b>	<b>MODULE TITLE</b>		
	<b>1</b>	Understanding music terms:  1.1 Nadam 1.2 Sruti 1.3 Swara and its nomenclature 1.4 Sthayi 1.5 Tala –suladitalas and its angas, shadangas	

<b>2</b>	<b>MODULE TITLE</b>		
	<b>1</b>	Biography of a. Jayadeva b. Annamacharya c. Purandaradasa d. Thyagaraja e. MuthuswamyDeekshithar	

	f. Syamasastry	
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<b>3</b>	<b>MODULE TITLE</b>		
	<b>1</b>	Major Seats of Music  1. Tanjore 2. Madras 3. Mysore 4. Thiruvananthapuram	

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

<b>5</b>	<b>Teacher Specific Module</b>		
	<i>Directions</i>		
	<h1 style="text-align: center;">Space to fill the select area/ activity</h1>		

### 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:**

<b>End Semester Evaluation</b>	<b>70</b>
<input type="checkbox"/>	
<input type="checkbox"/>	
<b>Continuous Evaluation</b>	<b>30</b>
• Test Paper	10
• Seminar	10
• Assignment	10
<b>TOTAL</b>	<b>100</b>

○ **Employability for the Course:**

- Performance
- Teaching
- Music writing

**“COURSE CODE”: KU3MDCMUS201****“COURSE TITLE”: CONTRIBUTIONS OF KERALA COMPOSERS (P)**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
3	MDC 3	200-299	KU3MDCMUS201	3	3

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
2		1	30	45	75	1hr/Cand

**Course Description:**

*This course aims into the rich heritage of Carnatic music through the lens of renowned Kerala composers such as K C Kesava Pillai, Irayimman Tampi and Mahakavi Kuttamath. It will equip the students with a comprehensive understanding of their unique styles, contributions to the genre, and the cultural context that shaped their works. Through a combination of theoretical and practical sessions, students will explore their compositional techniques and thematic explorations.*

**Course Prerequisite: Aptitude, skill and interest in Music****Course Outcomes:**

<b>C01</b>	Gain a comprehensive understanding of Kerala's musical heritage and its key composers
<b>C02</b>	Identify the contributions of the Kerala composers such as K C Kesava Pillai, Irayimman Tampi and Mahakavi Kuttamath
<b>C03</b>	Analyze the unique features of their compositions
<b>C04</b>	Perform selected compositions through hands-on sessions

**\*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:

<b>M O D U L E</b>	<b>U N I T</b>	<b>DESCRIPTION</b>	<b>HOURS</b>
<b>1</b>	<b>MODULE TITLE</b>		
	1	Composition of K C KesavaPilla - 1 No	

<b>2</b>	<b>MODULE TITLE</b>		
	1	Compositions of Mahakavi Kuttamath – 1 No	

<b>3</b>	<b>MODULE TITLE</b>		
	1	Compositions of IrayimmanTampi-2Nos	

<b>4</b>	<b>MODULE TITLE</b>		
	1		

<b>5</b>	<b>Teacher Specific Module</b>		
	<i>Directions</i>		
	<p>Space to fill the selected area/ activity</p>		

**Essential Readings:**

1. K C Kesava Pillai by Dr. Vijayalayam Jayakumar, published by the author 1995
2. Mahakavi Kuttamath by K K N Kurup, published by University of Kerala 2010
3. Irayimman Tampi-Malayalam literary heroes by V S Sharma published by University of Kerala 2014.

**Suggested Readings:**

1. <https://profilpelajar.com/en/K. C. Kesava Pillai>
2. Mahakavi Kuttamath-Jeevithavum Kritikalum by Pavanan, Mathrubhumi Books, 2007
3. <https://www.swathithirunal.in/composeres/irymn.htm>
4. <https://www.swathithirunal.in/articles/kcbhagyalekshmi.htm>

**Assessment Rubrics:**

<b>End Semester Evaluation</b>	<b>45</b>
• Practical Test	35
• Viva	10
<b>Continuous Evaluation</b>	<b>30</b>
• Class Participation and Discussion	5
• Assignment	5
• Record	5
• Practical Test paper	15
<b>TOTAL</b>	<b>75</b>

○ **Employability for the Course:**

- ☐ Performance
- ☐ Teaching
- ☐ Music writing

**“COURSE CODE”: KU3VACMUS201****“COURSE TITLE”: MUSIC AND NATIONHOOD (P)**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
3	VAC 1	200-299	KU3VACMUS201	3	3

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
2		1	30	45	75	1 hr/Cand

**Course Description:**

*This interdisciplinary course delves into the captivating world of patriotic songs, exploring their historical, cultural, and musical significance. Through active engagement with iconic songs from various eras, students will analyze their lyrics, melodies, and performance styles, uncovering the stories and emotions they evoke. Students can investigate the role of patriotic music in shaping national identity, fostering social movements, and influencing historical events.*

**Course Prerequisite:** Aptitude, skill and interest in the concerned area

**Course Outcomes:**

<b>C01</b>	Recognize the power of music as a tool for shaping national integration and influencing emotions
<b>C02</b>	Develop critical thinking skills through analyzing lyrics, musical elements, and historical contexts of patriotic songs
<b>C03</b>	Discuss the ethical considerations surrounding the use of patriotic songs in contemporary society
<b>C04</b>	Gain critical thinking and analysis skills regarding the lyrics, melody, and performance of patriotic 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

#### Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	<b>MODULE TITLE</b>		
	1	<b>Bharatiyar kriti</b> 1.1 Composition of Subramanya Bharati - 1 No	

2	<b>MODULE TITLE</b>		
	1	Poem on Patriotism  1 Poem of Mahakavi Vallathol – 1 No	

3	<b>MODULE TITLE</b>		
	1	Composition of K C Kesavapilla-1 No	

5	<b>Teacher Specific Module</b>		
	<i>Directions</i>		
	Space to fill the selected		



# area/ activity

## Essential Readings:

1. Subramanya Bharati by S VijayaBharati, Publication Division, Ministry of Information and Broadcasting, 2014
2. Mahakavi Vallathole by K P Sankaran, published by University of Kerala, 2014
3. K C Kesava Pillai by Dr. Vijayalayam Jayakumar, published by the author 1995

## Suggested Readings:

1. Mahakavi Vallathol by Malayath Appuni, Mathrubhumi Books 2012
2. <https://profilpelajar.com/en/K. C. Kesava Pillai>
3. <https://www.swathithirunal.in/articles/kcbhagyalekshmi.htm>

## Assessment Rubrics:

<b>End Semester Evaluation</b>	<b>45</b>
• Practical Test	35
• Viva	10
<b>Continuous Evaluation</b>	<b>30</b>
• Class Participation and Discussion	5
• Assignment	5
• Record	5
• Practical Test paper	15
<b>TOTAL</b>	<b>75</b>

### ○ Employability for the Course:

- ☐ Performance
- ☐ Teaching
- ☐ Music writing

**“COURSE CODE”: KU4DSCMUS205**

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

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
4	DSC	200-299	KU4DSCMUS205	4	5

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		2	30	70	100	2 hrs

**Course Description:**

*This comprehensive course is designed for the students to deepen their understanding, offering a practical and theoretical exploration of various aspects of Carnatic music. It includes the types of compositions in Carnatic music i.e. musical forms, Learning writing notations, Varieties of Gamaka, Construction and playing techniques of selected instruments and Lakshanas of ragas.*

**Course Prerequisite:** Aptitude for music

**Course Outcomes:**

<b>C01</b>	Explore various musical forms of Carnatic music and their significance
<b>C02</b>	Identify and apply the signs and symbols used to write music notation
<b>C03</b>	Understand the nuances of Gamakas and their impact on music
<b>C04</b>	Gain basic knowledge of the construction and playing techniques of selected instruments
<b>C05</b>	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
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CO 1	✓		✓	✓			
CO 2	✓		✓				
CO 3	✓		✓	✓			
CO 4	✓		✓				
CO 5	✓			✓	✓		

### COURSE CONTENTS

#### Contents for Classroom Transaction:

<b>M O D U L E</b>	<b>U N I T</b>	<b>DESCRIPTION</b>	<b>HOURS</b>
<b>1</b>	<b>MODULE TITLE</b>		
	1	Musical forms: 1.1 Kriti 1.2 Padam 1.3 Javali 1.4 Tillana 1.5 Ragamalika	
	2	2.1 Study of writing music notation	

<b>2</b>	<b>MODULE TITLE</b>		
	1	Varieties of Gamaka 1.1 Dasavidha Gamaka & Panchadasa Gamaka	
	2	2.1 Modal shift of Tonic	

<b>3</b>	<b>MODULE TITLE</b>		
	1	Construction and playing techniques of 1.1 Mridangam 1.2 Flute 1.3 Nagaswaram	

MODULE TITLE		
4	1	Lakshana of the following Ragas:
		4.1 Hamsadhwani 4.2 Kamas 4.3 Natta 4.4 Pantuvarali 4.5 Sankarabharanam 4.6 Shanmukhapriya

Teacher Specific Module		
5	<i>Directions</i>	
	<p style="text-align: center;">Space to fill the selected area/ activity</p>	

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

3. Sangita Nighandu by Dr. Sunil V T, DC Books, Kottayam, 2012

**Assessment Rubrics:**

<b>End Semester Evaluation</b>	<b>70</b>
<input type="checkbox"/>	
<input type="checkbox"/>	
<b>Continuous Evaluation</b>	<b>30</b>
• Test paper	10
• Seminar	10
• Assignment	10

**Employability for the Course / Programme**

- ☐ Teaching
- ☐ Critic

**“COURSE CODE”: KU4DSCMUS206**

**“COURSE TITLE”: PERFORMANCE-4 (P)**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
4	DSC	200-299	KU4DSCMUS206	4	6

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4		2	40	60	100	1 hr/Cand

### **Course Description:**

*This course searches 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 will equip them with the knowledge and skills to navigate the essential elements of Carnatic music.*

### **Course Prerequisite: Aptitude for singing**

### **Course Outcomes:**

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

#### Contents for Classroom Transaction:

<b>M O D U L E</b>	<b>U N I T</b>	<b>DESCRIPTION</b>	<b>HOURS</b>
<b>1</b>	<b>MODULE TITLE</b>		
	1	One Ata tala varnam in any of the following Ragas 1.1 Bhairavi 1.2 Sankarabharanam	

<b>2</b>	<b>MODULE TITLE</b>		
	1	One Kriti each from any four of the following mela ragas 1.1 Kharaharapriya 1.2 Chakravakam	

<b>3</b>	<b>MODULE TITLE</b>		
	1	One Kriti each from any four of the following Janya ragas 1 AnandaBhairavi 2 Hamsanandi 3. Madhyamavati 4. Saveri	

5	<b>Teacher Specific Module</b>	
	<i>Directions</i>	
	<b>Space to fill the selected area/ activity</b>	

### 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:

<b>End Semester Evaluation</b>	<b>60</b>
• Pitch alignment	20
• Rhythm alignment	20
• Style of rendering	20
<b>Continuous Evaluation</b>	<b>40</b>
• Improvement in rendering style	10
• Singing test	20
• Notation	10
<b>TOTAL</b>	<b>100</b>



- **Employability for the Course:**

- Performance
- Teaching
- Music writing

**“COURSE CODE”: KU4DSCMUS207**

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

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
4	DSC	200-299	KU4DSCMUS207	4	5

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		2	30	70	100	2 hrs

### Course Description:

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

### Course Prerequisite: Aptitude for music

### Course Outcomes:

<b>C01</b>	Articulate the positive impact of music on various aspects of life
<b>C02</b>	Discuss the contributions of key Carnatic music composers and their works
<b>C03</b>	Explain the historical and cultural significance of major music centers
<b>C04</b>	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

### Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
<b>1</b>	<b>MODULE TITLE</b>		
	1	Place of Music in life-; 1.1 Music for entertainment, education, relaxation, rituals 1.2 Its application in other art forms, varieties of music.	
	2	2.1 Distinctive features of Indian Music: (Outline knowledge of Melodic stream, Raga system, Tala System, Instruments, Sruti, Manodharma Sangita, Gamakas, Solo performance)	

<b>2</b>	<b>MODULE TITLE</b>		
	1	Understanding music terms:  1.1 Nadam 1.2 Sruti 1.3 Swara and its nomenclature 1.4 Sthayi 1.5 Tala –suladitalas and its angas, 1.6 Shadangas	

<b>3</b>	<b>MODULE TITLE</b>		
	1	Life sketches and contributions of the following composers  3.1 Jayadeva 3.2 Annamacharya 3.3 Purandaradasa	

		3.4 Tyagaraja 3.5 Muthuswamy Dikshitar 3.6 Syama Sastri	
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	<b>MODULE TITLE</b>	
<b>4</b>	1 Major Seats of Music  4.1 Tanjore 4.2 Madras 4.3 Mysore 4.4 Thiruvananthapuram	

	<b>Teacher Specific Module</b>	
	<i>Directions</i>	
<b>5</b>	Space to fill the selected area/ activity	

### 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 19<sup>th</sup> and 20<sup>th</sup> 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:

<b>End Semester Evaluation</b>	<b>70</b>
<input type="checkbox"/>	
<input type="checkbox"/>	
<b>Continuous Evaluation</b>	<b>30</b>
• Test paper	10
• Seminar	10
• Assignment	10
<b>TOTAL</b>	<b>100</b>

#### ○ Employability for the Course:

- ☐ Teaching
- ☐ Critic

**“COURSE CODE”: KU4VACMUS202**

**“COURSE TITLE”: SANSKRIT COMPOSITIONS (P)**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
4	VAC 2	200-299	KU4VACMUS202	3	3

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
2		1	30	45	75	1 hr/Cand

#### **Course Description:**

*This course delves into the heart of Carnatic music by exploring the richness of Sanskrit compositions by the three pillars of the genre - Tyagaraja, Muthuswami Dikshitar, and Swati Tirunal. Through detailed analysis of their compositions, students of music embark on a journey of devotional lyricism, musical genius, and cultural significance. The course equips the students with the tools to appreciate the nuanced artistry of these compositions, understand their thematic and philosophical nuances, and connect them to the larger context of Carnatic music and Indian heritage.*

**Course Prerequisite: Aptitude, skill and interest in music**

#### **Course Outcomes:**

<b>C01</b>	Develop a deep understanding of the Sanskrit compositions of Tyagaraja, Dikshitar, and Swati Tirunal
<b>C02</b>	Analyze the structure, thematic content, and stylistic features of these kritis
<b>C03</b>	Compare and contrast the styles of the three composers, identifying their unique contributions to Carnatic music
<b>C04</b>	Develop skills in chanting and singing selected 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

#### Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	<b>MODULE TITLE</b>		
	1	<b>Composition in Sanskriti</b> 1. Composition of Tyagaraja - 1 No	
2	<b>MODULE TITLE</b>		
	1	<b>Sanskrit Kriti</b> 1. Compositions of MuthuswamiDikshitar – 2Nos	

3	<b>MODULE TITLE</b>		
	1	<b>Kriti in Sanskrit</b> 1. Composition of Swati Tirunal-1 No	

5	<b>Teacher Specific Module</b>		
	<i>Directions</i>		
	<p>Space to fill the selected area/ activity</p>		

**Essential Readings:**

1. Compositions of Tyagaraja by T K GovindaRao, Ganamandir Publications, 1999, Devine books, Delhi
2. Compositions of MudduswamiDikshitar by T K GovindaRao, GanamandirPublications, 2003, Devine books, Delhi
3. Golden Treasury of SwathiTirunalKritis: S Bhagyalekhsmy, CBH Publications, Thiruvananthapuram 1999

**Suggested Readings:**

1. Great Composers by Prof P Sambamoorthy (Vol. I & II), The Indian Music Publishing House, Chennai 1960
2. Indian Music and Swati Tirunal : Vasanthi Krishna Rao, Sanjay Prakashan, Delhi 2006
3. Great Composers by Dr. GowriKuppuswamy& Dr. Hariharan, B R Rhythms, New Delhi 2016

**Assessment Rubrics:**

<b>End Semester Evaluation</b>	<b>45</b>
• Practical Test	35
• Viva	10
<b>Continuous Evaluation</b>	<b>30</b>
• Class Participation and Discussion	5
• Assignment	5
• Record	5
• Practical Test paper	15
<b>TOTAL</b>	<b>75</b>

○ **Employability for the Course:**

- ☐ Performance
- ☐ Teaching
- ☐ Music writing



**“COURSE CODE”: KU4VACMUS203****“COURSE TITLE”: DEVARNAMA AND SANKIRTANA (P)**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
4	VAC 3	200-299	KU4VACMUS203	3	3

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
2		1	30	45	75	1 hr/Cand

**Course Description:**

*This course is an exploration of the rich and vibrant world of Carnatic music, focusing on the works of three of its most revered composers: Purandaradasa, Papanasam Sivan and Tallapakam composers. Students will gain a deep appreciation for the musical genius of these composers and their lasting impact on South Indian culture.*

**Course Prerequisite:** Aptitude, skill and interest in the concerned area

**Course Outcomes:**

<b>C01</b>	Deconstruct the structure, raga, and tala of select Devaranamams, appreciating their musical complexity and beauty
<b>C02</b>	Analyze the lyrical content of Devaranamams, exploring themes of surrender, praise, and philosophical wisdom
<b>C03</b>	Exemplify the lyrical beauties and musical nuances of Sankirtanas and perform it
<b>C04</b>	Identify the poetic and musical excellence of the compositions of Papanasam Sivan

**\*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	<b>MODULE TITLE</b>		
	1	<b>Devarnamas</b> 1. Devarnamas of Purandaradasa - 2 Nos	

2	<b>MODULE TITLE</b>		
	1	<b>Sankirtanas</b> 1. Sankirtana of Tallapakam composers – 1 No	

3	<b>MODULE TITLE</b>		
	1	Simple Kriti 1. Simple composition of Papanasan Sivan -1 No	

5	<b>Teacher Specific Module</b>		
	<i>Directions</i>		
	Space to fill the selected area/ activity		

**Essential Readings:**

1. Songs of Purandaradasa by MydurRaghunandana published by SahityaAcademi,Delhi 2018
2. [https://ia902808.us.archive.org/8/items/SankirtanaLakshanamuByTallapakamChinnaTirumalacharya/TunesOfDivinitySankirtanaLakshanamuTallapakaCinaTirumalacharya\\_text.pdf](https://ia902808.us.archive.org/8/items/SankirtanaLakshanamuByTallapakamChinnaTirumalacharya/TunesOfDivinitySankirtanaLakshanamuTallapakaCinaTirumalacharya_text.pdf)
3. <https://bestq.info/download/4803425-papanasam-sivan-songs-lyrics>

**Suggested Readings:**

1. <https://www.scribd.com/doc/23245894/PURANDARADASARU-ENGLISH>
2. [https://musicacademymadras.in/catalogue/files/journals/Vol.85\\_2014.pdf](https://musicacademymadras.in/catalogue/files/journals/Vol.85_2014.pdf)
3. PurandaradasaKirtanas with Swara Notations in Traditional Ragas byV N Padmini and JayalakshmiSrinivasasn, VasantaVallabha Music Academi, Bangalore 2000
4. <https://musicresearchlibrary.net/omeka/items/show/735>

**Assessment Rubrics:**

<b>End Semester Evaluation</b>	<b>45</b>
• Practical Test	35
• Viva	10
<b>Continuous Evaluation</b>	<b>30</b>
• Class Participation and Discussion	5
• Assignment	5
• Record	5
• Practical Test paper	15
<b>TOTAL</b>	<b>75</b>

○ **Employability for the Course:**

- ☐ Performance
- ☐ Teaching
- ☐ Music writing

**“COURSE CODE”: KU4SECMUS201**

**“COURSE TITLE”: APPLICATION OF TALA: TISRA GATI-1 (P)**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
4	SEC 1	200-299	KU4SECMUS201	3	3

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
2		1	30	45	75	1 hr/Cand

### **Course Description:**

*This course delves into the heart of Carnatic music, unveiling the intricate world of rhythmic cycles and its fundamental role in shaping melody and expression. Designed for beginners eager to build a strong foundation, this journey will equip the students of music with the knowledge and skills to internalize rhythmic patterns, enhance the vocal or instrumental practice, and appreciate the depth of music performances. The course is structured to cater to beginners with less tala knowledge or to intermediate students seeking to solidify their understanding.*

**Course Prerequisite:** Aptitude, skill and interest in the concerned area

### **Course Outcomes:**

<b>C01</b>	Identify and analyze tala variations in fundamentals in music
<b>C02</b>	Perform simple rhythmic exercises based on specific talas
<b>C03</b>	Apply tala knowledge to the practice of singing varisas, and other musical forms
<b>C04</b>	Gain confidence in performing Carnatic music with accurate and expressive tala

**\*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:

<b>M O D U L E</b>	<b>U N I T</b>	<b>DESCRIPTION</b>	<b>HOURS</b>
<b>1</b>	<b>MODULE TITLE</b>		
	1	Application of Tisra Gati in Sarali varisas and Madhya sthayi varisas in the following three ragas	
		a) Mayamalavagoula	
		b) Sankarabharanam	
		c) Kalyani	

<b>2</b>	<b>MODULE TITLE</b>		
	1	Application of Tisra Gati in JantaVarisas in the following three ragas  a) Mayamalavagoula b) Sankarabharanam c) Kalyani	

<b>3</b>	<b>MODULE TITLE</b>		
	1	Application of Tisragati in DhattuVarisas in the following three ragas  a) Mayamalavagoula	

	b) Sankarabharanam c) Kalyani	
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5	<b>Teacher Specific Module</b>	
	<i>Directions</i>	
	<p style="text-align: center;">Space to fill tharea/ activity</p>	

### Essential Readings:

1. DakshinendianSangitam by VidvanA K Raveendranath, Kerala BhashaInstitute, 2016
2. South Indian Music by Prof. P Sambamoorthy, The Indian Music PublishingHouse, Chennai 1973

### Suggested Readings:

1. <https://www.acharyanet.com/fundamentals-of-rhythm/>

### Assessment Rubrics:

<b>End Semester Evaluation</b>	<b>45</b>
• Practical Test	35
• Viva	10
<b>Continuous Evaluation</b>	<b>30</b>
• Class Participation and Discussion	5
• Assignment	5
• Record	5
• Practical Test paper	15
<b>TOTAL</b>	<b>75</b>

### ○ Employability for the Course:

- ☐ Performance
- ☐ Teaching
- ☐ Music writing

**“COURSE CODE”: KU5DSCMUS301**

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

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
5	DSC	300-399	KU5DSCMUS301	4	4

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		1	30	70	100	2 hrs

#### **Course Description:**

*This course aims 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 violin and veena, explore the literary beauty embedded in compositions, delve into the classification of musical instruments, and master the lakshana 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:**

<b>C01</b>	Describe the construction and key playing techniques of the violin and veena
<b>C02</b>	Identify and analyze literary nuances within Carnatic compositions.
<b>C03</b>	Classify different musical instruments used in Indian music
<b>C04</b>	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

#### Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	<b>MODULE TITLE</b>		
	1	Construction and playing techniques of the following instruments 1.1 Violin 1.2 Veena	
2	<b>MODULE TITLE</b>		
	1	Literary beauties in compositions: 2.1 Prasam 2.2 Yati 2.3 Yamakam 2.4 Svarakshara	

3	<b>MODULE TITLE</b>		
	1	Classification of Musical instruments in General 3.1 Stringed 3.2 Wind 3.3 Percussion	



		3.4 Ghana vadyas	
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4	<b>MODULE TITLE</b>		
	1	Ragalakshana  4.1 AnandaBhairavi 4.2 Chakravakam 4.3 Hamsanandi 4.4 Kharaharapriya 4.5 Madhyamavati 4.6 Saveri	
	2	Writing of notation of 4 Krities learned	

5	<b>Teacher Specific Module</b>		
	<i>Directions</i>		
	<h1>Space to fill the selected area/ activity</h1>		

### 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, The Indian 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:**

<b>End Semester Evaluation</b>	<b>70</b>
<input type="checkbox"/>	
<input type="checkbox"/>	
<b>Continuous Evaluation</b>	<b>30</b>
• Test paper	10
• Seminar	10
• Assignment	10
<b>TOTAL</b>	<b>100</b>

○ **Employability for the Course:**

- ☐ Teaching
- ☐ Music writing

**“COURSE CODE”: KU5DSCMUS302****“COURSE TITLE”: PERFORMANCE-5 (P)**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
5	DSC	300-399	KU5DSCMUS302	4	5

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		2	40	60	100	1 hr/Cand

**Course Description:**

This Carnatic music course delves into five key compositional forms: Ragamalika, Padam, Ashtapadi, Javali, and Tillana. Through lectures, demonstrations, and practical

exercises, students will gain a comprehensive understanding of the theoretical and practical aspects of each form, including their historical context, musical structure, and unique characteristics. The course will equip students with the skills to appreciate, analyze, and potentially perform these forms in their own right.

