

(Abstract)

Five Year Integrated Master's Programme (FYIMP) in University Teaching Departments/ Schools we f 2024 admission - Foundation Courses offered by the Dept of Music for FYIMP - Errors occurred in Syllabus -Rectified - Erratum issued

ACADEMIC C SECTION

ACAD/ACAD C1/24167/2024

Dated: 23.01.2025

-
- Read:-1. U. O. No Acad C/Acad C3/12564/2023 dated 23.09.2024
2. Letter No. ACAD C/ACAD C3/7453/2024(I) dated 19.11.2024
3. E mail dated 20.11.2024 from the Head, Dept. of Music, SAT Campus, Kannur University
4. Minutes of the meeting of Department Council held on 20.11.2024
5. The Orders of the Vice Chancellor dated 27.12.2024

ORDER

1. As per paper read (1) above, Foundation Courses offered by various Teaching Departments/ Schools (other than the six Depts offering FYIMP) for FYIMP were approved and implemented w. e. f. the academic year 2024-25.
2. As per the approved Regulation for FYIMP, the Mark distribution of End Semester Examination (ESE) and Continuous Examination (CE) shall be 50:50.
3. But, in the approved Syllabus of Foundation Courses offered by Dept. of Music, the Mark distribution was mentioned as 70:30.
4. Further, in order to bring uniformity for FYIMP Syllabus (including the Foundation Courses) it was directed to make the total digits of the Course Code of all the FYIMP Courses as 13 (ie, adding the Semester number as KU 01,02,03 etc)
5. Subsequently, the aforementioned matter was intimated the Head, Dept. of Music, vide paper read (2) above.
6. As per paper read (3) above, the Head, Dept of Music forwarded the corrected Syllabus of Foundation Courses, offered for FYIM Programmes, for approval along with the Minutes of the Meeting of the Department Council.
7. The Vice Chancellor, after considering the matter in detail and exercising the powers of the Academic Council conferred under Section 11(1) Chapter III of Kannur University Act, 1996 **accorded sanction to rectify the errors in the approved Syllabus of the Foundation Courses offered by the Dept of Music of the University for FYIM Programmes, w.e.f. 2024 admissions.**
8. Therefore, the following Erratum is issue regarding *the Foundation Courses offered by the Dept of Music of the University for FYIM Programmes, w.e.f. 2024 admissions*, as approved by the Vice Chancellor.

Erratum

- i) **Mark distribution of End Semester Examination (ESE) and Continuous Examination (CE) has been corrected as 50:50.**
- ii) **The Course Code has been corrected to 13 digits. (Eg: KU01MDCMUS101)**
- 9) The Corrected Syllabus of the Foundation Courses for FYIM Programmes offered by the Dept of Music is appended with this U.O. and uploaded in the University Website

(www.kannuruniversity.ac.in).

Orders are issued accordingly.

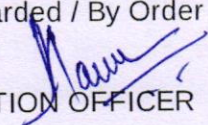
Sd/-

ANIL CHANDRAN R
DEPUTY REGISTRAR (ACADEMIC)
For REGISTRAR

To: 1. The Head, Dept of Music, Kannur University
2. Nodal Officer, FYIMP Implementation Committee

Copy To: 1. Heads of all Teaching Departments
2. PS to VC/ PA to R
3. PA to CE (to circulate among the sections concerned under Examination Branch)
4. EP IV/ EXC I (Examinations)
5. J R (Examinations)
6. AR/DR (Academic)
7. Computer Programmer
8. Web Manager (to publish in the official website)
9. SF/DF/FC

Forwarded / By Order


SECTION OFFICER



Course Title : **NOTTUSVARA (P)**

Course Code : **KU01MDCMUS101**

Course Pre-requisite : Aptitude, skill and interest in the concerned area

Semester : **I**

Credits : **Three**

Course Outcome

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

Mapping of Course Outcomes to PSOs/POs

| Co No | PSO1 | PSO2 | PSO3 | PSO4 | PSO5 | PSO6 | PSO7 |
|--------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|
| CO1 | √ | √ | | | | | √ |
| CO2 | √ | | | √ | | | |
| CO3 | √ | | √ | | | | √ |
| CO4 | √ | | √ | | | | √ |

Course Description

This course focuses the distinctive characteristics of Nottusvaras which is a set of 39 compositions in Carnatic music composed by MuthuswamiDikshitar. 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 Objectives