**Course Prerequisite: Aptitude for singing**

**Course Outcomes:**

<b>C01</b>	Identify and analyze the compositional structures and thematic elements of different compositions other than kriti
<b>C02</b>	Sing selected pieces from each musical form with proper technique and expression
<b>C03</b>	Identify the poetic lyrics and intricate melodic structures of Ragamalika, Padam, Javali and Tillana
<b>C04</b>	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:**

<b>M O D U L E</b>	<b>U N I T</b>	<b>DESCRIPTION</b>	<b>HOURS</b>
<b>1</b>	<b>MODULE TITLE</b>		

	1	One composition in the following category: 1.1 Ragamalika	
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	<b>MODULE TITLE</b>		
2	1	One composition in the following category	
		2.1 Padam	

3	MODULE TITLE		
	1	One composition in the following category  3.1 Ashtapadi	

4	MODULE TITLE		
	1	One composition each in the following category	
		4.1 Javali 4.2 Tillana	

	<b>Teacher Specific Module</b>	
	<i>Directions</i>	
5	Space to fill the selected area/ activity	

### 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:**

<b>End Semester Evaluation</b>	<b>60</b>
• <b>Pitch alignment</b>	20
• <b>Rhythm alignment</b>	20
• <b>Style of rendering</b>	20
<b>Continuous Evaluation</b>	<b>40</b>
• Improvement in rendering style	10
• Practical test Paper	20
• Notation	10
<b>TOTAL</b>	<b>100</b>

○ **Employability for the Course:**

- Performance
- Teaching
- Music writing

**“COURSE CODE”: KU5DSCMUS303**

**“COURSE TITLE”: Performance-6 (P)**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
5	DSC	300-399	KU5DSCMUS303	4	5

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		2	40	60	100	1 hr/Cand

#### **Course Description:**

*This course delves into the heart of Carnatic music by exploring the musical form; 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 Carnatic music's unique beauty.*

#### **Course Prerequisite: Aptitude for singing**

#### **Course Outcomes:**

<b>C01</b>	Identify and analyze melakarta and janya ragas
<b>C02</b>	Perform kritis in various melakarta and janya ragas with accuracy and expression
<b>C03</b>	Enhance vocal skills through the practice and performance of kritis.
<b>C04</b>	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

#### Contents for Classroom Transaction:

<b>M O D U L E</b>	<b>U N I T</b>	<b>DESCRIPTION</b>	<b>HOURS</b>
<b>1</b>	<b>MODULE TITLE</b>		
	1	Kritis in the following Mela ragas 1.1 Kalyani 1.2 Todi	

<b>2</b>	<b>MODULE TITLE</b>		
	1	Kritis in the following Janya ragas 2.1 Begada 2.2 Bhairavi 2.3 Bilahari	

<b>3</b>	<b>MODULE TITLE</b>		
	1	Kritis in the following Janya ragas 3.1 Kamboji 3.2 Kedaragoula	



4	<b>MODULE TITLE</b>		
	1	Kritis in the following Janya ragas 4.1 Poorvikalyani 4.2 Reetigoula 4.3 Sahana	

5	<b>Teacher Specific Module</b>		
	<i>Directions</i>		
	<p style="text-align: center;">Space to fill the selected area/ activity</p>		

### 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:

<b>End Semester Evaluation</b>	<b>60</b>
• Pitch alignment	<b>20</b>
• Rhythm alignment	<b>20</b>
• Style of rendering	<b>20</b>
<b>Continuous Evaluation</b>	<b>40</b>
• Improvement in rendering style	10

• Singing test	20
• Notation	10
<b>TOTAL</b>	<b>100</b>

○ **Employability for the Course:**

- Performance
- Teaching
- Music writing

**“COURSE CODE”: KU5DSCMUS304**

**“COURSE TITLE”: Performance-7 (P)**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
5	DSC	300-399	KU5DSCMUS304	4	4

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		1	40	60	100	1 hr/Cand

**Course Description:**

*This course delves into the rich tradition of group kritis in Carnatic music, focusing on iconic sets like the Ghanaraga Pancharatna kriti, Kovur Pancharatnam and Tiruvottiyur Pancharatnam of Tyagaraja, Navagraha Kriti of Muthuswami Dikshitar, 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:**

<b>C01</b>	Identify the concept and significance of group kritis
<b>C02</b>	Identify and discuss the key features of different group kriti sets like Pancharatna kritis, Navagraha kritis, Navartnamalika and Navaratri kritis
<b>C03</b>	Analyze the thematic connections, musical structures, and stylistic nuances within each group
<b>C04</b>	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**

**Contents for Classroom Transaction:**

<b>M O D U L E</b>	<b>U N I T</b>	<b>DESCRIPTION</b>	<b>HOURS</b>
<b>1</b>	<b>MODULE TITLE</b>		
	1	One Navaratri Kriti of Swati Tirunal	
<b>2</b>	<b>MODULE TITLE</b>		
	1	One Navagraha kriti of Muthuswamy Dikshitar	

3	<b>MODULE TITLE</b>		
	1	One Navaratnamalika of Syama Sastri	

4	<b>MODULE TITLE</b>		
	1	One Pancharatna Kriti of Tyagaraja; Arabhi or Sree	
	2	One Kovur Pancharatna or Thriuvottiyur Pancharatna of Tyagaraja	

5	<b>Teacher Specific Module</b>		
	<i>Directions</i>		
	<p style="text-align: center;">Space to fill the selected area/ activity</p>		

### 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:

<b>End Semester Evaluation</b>	<b>60</b>
• Pitch alignment	20
• Rhythm alignment	20
• Style of rendering	20
<b>Continuous Evaluation</b>	<b>40</b>
• Improvement in rendering style	10
• Singing test	20
• Notation	10
<b>TOTAL</b>	<b>100</b>

#### ○ Employability for the Course:

- Performance
- Teaching
- Music writing

**“COURSE CODE”: KU5DSEMUS301**

**“COURSE TITLE”: Music Composing (P)**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
5	DSC	300-399	KU5DSEMUS301	4	4

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
1		3	40	60	100	1hr/Cand

**Course Description:**

*Carnatic music boasts a rich tradition of melodic improvisation and composition. This course empowers individuals to step into this world and express themselves through original melodies. Beyond personal growth, composing strengthens 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:**

<b>C01</b>	Compose simple Carnatic melodies with and without rhythm, adhering to chosen raga structure.
<b>C02</b>	Identify and utilize key phrases and characteristics of chosen ragas in compositions.
<b>C03</b>	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

#### Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	<b>MODULE TITLE</b>		
	1	Music composing to various lyric with metre	
2	<b>MODULE TITLE</b>		
	1	Music composing to various lyric without metre	
3	<b>MODULE TITLE</b>		
	1		
4	<b>MODULE TITLE</b>		
	1		
5	<b>Teacher Specific Module</b>		
	<i>Directions</i>		
	<p>Space to fill the selected area/ activity</p>		

**Essential Readings:**

1.

**Suggested Readings:**

1.

**Assessment Rubrics:**

<b>End Semester Evaluation</b>	<b>60</b>
• Pitch alignment	20
• Rhythm alignment	20
• Style of rendering	20
<b>Continuous Evaluation</b>	<b>40</b>
• Improvement in rendering style	10
• Singing test	20
• Notation	10
<b>TOTAL</b>	<b>100</b>

○ **Employability for the Course:**

- Performance
- Teaching
- Music writing
- Composing



**“COURSE CODE”: KU5DSEMUS302**

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

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
5	DSC	300-399	KU5DSEMUS302	4	4

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		1	30	70	100	2 hrs

### Course Description:

*This course delves into the world of music through three key lenses: **concert reviews, reporting of musical events, and historical context**. By engaging in these different aspects, students gain a deeper understanding and appreciation for music, develop critical thinking and communication skills, and learn to navigate the diverse world of music journalism and appreciation.*

**Course Prerequisite: Aptitude for music.**

### Course Outcomes:

<b>C01</b>	Analyze music objectively, identify key elements, and form informed opinions
<b>C02</b>	Write clear, concise, and engaging reviews and reports, honing their communication skills
<b>C03</b>	Gain experience in researching musicians, musical styles, and historical context, developing critical research skills
<b>C04</b>	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

#### Contents for Classroom Transaction:

<b>M O D U L E</b>	<b>U N I T</b>	<b>DESCRIPTION</b>	<b>HOURS</b>
<b>1</b>	<b>MODULE TITLE</b>		
	1	Reviewing of concerts	

<b>2</b>	<b>MODULE TITLE</b>		
	1	Reporting of musical events 2.1 Akshvani Sangeeth Sammelan 2.2 Markazhi Festival 2.3 Navaratri Music Festival 2.4 Thureeyam Music Festival	

<b>3</b>	<b>MODULE TITLE</b>		
	1	Learn about noted Musicians; Musical form 3.1 (M.S. Subbulakshmi, Balamurali Krishna & Sanjay Subrahmaniam) 3.2 (Varnam, Kriti & Tillana)	

<b>4</b>	<b>MODULE TITLE</b>		
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	1		
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5	<b>Teacher Specific Module</b>	
	<i>Directions</i>	
	<p style="text-align: center;">Space to fill the selected area/ activity</p>	

### 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:

<b>End Semester Evaluation</b>	<b>70</b>
<input type="checkbox"/>	
<input type="checkbox"/>	
<b>Continuous Evaluation</b>	<b>30</b>
• Test paper	10
• Seminar	10
• Assignment	10
<b>TOTAL</b>	<b>100</b>

### ○ Employability for the Course:

- Teaching
- Music writing
- Critic

**“COURSE CODE”: KU5DSEMUS303**

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

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
5	DSC	300-399	KU5DSEMUS303	4	4

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		1	30	70	100	2 hrs

### Course Description:

*This course delves into the exciting intersection of electronic musical instruments and the technology that shapes how we experience sound. Through two key modules, students will gain a comprehensive understanding of electronic music instruments and storage and listening gadgets. This course addresses a growing interest in electronic music and its accessibility due to technological advancements.*

### Course Prerequisite: Aptitude for Music

### Course Outcomes:

<b>C01</b>	Identify and describe different types of electronic musical instruments
<b>C02</b>	Explain the basic principles of sound generation and manipulation in electronic music.
<b>C03</b>	Analyze the quality of different audio formats and listening devices
<b>C04</b>	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
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CO 1	✓		✓				
CO 2			✓				
CO 3			✓	✓			
CO 4	✓			✓			

### COURSE CONTENTS

#### Contents for Classroom Transaction:

<b>M O D U L E</b>	<b>U N I T</b>	<b>DESCRIPTION</b>	<b>HOURS</b>
<b>1</b>	<b>MODULE TITLE</b>		
	1	Electronic Musical Instruments 1.1 Electronic Tanpura 1.2 Electronic Veena 1.3 TalaYantra 1.4 Metronome 1.5 Auto tuner	

<b>2</b>	<b>MODULE TITLE</b>		
	1	Storage and listening gadgets 2.1 CD/DVD 2.2 Pen drive 2.3 Hard disk 2.4 I Poda 2.5 E Poda 2.6 Server	

<b>3</b>	<b>MODULE TITLE</b>		
	1		

	3		
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4	<b>MODULE TITLE</b>		
	1		

5	<b>Teacher Specific Module</b>		
	<i>Directions</i>		
	<p style="text-align: center;">Space to fill the selected area/ activity</p>		

### 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

### Assessment Rubrics:

<b>End Semester Evaluation</b>	<b>70</b>
<input type="checkbox"/>	
<input type="checkbox"/>	
<b>Continuous Evaluation</b>	<b>30</b>
• Test paper	10
• Seminar	10
• Assignment	10
<b>TOTAL</b>	<b>100</b>

○ **Employability for the Course:**

- ☐ Teaching
- ☐ Music writing

**“COURSE CODE”: KU5SECMUS301**

**“COURSE TITLE”: APPLICATION OF TALA: TISRA GATI-2 (P)**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
5	SEC 2	300-399	KU5SECMUS301	3	3

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
2		1	30	45	75	1 hr/Cand

**Course Description:**

*The application of rhythmic variations plays a crucial role in music, forming the backbone of its rhythmic structure and enhancing musical expression. Integrating tala into musical forms belonged to Abhyasagana offers a strong foundation for students of music. By incorporating the objectives, this course can effectively equip students with the fundamental knowledge and skills to apply tala variations in their music practice, paving the way for a deeper understanding and appreciation of Carnatic music.*

**Course Prerequisite: Aptitude, skill and interest in the concerned area**

**Course Outcomes:**

<b>C01</b>	Identify and analyze tala variations in fundamentals in music
<b>C02</b>	Perform simple rhythmic exercises based on specific talas

<b>C03</b>	Apply tala knowledge to the practice of singing musical forms, Alankara and Varna
<b>C04</b>	Gain confidence in performing Carnatic music with accurate tala

*\*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:

<b>M O D U L E</b>	<b>U N I T</b>	<b>DESCRIPTION</b>	<b>HOURS</b>
<b>1</b>	<b>MODULE TITLE</b>		
	<b>1</b>	Application of Tisra Gati in Alankaras in any two of the following ragas a. Mayamalavagoula b. Sankarabharanam c. Pantuvarali d. Kharaharapriya	

<b>2</b>	<b>MODULE TITLE</b>		
	<b>1</b>	Application of Tisra Gati in Adi tala Varnas in any two the following ragas. a. Mohanam b. Abhogi c. Hamsadwani	

<b>3</b>	<b>MODULE TITLE</b>		
	<b>1</b>	Ability to sing Kalpanasvaras in any one of the following ragas	



	a. Mayamalavagoula	
	b.Sankarabharanam	

	<b>Teacher Specific Module</b>	
	<i>Directions</i>	
5	Space to fill the selected area/ activity	

### Essential Readings:

1. DakshinendianSangitam by VidvanA K Raveendranath, Kerala BhashaInstitute, 2016
2. Techniques of ManodharmaSwara Singing Made Easy:N P Ramaswamy,Divine Books. Delhi 2002

### Suggested Readings:

1. South Indian Music by Prof. P Sambamoorthy, The Indian Music PublishingHouse, Chennai 1973
2. A Rational Approach to ManodharmaSangitam by Dr. RadhaVenkatachalam,Music Education Trust, Delhi 2001
3. <https://www.acharyanet.com/fundamentals-of-rhythm/>
4. KalpanaSwaram Advanced Lessons (DVD) by TR Subramanyam, SONY DADC Delhi, 2008
5. Pedagogical aspects of ManodharmaSangitam in Karnatic Classical Music by Dr.K Kanaka Durga, Blue Rose Publishers 2022

### Assessment Rubrics:

<b>End Semester Evaluation</b>	<b>45</b>
• Practical Test	35
• Viva	10
<b>Continuous Evaluation</b>	<b>30</b>
• Class Participation and Discussion	5

• Assignment	5
• Record	5
• Practical Test paper	15
<b>TOTAL</b>	<b>75</b>

○ **Employability for the Course:**

- ☐ Performance
- ☐ Teaching
- ☐ Music writing

**“COURSE CODE”: KU6DSCMUS305**

**“COURSE TITLE”: Theory of Music-5(T)**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
6	DSC	300-399	KU6DSCMUS305	4	4

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		1	30	70	100	2 hrs

**Course Description:**

This course focuses into the diverse sounds and rich traditions of Carnatic music, exploring its theoretical and practical dimensions. By engaging with 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, and the melodic systems, rhythmic structures and performance practices of Hindustani music, participants will gain a deeper understanding and appreciation for this vibrant art form.

**Course Prerequisite: Aptitude in music.**

**Course Outcomes:**

<b>C01</b>	Understand the science behind sound and how it interacts with different environments
<b>C02</b>	Explore ideal concert hall design for optimal listening experiences
<b>C03</b>	Develop an appreciation for the group kritis of Carnatic music composed by the Trinity and Swati Tirunal
<b>C04</b>	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:**

<b>M O D U L E</b>	<b>U N I T</b>	<b>DESCRIPTION</b>	<b>HOURS</b>
<b>1</b>	<b>MODULE TITLE</b>		
	<b>1</b>	Acoustics:	
		1.1 Production and transmission of sound 1.2 Laws of vibration of strings	

		1.3 Pitch, intensity, echo, harmonics and timber	
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2	<b>MODULE TITLE</b>		
	1	<p>Group kritis of Trinity &amp; Swati Tirunal:</p> <ol style="list-style-type: none"> <li>Thyagaraja: Ghanaraga pancharatna, Kovur Pancharatna, Thiruvottiyur Pancharatna.</li> <li>MuthuswamyDeekshithar: Navagraha Krities, Navavarana Krities, Pancha linga Sthala Krities.</li> <li>Syamasastri: Navaratna Malika.</li> <li>Swati Tirunal: Navaratri Krities, Nava vidha Bhakti Krities, Utsava Prabandha.</li> </ol>	

3	<b>MODULE TITLE</b>		
	1	<p>Hindustani Music</p> <ol style="list-style-type: none"> <li>Ten Thaats.</li> <li>A brief description of the musical forms Dhrupad, Khayal, Tumri, Tarana, Tappa and Ghazal.</li> <li>Outline knowledge of musical instruments used in Hindustani Music Viz: Sarangi, Sitar, Santoor, Sarod, Pakhwaj and Tabla.</li> </ol>	

4	<b>MODULE TITLE</b>		
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5	<b>Teacher Specific Module</b>		
	<i>Directions</i>		
	<p>Space to fill the selected area/ activity</p>		

### 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

### **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:**

<b>End Semester Evaluation</b>	<b>70</b>
<input type="checkbox"/>	
<input type="checkbox"/>	
<b>Continuous Evaluation</b>	<b>30</b>
• Test paper	10
• Seminar	10
• Assignment	10
<b>TOTAL</b>	<b>100</b>

○ **Employability for the Course:**

- Teaching
- Music writing

**“COURSE CODE”: KU6DSCMUS306****“COURSE TITLE”: Performance-8 (P)**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
6	DSC	300-399	KU6DSCMUS306	4	5

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		2	40	60	100	1hr/Cand

**Course Description:**

*This course aims into the art of Manodharma Sangita, the improvisational aspect of Carnatic music, focusing specifically on Alapana of major and minor ragas. Through rigorous practice and theoretical understanding, students will develop the skills to render expressive and nuanced Alapana in these unique scales, enriching their vocal repertoire and musicianship.*

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

<b>C01</b>	Foster spontaneous creativity and improvisation within the framework of ragas
<b>C02</b>	Demonstrate a thorough understanding of the theoretical aspects of major and minor ragas in Carnatic music
<b>C03</b>	Render expressive and nuanced Alapana in selected major and minor ragas
<b>C04</b>	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****Contents for Classroom Transaction:**

<b>M O D U L E</b>	<b>U N I T</b>	<b>DESCRIPTION</b>	<b>HOURS</b>
<b>1</b>	<b>MODULE TITLE</b>		

	1	Elaborate alapana of the following Ragas:  <b>a.Todi</b>  <b>b. Sankarabharanam</b>  <b>c. Kamboji</b>  <b>d. Kalyani</b>  <b>e. Bhairavi</b>  <b>f. Saveri</b>  <b>g. Kharaharapriya</b>	
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	<b>MODULE TITLE</b>		
2	1	Brief alapana of the following Ragas:	
		a. Kedaragoula, b. Ananda Bhairavi c. Hindolam, d. Bilahari, e. Madhyamavathi, f. Sahana, g. Hamsadwani, h. Mohanam, i. Arabhi.	

3	<b>MODULE TITLE</b>	
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	<b>Teacher Specific Module</b>	
	<i>Directions</i>	
5	Space to fill the selected area/ activity	

### 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:

<b>End Semester Evaluation</b>	<b>60</b>
• Pitch alignment	<b>20</b>



• Rhythm alignment	<b>20</b>
• Style of rendering	<b>20</b>
<b>Continuous Evaluation</b>	<b>40</b>
• Improvement in rendering style	10
• Singing test	20
• Notation	10
<b>TOTAL</b>	<b>100</b>

○ **Employability for the Course:**

- Performance
- Teaching
- Music writing

**“COURSE CODE”: KU6DSCMUS307**

**“COURSE TITLE”: Performance-9 (P)**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
6	DSC	300-399	KU6DSCMUS307	4	5

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		2	40	60	100	1hr/Cand

**Course Description:**

This course delves into the captivating realm of Manodharma Sangita, the art of improvisation in Carnatic music. Specifically, it focuses on mastering the techniques of Niraval and Kalpana Svara, allowing students to explore their creativity and express themselves spontaneously within major and minor ragas. This course goes beyond pre-composed pieces, enabling students to create their own musical interpretations

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

<b>C01</b>	Demonstrate a clear understanding of Niraval and Kalpana Svara techniques
<b>C02</b>	Apply Niraval and Kalpana Svara in both major and minor ragas with accuracy and creativity
<b>C03</b>	Develop skill for improvisation and accuracy in Layam
<b>C04</b>	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****Contents for Classroom Transaction:**

<b>M O D U L E</b>	<b>U N I T</b>	<b>DESCRIPTION</b>	<b>HOURS</b>
<b>1</b>	<b>MODULE TITLE</b>		

	1	Niraval and KalpanaSwara for the composition learned in all Ragas prescribed for Elaborateragalapana.	
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	<b>MODULE TITLE</b>		
2	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.	

	<b>MODULE TITLE</b>		
3	1	Rendering of two simple Pallavis in Trikala with Tisram	

4	<b>MODULE TITLE</b>		
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	<b>Teacher Specific Module</b>		
	<i>Directions</i>		
5	<p style="text-align: center;">Space to fill the selected area/ activity</p>		

### 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:

<b>End Semester Evaluation</b>	<b>60</b>
• Pitch alignment	<b>20</b>
• Rhythm alignment	<b>20</b>
• Style of rendering	<b>20</b>
<b>Continuous Evaluation</b>	<b>40</b>
• Improvement in rendering style	10
• Singing test	20
• Notation	10
<b>TOTAL</b>	<b>100</b>

#### ○ Employability for the Course:

- Performance
- Teaching
- Music writing

**“COURSE CODE”: KU6DSCMUS308**

**“COURSE TITLE”: Performance-10 (P)**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
6	DSC	300-399	KU6DSCMUS308	4	4

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		1	40	60	100	1hr/Cand

### **Course Description:**

*This course culminates in a music concert where students perform alongside professional accompanists. The course covers essential elements of Carnatic music, including vocal technique, ragas, talas, kritis, improvisation and a developing ensemble skills and collaborating with accompanists. Students will practice performing with various instruments like the mridangam, violin, and others, gaining invaluable experience in a concert setting.*

### **Course Prerequisite: Aptitude for singing**

### **Course Outcomes:**

<b>C01</b>	Identify the structure and procedure of music concerts
<b>C02</b>	Develop a repertoire of kritis and improvisational skills
<b>C03</b>	Collaborate with professional accompanists in a live concert setting
<b>C04</b>	Cultivate valuable performance experience and stage presence

**\*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		
	1	Present a music concert with accompaniments	

2	MODULE TITLE	
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3	MODULE TITLE	
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4	MODULE TITLE	
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5	Teacher Specific Module		
	<i>Directions</i>		
	Space to fill the selected area/ activity		

#### 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

#### Assessment Rubrics:

<b>End Semester Evaluation</b>	<b>60</b>
• Pitch alignment	20
• Rhythm alignment	20
• Style of rendering	20
<b>Continuous Evaluation</b>	<b>40</b>
• Improvement in rendering style	10
• Singing test	20
• Notation	10
<b>TOTAL</b>	<b>100</b>

#### ○ Employability for the Course:

- Performance
- Teaching
- Music writing

**“COURSE CODE”: KU6DSEMUS304**

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

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
6	DSC	300-399	KU6DSEMUS304	4	4

Learning Approach (Hours/ Week)	Marks Distribution	Duration of
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Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	ESE (Hours)
3		1	40	60	100	1hr/Cand

### Course Description:

*This course aims into the rich tradition of Carnatic music by exploring three distinct yet interconnected musical forms: Ashtapadis of Jayadeva, Devarnamas of Purandaradasa, and Tarangams of Narayana Tirtha. 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:

<b>C01</b>	Explore the unique compositional style and lyrical beauty of Ashtapadis, focusing on their rhythmic intricacies and emotional depth
<b>C02</b>	Identify and analyze the philosophical and musical elements of his Devarnamas
<b>C03</b>	Gain a comprehensive understanding of the Tarangam, including its historical context, compositional styles, and musical significance
<b>C04</b>	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

### Contents for Classroom Transaction:



<b>M O D U L E</b>	<b>U N I T</b>	<b>DESCRIPTION</b>	<b>HOURS</b>
<b>1</b>	<b>MODULE TITLE</b>		
	1	Ashtapadi of Jayadeva (Two Nos)	

<b>2</b>	<b>MODULE TITLE</b>		
	1	Tarangam of Narayana Teertha (One No)	

<b>3</b>	<b>MODULE TITLE</b>		
	1	Devarnama (One No)	

<b>4</b>	<b>MODULE TITLE</b>		
	1		

<b>5</b>	<b>Teacher Specific Module</b>		
	<i>Directions</i>		
	<p style="text-align: center;">Space to fill the selected area/ activity</p>		

### 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:

<b>End Semester Evaluation</b>	<b>60</b>
• Pitch alignment	20
• Rhythm alignment	20
• Style of rendering	20
<b>Continuous Evaluation</b>	<b>40</b>
• Improvement in rendering style	10
• Singing test	20
• Notation	10
<b>TOTAL</b>	<b>100</b>

○ **Employability for the Course:**

- Performance
- Teaching
- Music writing

**“COURSE CODE”: KU6DSEMUS305**

**“COURSE TITLE”: Musical Forms (T)**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
6	DSC	300-399	KU6DSEMUS305	4	4

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		1	30	70	100	2 hrs

**Course Description:**

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

**Course Prerequisite: Aptitude in music****Course Outcomes:**

<b>C01</b>	Identify the musical forms used in Carnatic Music
<b>C02</b>	Analyzes the structure, lyrical content, and historical context of each form
<b>C03</b>	Equip with the vocabulary and technique to explore different forms in their practice
<b>C04</b>	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****Contents for Classroom Transaction:**

<b>M O D U L E</b>	<b>U N I T</b>	<b>DESCRIPTION</b>	<b>HOURS</b>
<b>1</b>	<b>MODULE TITLE</b>		
	1	Musical forms in Abhyasa Gana 1.1 Gitam 1.2 Jatiswaram 1.3 Svarajati	

<b>2</b>	<b>MODULE TITLE</b>		
	1	Musical forms in Sabha Gana 1. Varnam 2. Kirtanam 3. Kirti	

<b>3</b>	<b>MODULE TITLE</b>		
	1	Light classical forms 3.1 Padam 3.2 Javali 3.3 Tillana 3.4 Ragamalika	

<b>4</b>	<b>MODULE TITLE</b>		
	1	Devarnama	

<b>5</b>	<b>Teacher Specific Module</b>		
	<i>Directions</i>		
	Space to fill the selected		

# area/ activity

## 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:

<b>End Semester Evaluation</b>	<b>70</b>
<input type="checkbox"/>	
<input type="checkbox"/>	
<b>Continuous Evaluation</b>	<b>30</b>
• Test paper	10
• Seminar	10
• Assignment	10
<b>TOTAL</b>	<b>100</b>

## ○ Employability for the Course:

- Teaching
- Critic

**“COURSE CODE”: KU6DSEMUS306**

**“COURSE TITLE”: MAESTROS (T)**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
6	DSC	300-399	KU6DSEMUS306	4	4

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		1	30	70	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:

<b>C01</b>	Identify the leading violin vidvans of Carnatic music during the last century and explore their contributions
<b>C02</b>	Explain the lives and legacies of Veena and Mridangam maestros like Veena Dhanammal and Dakshinamoorthy Pillai
<b>C03</b>	Explore the lives and styles of iconic vocalists of 20 <sup>th</sup> century
<b>C04</b>	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

#### Contents for Classroom Transaction:

<b>M O D U L E</b>	<b>U N I T</b>	<b>DESCRIPTION</b>	<b>HOURS</b>
<b>1</b>	<b>MODULE TITLE</b>		
	1	Life sketches and contributions of the following Violin Vidvans 1. Kumbhakonam Rajamanickom Pillai 2. T Choudaiah	

<b>2</b>	<b>MODULE TITLE</b>		
	1	Life sketches and contributions of the following Veena and Mridanga Vidvans 1. Veena Dhanammal 2. Pazhani Subramanya Pilla	

<b>3</b>	<b>MODULE TITLE</b>		
	1	Life sketches and contributions of the following vocalist 1. Musiri Subrahmania Iyer 2. Maharajapuram Viswanatha Iyer 3. Chembai Vaidyanatha Bhagavathar 4. Shadkala Govinda Marar	

		5. Ariyakkudi Ramanuja Iyyengar 6. Semmangudi Sreenivasa Iyer	
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4	<b>MODULE TITLE</b>		
	1	Life sketches and contributions of the following composer-cum-musicians  1. G N Balasubramonyam 2. M D Ramanathan	

5	<b>Teacher Specific Module</b>		
	<i>Directions</i>		
	<p style="text-align: center; font-size: 2em;">Space to fill the selected area/ activity</p>		

### 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:

<b>End Semester Evaluation</b>	<b>70</b>
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<input type="checkbox"/>	
<input type="checkbox"/>	
<b>Continuous Evaluation</b>	<b>30</b>
• Test paper	10
• Seminar	10
• Assignment	10
TOTAL	100

○ **Employability for the Course:**

- ☐ Teaching
- ☐ Critic

**“COURSE CODE”: KU6SECMUS302**

**“COURSE TITLE”: INTRODUCTION TO MANODHARMA SANGITA (P)**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
6	SEC 3	300-399	KU6SECMUS302	3	3

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
2		1	30	45	75	1hr/Cand

### **Course Description:**

*Manodharma Sangita in Carnatic music is a core skill for advanced musicians. This well-structured course aims to equip students with the knowledge and practice necessary to excel in this challenging and rewarding art form. Ultimately, the goal is to empower students to become confident and expressive improvisers, enriching their music practice and contributing to Carnatic music.*

**Course Prerequisite: Aptitude, skill and interest in the concerned area**

### **Course Outcomes:**

<b>C01</b>	Identify the skills for improvisation
<b>C02</b>	Develop the ability to create expressive alapana introductions to kritis, showcasing raga bhava and technical prowess
<b>C03</b>	Perform kalpanasvaras with clarity, creativity, and adherence to raga lakshana
<b>C04</b>	Develop stage presence, confidence, and the ability to engage the audience during improvised renditions.

**\*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:

<b>M O D U L E</b>	<b>U N I T</b>	<b>DESCRIPTION</b>	<b>HOURS</b>
<b>1</b>	<b>MODULE TITLE</b>		
	1	Elaborate Alapana of the following ragas	
		a) Sankarabharanam	
		b) Kalyani	

<b>2</b>	<b>MODULE TITLE</b>		
	1	Brief Alapana of the following ragas 1.Mohanam 2. Hindolam	

<b>3</b>	<b>MODULE TITLE</b>		
	1	Ability to sing Kalpanasvaras in the following ragas 3.1 Sankarabharanam 3.2 Kalyani 3.3 Mohanam 3.4 Hindolam	

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<b>4</b>	<b>MODULE TITLE</b>	
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	<b>Teacher Specific Module</b>	
	<i>Directions</i>	
<b>5</b>	<b>Space to fill the selected area/ activity</b>	

### Essential Readings:

1. A Rational Approach to ManodharmaSangitam by Dr. RadhaVenkatachalam, Music Education Trust, Delhi 2001
2. Techniques of ManodharmaSwara Singing Made Easy: N P Ramaswamy, Divine Books. Delhi 2002

### Suggested Readings:

1. <https://www.acharyanet.com/fundamentals-of-rhythm/>
2. KalpanaSwaram Advanced Lessons (DVD) by TR Subramanyam, SONY DADC Delhi, 2008
3. Pedagogical aspects of ManodharmaSangitam in Karnatic Classical Music by Dr. K Kanaka Durga, Blue Rose Publishers 2022

### Assessment Rubrics:

<b>End Semester Evaluation</b>	<b>45</b>
• Practical Test	35
• Viva	10
<b>Continuous Evaluation</b>	<b>30</b>
• Class Participation and Discussion	5
• Assignment	5

• Record	5
• Practical Test paper	15
<b>TOTAL</b>	<b>75</b>

○ **Employability for the Course:**

- ☐ Performance
- ☐ Teaching
- ☐ Music writing

**“COURSE CODE”: KU6INTMUS311**

**“COURSE TITLE”: INTERNSHIP**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
6	INT	300-399	KU6INTMUS311	2	

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

### **Course Description:**

An internship is gaining first-hand experience by an individual besides comprehending the way of working in an organisation, leading to improve the skill aptitude for a specific job or job role and building research capabilities with learning opportunities.

An internship of 60 hours duration (2 Credits) after the 4th semester is mandatory for the students enrolled in BA Music (Vocal) degree programme. Suggested activities of the following or similar activities may be done by the students and a report on the same should be produced.

- ☐ Hands-on Training
- ☐ Short Research Project
- ☐ Seminar attendance
- ☐ Music Festival Attendance
- ☐ Study certain 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 following its evaluation method. The interns will be evaluated at the department 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 any innovative contribution
- ☐ Significance of outcomes
- ☐ Attendance

#### **○ Employability for the Course:**

**“COURSE CODE”: KU7DSCMUS401**

**“COURSE TITLE”: Theory of Music- 6(T)**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
VII	DSC	400-499	KU7DSCMUS401	4	5

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4		1	30	70	100	2 hrs

### Course Description:

Carnatic music, with its rich history and intricate beauty, transcends the boundaries of mere entertainment. This course offers a comprehensive exploration of its various facets. By studying the different periods of musical history, sacred and secular literature, Vedic music, ancient tala systems, and the evolution of musical forms and concerts, students will gain a deeper understanding and appreciation for this unique musical tradition.

### Course Prerequisite: Aptitude for music

### Course Outcomes:

<b>C01</b>	Explore different periods of Carnatic music, from its ancient roots to contemporary forms
<b>C02</b>	Examine the role of sacred and secular literature in Indian music
<b>C03</b>	Identify different tala systems prevailing in ancient Indian music
<b>C04</b>	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
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CO 1	✓	✓					
CO 2		✓	✓				
CO 3	✓	✓					
CO 4		✓		✓		✓	

### COURSE CONTENTS

#### Contents for Classroom Transaction:

<b>M O D U L E</b>	<b>U N I T</b>	<b>DESCRIPTION</b>	<b>HOURS</b>
<b>1</b>	<b>MODULE TITLE</b>		
	1	1.1 Study of different periods of musical history, their distinctive features and Landmarks:-	
		1.1.1 Ancient period – Prehistoric to Bharata.	
		1.1.2 Medieval period – Matanga to Purandaradasa.	
		1.1.3 Modern period – Chaturdandiprakasika onwards.	
	2	2.1 References to music in sacred and secular literature in Sanskrit and Tamillanguages.	
	3	3.1 Vedic Music – Samagana and its characteristics.	

<b>2</b>	<b>MODULE TITLE</b>		
	1	2.1 Alankaras of ancient music: SuddhaTana, KootaTana and other varieties of Tanas,Gita prabhandhas and Vadyaprabandhas.	
	2	2.2 Different mela systems propounded by lakshanakaras.	
	3	2.3 Music and Temples, Musical iconography, Musical pillars, Musical inscriptions(Kudumiamalai).	

<b>3</b>	<b>MODULE TITLE</b>		
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1	3.1 Marga and Desi Talas, Scheme of 108 Talas, 175 Talas, Laghu Jati varieties of 6, 8, 10, 12 and 14 aksharakala, Sarabha Nandana Talas , Nava SandhiTalas & Taladasapranas.	
2	3.2 Evolution of musical forms and their Angas, Obsolete forms and their Angas.	
3	3.3 Origin and evolution of Musical Concerts	

MODULE TITLE		
4	<p>1</p> <p><b>Lakshana of the following Ragas</b></p> <p>4.1.1 Arabhi</p> <p>4.1.2 Begada</p> <p>4.1.3 Bilahari</p> <p>4.1.4 Hamasadhwani</p> <p>4.1.5 Hindolam</p> <p>4.1.6 Kamas</p> <p>4.1.7 Kedaragaula</p> <p>4.1.8 Malayamarutham</p> <p>4.1.9 Manirangu</p> <p>4.1.10 Poorvikalyani</p> <p>4.1.11 Reetigaula</p> <p>4.1.12 Sahana</p> <p>4.1.13 Sama</p> <p>4.1.14 Sri</p> <p>4.1.15 Surutti</p>	

5	<b>Teacher Specific Module</b>	
	<i>Directions</i>	
	<p>Space to fill the selected area/ activity</p>	

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:

<b>End Semester Evaluation</b>	<b>70</b>
<input type="checkbox"/>	
<input type="checkbox"/>	
<b>Continuous Evaluation</b>	<b>30</b>
• Test Paper	10
• Seminar	10
• Assignment	10
<b>TOTAL</b>	<b>100</b>

#### ○ Employability for the Course:

- ☐ Teaching
- ☐ Music writing
- ☐ Music critic

**“COURSE CODE”: KU7DSCMUS402**

**“COURSE TITLE”: Performance-11 (P)**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
VII	DSC	400-499	KU7DSCMUS402	4	5

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		2	40	60	100	1hr/Cand

### Course Description:

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

**Course Prerequisite: Aptitude in singing.**

### Course Outcomes:

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

<b>M O D U L E</b>	<b>U N I T</b>	<b>DESCRIPTION</b>	<b>HOURS</b>
<b>1</b>	<b>MODULE TITLE</b>		
	1	Two Ata Tala Varnas from the following ragas 1.1 Bhairavi 1.2 Sankarabharanam 1.3 Kanada 1.4 Panthuvrali	

<b>2</b>	<b>MODULE TITLE</b>		
	1	Swarajati- Bhairavi (Syama Sastri)	

<b>3</b>	<b>MODULE TITLE</b>		
	1	Pancharatna Kriti – Arabhi (Tyagaraja)	

<b>4</b>	<b>MODULE TITLE</b>		
	1	Compositions (Kriti) in the following Ragas 4.1 Arabhi 4.2 Begada 4.3 Bilahari 4.4 Hamsadhwani 4.5 Hindolam 4.6 Kamas	

		4.7 Kedaragoula	
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5	<b>Teacher Specific Module</b>	
	<i>Directions</i>	
	<p style="text-align: center;">Space to fill the selected area/ activity</p>	

### 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:

<b>End Semester Evaluation</b>	<b>60</b>
• Pitch alignment	20
• Rhythm alignment	20
• Style of rendering	20
<b>Continuous Evaluation</b>	<b>40</b>
• Improvement in rendering style	10

• Singing test	20
• Notation	10
TOTAL	100

○ **Employability for the Course:**

- ☐ Teaching
- ☐ Music writing
- ☐ Performance

**“COURSE CODE”: KU7DSCMUS403**

**“COURSE TITLE”: Performance-12 (P)**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
VII	DSC	400-499	KU7DSCMUS403	4	5

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		2	40	60	100	1hr/Cand

**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 Kriti and Shodasa Ganapati Kriti of Muthuswami Dikshitar, Choukakala Kritis in the major ragas and compositions in minor ragas.*

**Course Prerequisite: Aptitude for singing.**

**Course Outcomes:**

<b>C01</b>	Identify and appreciate the nuances of Panchalinga Sthala Kriti
<b>C02</b>	Analyze the diverse ragas employed, the unique rhythmic patterns, and the portrayal of prosodic beauties in Shodasa Ganapati kriti.
<b>C03</b>	Examine how composers have navigated the choulakala of time measure to create captivating melodies
<b>C04</b>	Perform these compositions and acquire the skill to 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****Contents for Classroom Transaction:**

<b>M O D U L E</b>	<b>U N I T</b>	<b>DESCRIPTION</b>	<b>HOURS</b>
<b>1</b>	<b>MODULE TITLE</b>		
	1	One Panchalinga Sthala Kriti of Muthuswami Dikshitar	
<b>2</b>	<b>MODULE TITLE</b>		
	1	One Shodasa Ganapati Kriti of Muthuswami Dikshitar	
<b>3</b>	<b>MODULE TITLE</b>		
	1	One Chouka Kala Kriti each in the following major ragas	



		3.1.1. Sankarabharanam	
		3.1.2. Kalyani	
		3.1.3. Thodi	
		3.1.4. Kamboji	
		3.1.5. Saveri	

	<b>MODULE TITLE</b>	
<b>4</b>	<p>1 Compositions of any composer in the following ragas:-</p> <p>4.1.1 Malayamarutam</p> <p>4.1.2 Manirangu</p> <p>4.1.3 Poorvikalyani</p> <p>4.1.4 Reetigaula</p> <p>4.1.5 Sahana</p> <p>4.1.6 Sama</p> <p>4.1.7 Sri</p> <p>4.1.8 Surutti</p>	

	<b>Teacher Specific Module</b>	
	<i>Directions</i>	
<b>5</b>	<p>Space to fill the selected area/ activity</p>	

### 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:

<b>End Semester Evaluation</b>	<b>60</b>
• Pitch alignment	20
• Rhythm alignment	20
• Style of rendering	20
<b>Continuous Evaluation</b>	<b>40</b>
• Improvement in rendering style	10
• Singing test	20
• Notation	10
<b>TOTAL</b>	<b>100</b>

### ○ Employability for the Course:

- Teaching
- Music writing
- Performance

**“COURSE CODE”: KU7DSCMUS404****“COURSE TITLE”: VARNAS (P)**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
VII	DSC	400-499	KU7DSCMUS404	4	5

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		2	40	60	100	1hr/Cand

**Course Description:**

*This course focuses on the in-depth study and practice of Adi Tala Varnas which are fundamental exercises in the Carnatic music tradition. Adi Tala is the most common time cycle in Carnatic music, and Varnas are specific compositions set in this cycle that help develop essential musical skills. Mastering Adi Tala Varnas prepares students for learning more complex rhythmic structures and compositions in Carnatic music.*

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

<b>C01</b>	Identify the structure of Varnas and its different subdivisions.
<b>C02</b>	Demonstrate a thorough understanding of the theoretical aspects of Varnas
<b>C03</b>	Render a variety of Adi Tala Varnas with accuracy and fluency in different speeds
<b>C04</b>	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:

<b>M O D U L E</b>	<b>U N I T</b>	<b>DESCRIPTION</b>	<b>HOURS</b>
<b>MODULE TITLE</b>			
<b>1</b>	<b>1</b>	Adi tala varnas in Melakarta ragas (2 Nos) 1.1 Todi 1.2 Sankarabharanam 1.3 Kalyani, 1.4 Pantuvarali 1.5 Mayamalavagaula	

<b>MODULE TITLE</b>			
<b>2</b>	<b>1</b>	Adi tala varnas in Janya ragas (4 Nos) 2.1.1 Saveri 2.1.2 Begada 2.1.3 Sree 2.1.4 Saranga 2.1.5 Sahana 2.1.6 Kedaragoula 2.1.7 Darbar 2.1.8 Surutti 2.1.9 Udayaravichandrika	

		2.1.10 Navaraga malika	
		2.1.11 Natta	
		2.1.12 Arabhi	
		2.1.13 Devamanohari	
		2.1.14 Kannada	
		2.1.15 Goula	
		2.1.16 Nattakurinji	

3	<b>MODULE TITLE</b>		
	1		

4	<b>MODULE TITLE</b>		
	1		

5	<b>Teacher Specific Module</b>		
	<i>Directions</i>		
	<p style="text-align: center;">Space to fill the selected area/ activity</p>		

#### 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:

<b>End Semester Evaluation</b>	<b>60</b>
• Pitch alignment	20
• Rhythm alignment	20
• Style of rendering	20
<b>Continuous Evaluation</b>	<b>40</b>
• Improvement in rendering style	10
• Singing test	20
• Notation	10
<b>TOTAL</b>	<b>100</b>

○ **Employability for the Course:**

- Performance
- Teaching
- Music writing

**“COURSE CODE”: KU7DSEMUS401**

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

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
VII	DSC	400-499	KU7DSEMUS401	4	5

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		2	40	60	100	1hr/Cand

**Course Description:**

*This course delves into the rich and diverse world of music compositions originating from Kerala, specifically focusing on the works of renowned composers like Irayimman Thampi, Kuttikunju Thankacchi, Kuttamath, CS Krishna Iyer, and MD Ramanathan. Through lectures, discussions, and practical sessions, students will explore the unique characteristics, historical context, and cultural significance of these compositions.*

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

<b>C01</b>	Explain contribution of composers from Kerala
<b>C02</b>	Identify and analyze the unique styles and contributions of prominent Malayalam composers
<b>C03</b>	Develop their practical skills in singing select compositions
<b>C04</b>	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		✓					

**COURSE CONTENTS****Contents for Classroom Transaction:**

<b>M O D U L E</b>	<b>U N I T</b>	<b>DESCRIPTION</b>	<b>HOURS</b>
<b>1</b>	<b>MODULE TITLE</b>		
	<b>1</b>	Compositions of Malayalam composers (6 Nos)	

		1.1 Kuttikunji Thankachi 1.2 Keerikkad Gopala Pilla 1.3 Puthukkode Krishna Murthy 1.4 C S Krishna Iyer 1.5 M D Ramanathan 1.6 Kunjan Nambiar 1.7 Lalitha Dasar	
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2	<b>MODULE TITLE</b>		
	1		

3	<b>MODULE TITLE</b>		
	1		

4	<b>MODULE TITLE</b>		
	1		

5	<b>Teacher Specific Module</b>		
	<i>Directions</i>		
	<h1>Space to fill the selected area/ activity</h1>		

### 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

### Suggested Readings:

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



Thiruvananthapuram, 2010

**Assessment Rubrics:**

<b>End Semester Evaluation</b>	<b>60</b>
• Pitch alignment	20
• Rhythm alignment	20
• Style of rendering	20
<b>Continuous Evaluation</b>	<b>40</b>
• Improvement in rendering style	10
• Singing test	20
• Notation	10
<b>TOTAL</b>	<b>100</b>

○ **Employability for the Course:**

- Performance
- Teaching
- Music writing

**“COURSE CODE”: KU7DSEMUS402**

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

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
VVV	DSC	400-499	KU7DSEMUS402	4	5

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		2	40	60	100	1hr/Cand

### Course Description:

*This course focuses into the Ashtapadis, a collection of eight Sanskrit songs composed by Jayadeva in the 12<sup>th</sup> century. These songs, known for their lyrical beauty and devotional fervor, are considered masterpieces of Sanskrit literature and hold a significant place in Carnatic music.*

**Course Prerequisite: Aptitude for singing.**

### Course Outcomes:

<b>C01</b>	Explain the historical and literary significance of the Ashtapadis
<b>C02</b>	Analyze the musical structure and composition of the Ashtapadis
<b>C03</b>	Perform select Ashtapadis with proper technique and Bhava
<b>C04</b>	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

#### Contents for Classroom Transaction:

<b>M O D U L E</b>	<b>U N I T</b>	<b>DESCRIPTION</b>	<b>HOURS</b>
<b>1</b>	<b>MODULE TITLE</b>		
	1	Ashtapadis of Jayadeva (6 Nos)	

<b>2</b>	<b>MODULE TITLE</b>		
	1		

<b>3</b>	<b>MODULE TITLE</b>		
	1		

<b>4</b>	<b>MODULE TITLE</b>		
	1		

<b>5</b>	<b>Teacher Specific Module</b>		
	<i>Directions</i>		
	<p style="text-align: center; font-size: 2em;">Space to fill the selected area/ activity</p>		

#### 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:**

<b>End Semester Evaluation</b>	<b>60</b>
• Pitch alignment	20
• Rhythm alignment	20
• Style of rendering	20
<b>Continuous Evaluation</b>	<b>40</b>
• Improvement in rendering style	10
• Singing test	20
• Notation	10
<b>TOTAL</b>	<b>100</b>

○ **Employability for the Course:**

- ☐ Performance
- ☐ Teaching
- ☐ Music writing

**“COURSE CODE”: KU8DSCMUS405**

**“COURSE TITLE”: Theoretical Perspectives (T)**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
VIII	DSC	400-499	KU8DSCMUS405	4	4

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4			30	70	100	2hrs

### **Course Description:**

*This course delves into the diverse and vibrant world of Indian music, offering a comprehensive exploration of instrumental traditions, regional styles, and performance practices. This course also discusses into the fascinating world of music practiced by the ancient Tamils and explores the theoretical, cultural, and historical aspects of their musical traditions. This course equips students with the knowledge and skills to identify and analyze the raga classification in Hindustani music. The concepts of Madhurabhakti and raga & rasa are also discussed in detail in this course. The notation system followed in Western music is also introduced in this course.*

**Course Prerequisite: Aptitude, skill and interest in Music.**

### **Course Outcomes:**

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

<b>CO5</b>	Notate musical forms of Carnatic music in Staff notation
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*\*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:

<b>M O D U L E</b>	<b>U N I T</b>	<b>DESCRIPTION</b>	<b>HOURS</b>
<b>1</b>	<b>MODULE TITLE</b>		
	<b>1</b>	<b>Detailed Classification of Musical Instruments</b>	
		a) Knowledge of Sruti, Laya and SangitaVadyas.	
		b) Keyed and Keyless instruments.	
		c) Resonators of Musical instruments, their functions and shapes	
		d) Utility of bridges, Jeevali, Sound post, Bass – Bar, Mute and Damper.	
		e) Compound wind instruments	
		f) Music in Kathakali and instruments used in it.	
		g) Folk musical instruments of Kerala.	

<b>2</b>	<b>MODULE TITLE</b>		
	<b>1</b>	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.	

	<b>MODULE TITLE</b>		
<b>3</b>	1	Raga classification in Hindustani music, Raga RaginiParivara 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.	

	<b>MODULE TITLE</b>		
<b>4</b>	1	<b>Lakshana of the following Ragas</b>  4.1 Amritavarshini 4.2 Bahudari 4.3 Charukes 4.4 Dhenuka 4.5 Gourimanohari 4.6 Jaganmohini 4.7 Kanada 4.8 Kannada 4.9 Lalita 4.10 Ravichandrika	

		4.11	Saraswati	
		4.12	Sriranjini	
		4.13	Vachaspati	
		4.14	Mohanam	
		4.15	Abhogi	

	<b>Teacher Specific Module</b>	
	<i>Directions</i>	
5	<p>Space to fill the selected area/ activity</p>	

### 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.ChaitanyaDeva, MunshiramManoharLal Publishers Pvt Ltd, New Delhi 1987
3. Kathakali The Art of the Non-wordly by D Appukuttan Nair and K AyyappaPaniker, The Marg Foundation, Mumbai 2010
4. Carnatic music and Tamils-T.V. Kuppaswami, Varunodaya Publications, 2017History of Indian music, Prof. P. Sambamoorthy, The Indian Publishing House, Royalpettah, chennai-600 014, 2005
5. Veena: The Instrument Par Excellence: VainikaVidwan and C.K.ShankaraNarayanaRao, 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 PublishingHouse, Chennai 1973
- 10.Kathakalakshepa A Study by Dr. PrameelaGurumurthy, International Society ForThe 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 : HemaRamanathan, 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:**

<b>End Semester Evaluation</b>	<b>70</b>
• <b>Written Test</b>	<b>70</b>
<input type="checkbox"/>	
<b>Continuous Evaluation</b>	<b>30</b>
• Class Participation and Discussion	5
• Seminar presentation	5
• Assignments	10
• Test paper	10
<b>TOTAL</b>	<b>100</b>

○ **Employability for the Course:**

- ☐ Performance
- ☐ Teaching
- ☐ Music writing

**“COURSE CODE”: KU8DSCMUS406**

**“COURSE TITLE”: MUSICAL COMPOSITIONS (P)**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
VIII	DSC	400-499	KU8DSCMUS406	4	4

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		1	40	60	100	1hr/Cand

### Course Description:

*This course provides 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, skill and interest in Music**

### Course Outcomes:

<b>C01</b>	Demonstrate the key features of Ata TalaVarnas, Svarajatis and PancharatnaKritis through singing and analysis
<b>C02</b>	Use their knowledge of Ata TalaVarnas, Svarajatis and PancharatnaKritis to engage in meaningful discussions about Carnatic music
<b>C03</b>	Perform these compositions with technical proficiency and musical understanding
<b>C04</b>	Acquire analytical and improvisation skills
<b>C05</b>	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
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CO 1	✓		✓	✓			
CO 2			✓		✓	✓	
CO 3			✓				
CO 4				✓		✓	
CO 5							

### COURSE CONTENTS

#### Contents for Classroom Transaction:

<b>M O D U L E</b>	<b>U N I T</b>	<b>DESCRIPTION</b>	<b>HOURS</b>
<b>1</b>	<b>MODULE TITLE</b>		
	<b>1</b>	<b>Ata tala Varna</b> One Ata talavarna (Ritigaula or AnandaBhairavi)	

<b>2</b>	<b>MODULE TITLE</b>		
	<b>1</b>	a) Swarajati- Yadukulakamboji (SyamaSastry) b) PancharatnaKriti of Tyagaraja (Sri raga)	

<b>3</b>	<b>MODULE TITLE</b>		
	<b>1</b>	<b>Compositions in the following ragas</b>  3.1 Amritavarshini 3.2 Bahudari 3.3 Charukesi 3.4 Dhenuka 3.5 Gaurimanohari 3.6 Mohanam 3.7 Abhogi	

<b>4</b>	<b>MODULE TITLE</b>		
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1	<b>Choukakalakritis and Alapana</b> 4.1 Madhyamavati & Harikambhoji	
2	Brief Alapana of Janya ragas Bilahari, Hindolam, Sri raga and Surutti	

	<b>Teacher Specific Module</b>	
	<i>Directions</i>	
5	<b>Space to fill the selected area/ activity</b>	

### 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:**

<b>End Semester Evaluation</b>	<b>60</b>
• Pitch alignment	20
• Rhythm alignment	20
• Style of rendering	20
<b>Continuous Evaluation</b>	<b>40</b>
• Improvement in rendering style	10
• Singing test	20
• Notation	10
<b>TOTAL</b>	<b>100</b>

○ **Employability for the Course:**

- ☐ Performance
- ☐ Teaching
- ☐ Music writing

**“COURSE CODE”: KU8DSCMUS407****“COURSE TITLE”: MUSICAL COMPOSITIONS & MANODHARMA****SANGEETHA (P)**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
VIII	DSC	400-499	KU8DSCMUS407	4	5

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		2	40	60	100	1hr/Cand

**Course Description:**

*This course delves into the captivating world of group kritis, sets of compositions that hold immense significance in Carnatic music. Group kritis, such as the Kovur Pancharatnam, Tiruvotriyur Pancharatnam, Ghanaraga Pancharatnam etc are being 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, skill and interest in the concerned area****Course Outcomes:**

<b>C01</b>	Identify the characteristic features of group kritis
<b>C02</b>	Analyse and demonstrate Pancharatnakritis
<b>C03</b>	Illustrate selected ragas with minute details
<b>C04</b>	Acquire analytical and improvisation skills
<b>C05</b>	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****Contents for Classroom Transaction:**

<b>M O D U L E</b>	<b>U N I T</b>	<b>DESCRIPTION</b>	<b>HOURS</b>
<b>1</b>	<b>MODULE TITLE:</b>	<b>Group Kritis</b>	

	1	1.1 Kovur Pancharatnam (1 No) 1.2 Tiruvattiyur Pancharatnam (1 No) 1.3 Navavidha bhakti kriti (1 No)	
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	<b>MODULE TITLE</b>		
2	1	Composition in the following ragas 2.1 Hamirakalyani 2.2 Jaganmohini 2.3 Kanada 2.4 Kannada 2.5 Lalita 2.6 Navarasa Kannada 2.7 Ravichandrika 2.8 Saraswati 2.9 Sriranjini 2.10 Vachaspathi	

	<b>MODULE TITLE</b>		
3	1	<b>Raga alapana, Niraval and kalpanasvara to the kritis learned in the following ragas</b> 3.1 Kambhoji 3.2 Kalyani 3.3 Todi	

	<b>MODULE TITLE</b>		
4	1	Pancharatnakriti in the following raga 4.1 Natta	
5	<b>Teacher Specific Module</b>		
	<i>Directions</i>		
	<b>Space to fill the selected</b>		



	<h1>area/ activity</h1>	
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**Essential Readings:**

1. The complete kritis of Tyagaraja by Maddali Venkata Subbayya, ICFAI University Press, 2008
2. Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publishers, Thiruvananthapuram, 2010
3. Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016
4. Pedagogical aspects of Manodharma Sangitam in Karnatic Classical Music by Dr. K Kanaka Durga, Blue Rose Publishers 2022
5. Techniques of Manodharma Swara Singing Made Easy: N P Ramaswamy, Divine Books. Delhi 2002
6. Pancharatna of Saint Tyagaraja by Dr. Bhagyalekshmi, CBH Publications, Thiruvananthapuram 2021
7. Pancharatnakritis of Saint Tyagaraja, Giri Publications, 2013

**Suggested Readings:**

1. A Rational Approach to Manodharma Sangitam by Dr. Radha Venkatachalam, Music Education Trust, Delhi 2001
2. Compositions of Tyagaraja by T K Govinda Rao, Ganamandir Publications, 1999, Divine books, Delhi
3. Swara Sancharas of Popular Janya Ragas : N.P. Ramaswamy, Sangita Vidwan, Divine Books. Delhi 2005
4. The ragas of Carnatic music. N.S. Ramachandran, University of Madras, 1938
5. Raganidhi 4 volumes, by B Subba Rao, Music Academy, Madras, 1993

**Assessment Rubrics:**

End Semester Evaluation	60
• Pitch alignment	20
• Rhythm alignment	20
• Style of rendering	20

<b>Continuous Evaluation</b>	<b>40</b>
• Improvement in rendering style	10
• Singing test	20
• Notation	10
<b>TOTAL</b>	<b>100</b>

○ **Employability for the Course:**

- ☐ Performance
- ☐ Teaching
- ☐ Music writing

**“COURSE CODE”: KU8RPHMUS408**

**“COURSE TITLE”: PROJECT**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
VIII	Project	400-499	KU8RPHMUS408	12	12

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
6		6	90	210	300	

**Course Description:**

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

**Course Prerequisite: Research aptitude and skill**

**Course Outcomes:**

<b>C01</b>	Formulate a research question and develop a research plan
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<b>C02</b>	Evaluate the validity and reliability of research
<b>C03</b>	Choose the appropriate research design and data collection methods
<b>C04</b>	Conduct research ethically and responsibly
<b>CO5</b>	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:

<b>End Semester Evaluation</b>	<b>210</b>
• Content	90
• Knowledge and Understanding	30
• Presentation Skill	30
• Creativity & Interpretation	30
• Analysis of chosen subject	30

<b>Viva Voce</b>	<b>90</b>
• Documentation	60
• Presentation	30
TOTAL	300

○ **Employability for the Course:**

- Critic
- Teaching

**“COURSE CODE”: KU8DSCMUS409**

**“COURSE TITLE”: RESEARCH METHODOLOGY**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
VIII	DSC (RM)	400-499	KU8DSCMUS409	4	4

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		1	30	70	100	2hrs

### **Course Description:**

This course equips the students with the essential tools and skills to navigate the exciting world of research. It delves into both worlds of research methods, understanding their strengths and limitations, and learning how to leverage their unique contributions to the project. This course also equips the students with critical thinking skills to analyze data, draw meaningful conclusions, and effectively communicate the findings. It also navigates the crucial terrain of research ethics, understanding informed consent, data privacy, and responsible research conduct.

**Course Prerequisite: Research aptitude and skill**

### **Course Outcomes:**

<b>C01</b>	Formulate a research question and develop a research plan
<b>C02</b>	Evaluate the validity and reliability of research
<b>C03</b>	Choose the appropriate research design and data collection methods
<b>C04</b>	Conduct research ethically and responsibly
<b>C05</b>	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

#### Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	<b>MODULE TITLE</b>		
	1	<b>Fundamentals of Research</b> 1.1 Research- Definition, Aims & Objectives, concept, process of research and various types of research 1.2 Research procedure- Selection of topics, types of source materials, hypothesis, data collection, Cataloguing, Principles of Data bases 1.3 Primary and secondary sources-their importance in research	

2	<b>MODULE TITLE</b>		
	1	Research Methods 2.1 Oral, textual, documentary analysis, questionnaire, interviews, historical data collection 2.2 Manuscripts:-published data of manuscripts from	

		<p>various manuscripts libraries, unpublished manuscripts, collection from private sources, electronic resources, reviews, articles and journals, letters</p> <p>2.3 Data on traditional singing, recordings &amp; notation of compositions of traditional musicians</p> <p>2.4 Archeological findings, sculpture, inscriptions, Musical Pillars and stones, museums, coins, paintings and frescoes</p>	
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	<b>MODULE TITLE</b>	
<b>3</b>	<p>1 Structure of the thesis</p> <p>3.1 Synopsis-definition, importance, preparation of synopsis on different topics</p> <p>3.2 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.</p> <p>3.3 Discography, Year of books, Directories, Websites</p>	

<b>4</b>	<b>MODULE TITLE</b>	
	1	

	<b>Teacher Specific Module</b>	
	<i>Directions</i>	
<b>5</b>	<p>Space to fill the selected area/ activity</p>	

**Essential Readings:**

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

### Suggested Readings:

1. 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:

<b>End Semester Evaluation</b>	<b>70</b>
• <b>Written Test</b>	<b>70</b>
□	
<b>Continuous Evaluation</b>	<b>30</b>
• Class Participation and Discussion	5
• Seminar presentation	5
• Assignments	10
• Test paper	10
<b>TOTAL</b>	<b>100</b>

### ○ Employability for the Course:

- Research
- Teaching



**“COURSE CODE”: KU8DSEMUS403****“COURSE TITLE”: BHAJANS & PADAMS OF SWATI TIRUNAL (P)**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
VIII	DSC	400-499	KU8DSEMUS403	4	4

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		1	40	60	100	1hr/Cand

**Course Description:**

*This course invites you on a captivating journey into the sacred and intimate world of Swati Tirunal's musical creations. As a prolific composer and ruler of Travancore, Swati Tirunal left behind a rich legacy of devotional hymns and lyrical poems set to music, known as Bhajans and Padams. This course delves into the unique essence of these compositions, exploring their musical beauty, spiritual depth, and historical significance.*

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

<b>C01</b>	Demonstrate Bhajans and Padams of Maharaja Sree Swathi thirunal.
<b>C02</b>	Practice simple compositions.
<b>C03</b>	Develop performance skills.
<b>C04</b>	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

### Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
<b>1</b>		<b>MODULE TITLE</b>	
	1	Swati Tirunal Bhajans (3 nos)	

<b>2</b>		<b>MODULE TITLE</b>	
	1	Swati Tirunal Padams (3 nos)	

<b>3</b>		<b>MODULE TITLE</b>	
	1		

<b>4</b>		<b>MODULE TITLE</b>	
	1		

		<b>Teacher Specific Module</b>	
		<i>Directions</i>	
<b>5</b>		Space to fill the selected area/ activity	

### Essential Readings:

1. Golden Treasury of Swathi Tirunal Kritis : S Bhagyalekhsmy, CBH Publications, Thiruvananthapuram 1999

2. Indian Music and Swati Tirunal : Vasanthi Krishna Rao, Sanjay Prakashan, Delhi 2006

### 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:

<b>End Semester Evaluation</b>	<b>60</b>
• Pitch alignment	20
• Rhythm alignment	20
• Style of rendering	20
<b>Continuous Evaluation</b>	<b>40</b>
• Improvement in rendering style	10
• Singing test	20
• Notation	10
<b>TOTAL</b>	<b>100</b>

### ○ Employability for the Course:

- Performance
- Teaching
- Music writing

**“COURSE CODE”: KU8DSEMUS404**

**“COURSE TITLE”: JAVALI & TILLANA (P)**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
VIII	DSC	400-499	KU8DSEMUS404	4	4

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		1	40	60	100	1hr/Cand

**Course Description:** *Carnatic music boasts a vibrant tapestry of compositional forms, each with its own unique character and charm. This course focuses into two captivating forms – Javalis and Tillanas – offering the students a deeper understanding of their essence, structure, and artistic expression.*

**Course Prerequisite:** Aptitude in singing.

**Course Outcomes:**

<b>C01</b>	Compare Tillanas and Javalis.
<b>C02</b>	Illustrate dance compositions.
<b>C03</b>	Develop performance skills.
<b>C04</b>	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

### Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
<b>1</b>		<b>MODULE TITLE</b>	
	1	<b>Javali (3 Nos)</b>	

<b>2</b>		<b>MODULE TITLE</b>	
	1	<b>Tillana (3 Nos)</b>	

<b>3</b>		<b>MODULE TITLE</b>	
	1		

<b>4</b>		<b>MODULE TITLE</b>	
	1		

		<b>Teacher Specific Module</b>	
		<i>Directions</i>	
<b>5</b>		<h1>Space to fill the selected area/ activity</h1>	

### 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:

<b>End Semester Evaluation</b>	<b>60</b>
• Pitch alignment	20
• Rhythm alignment	20
• Style of rendering	20
<b>Continuous Evaluation</b>	<b>40</b>
• Improvement in rendering style	10
• Singing test	20
• Notation	10
<b>TOTAL</b>	<b>100</b>

### ○ Employability for the Course:

- Performance
- Teaching
- Music writing

**“COURSE CODE”: KU8DSEMUS405**

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

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
VIII	DSC	400-499	KU8DSEMUS405	4	4

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		1	40	60	100	1hr/Cand

### **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:**

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

#### Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	MODULE TITLE		
	1	Utsavasampradaya Kritis of Tyagaraja (3 nos)	

2	MODULE TITLE		
	1	Divyanama Kritis of Tyagaraja (3 nos)	

3	MODULE TITLE		
	1		

4	MODULE TITLE		
	1		

5	Teacher Specific Module		
	Directions		
	Space to fill the selected		



# area/ activity

## 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, The President Sri Ramakrishna, 2001

## Assessment Rubrics:

<b>End Semester Evaluation</b>	<b>60</b>
• Pitch alignment	20
• Rhythm alignment	20
• Style of rendering	20
<b>Continuous Evaluation</b>	<b>40</b>
• Improvement in rendering style	10
• Singing test	20
• Notation	10
<b>TOTAL</b>	<b>100</b>

### ○ Employability for the Course:

- Performance
- Teaching
- Music writing

**"COURSE CODE": KU8DSEMUS406****"COURSE TITLE": THARANGAM (P)**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
VIII	DSC	400-499	KU8DSEMUS406	4	4

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3		1	40	60	100	1hr/Cand

**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 Tharangams consisting of Darus, Gadyas, Padas, Slokas and Keerthanas.*

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

<b>C01</b>	Articulate the defining characteristics of Tarangam and its significance in Carnatic music
<b>C02</b>	Analyze the compositional techniques employed by Narayana Tirtha in his Tarangam
<b>C03</b>	Interpret the thematic and emotional depth of his compositions
<b>C04</b>	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

## Contents for Classroom Transaction:

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

# Space to fill the selected area/ activity

## 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:

<b>End Semester Evaluation</b>	<b>60</b>
• Pitch alignment	20
• Rhythm alignment	20
• Style of rendering	20
<b>Continuous Evaluation</b>	<b>40</b>
• Improvement in rendering style	10
• Singing test	20
• Notation	10
<b>TOTAL</b>	<b>100</b>

## ○ Employability for the Course:

- Performance
- Teaching
- Music writing