- Introduce a form having Sanskrit lyrics into Western melodic themes
- Familiarize light nature's tunes of Nottusvara and the classical sahityas that adorned them
- Introduce the of Muthuswami Dikshitar

| Credit | | | Teaching Hours | | Assessment | | |
|--------|-----|-------|----------------|-------|------------|-----|-------|
| L/T | P/I | Total | L/T/P | Total | CE | ESE | Total |
| 3 | | 3 | 3 | 3 | 50 | 50 | 100 |

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

COURSE OUTCOMES

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

| | |
|------------|---|
| C01 | Recognize a form resembling a form of western music |
| C02 | Identify the structure of Nottusvara |
| C03 | Gain a clear understanding of the scale used in Nottusvaras |
| C04 | Identify the composer of Nottusvara |
| CO5 | Perform Nottusvara and realize the significance of Nottusvara in Indian music |

COURSE CONTENTS

Module 1

Brief Lakshana of the raga, Sankarabharanam

- 1.1 Arohana and Avarohana
- 1.2 Svara varieties

Suggested readings specific to the module

1.1-1.2DakshinendianSangitam by VidvanA K Raveendranath, Kerala Bhasha Institute, 2016

Module 2

Varisas in Sankarabharanam

- 2.1 Saralivarisas

2.2 Madhyasthayivarisas

Suggested readings specific to the module

2.1-2.2 Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016

Module 3

Nottusvaras

3.1 Nottusvaras of Muthuswami Dikshitar – 2 Nos

Suggested readings specific to the module

3.1 <https://sangeet-bharati.org/download/nottuswara-sahitya/>

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

1. Nottuswara, edited by Frederic P Miller, Agnes V Vandome and McBrewster John, VDM Publishing, Germany 2010

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

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

TEACHING LEARNING STRATEGIES (Classroom activities / Lab activities / Field Activities)

- Interaction with learners,
- Group presentation
- Individual presentation
- Assignment

MODE OF TRANSACTION

- Practical demonstration
- Black Board
- Power Point
- Smart class room

ASSESSMENT RUBRICS

Marks

| End Semester Evaluation | 50 |
|-------------------------|----|
| • Practical Test | 40 |
| • Viva | 10 |

| | |
|--------------------------------------|-----------|
| Continuous Evaluation | 50 |
| • Class Participation and Discussion | 10 |
| • Assignment | 10 |
| • Record | 10 |
| • Practical Test paper | 20 |

Sample Questions to test Outcomes.

1. Present a brief description of raga, Sankarabharanam
 2. Perform a Nottusvaras with sahitya
-

Employability for the Course / Programme

- Performance
- Teaching
- Music writing

Course Title : **NAMAVALI (P)**
Course Code : **KU02MDCMUS102**
Course Pre-requisite : Aptitude, skill and interest in the concerned area
Semester : **II**
Credits : **Three**

Course Outcome

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

Mapping of Course Outcomes to PSOs/POs

| Co No | PSO1 | PSO2 | PSO3 | PSO4 | PSO5 | PSO6 | PSO7 |
|------------|------|------|------|------|------|------|------|
| CO1 | √ | √ | √ | | | | √ |
| CO2 | √ | | √ | √ | | | √ |
| CO3 | √ | | | √ | | √ | |
| CO4 | √ | | | √ | √ | √ | |

CourseDescription

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 Objectives

- Detailing the varieties of notes used in Carnatic music
- Introduction to Tyagaraja and his musical legacy and exploration
- Unravel the essence of Divyanamakritis
- Experience the poetic beauty and musical grandeur of these compositions

| Credit | | | Teaching Hours | | Assessment | | |
|--------|-----|-------|----------------|-------|------------|-----|-------|
| L/T | P/I | Total | L/T/P | Total | CE | ESE | Total |
| 3 | | 3 | 3 | 3 | 50 | 50 | 100 |

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

COURSE OUTCOMES

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

| | |
|------------|---|
| C01 | Enhanced knowledge of Tyagaraja and his Divyanamakritis |
| C02 | Deeper appreciation for the devotional and philosophical aspects of Carnatic music |
| C03 | Explore the theological and philosophical concepts embedded within these compositions |
| C04 | Perform these kritis with authenticity and expression |
| CO5 | Deeply analyze selected Divyanamakritis, dissecting their lyrical content, musical structure, and devotional intent |

COURSE CONTENTS

Module 1

Introducing 12 svarasthanas

- 1.1 Saptasvaras
- 1.2 Variety of Saptasvaras
- 1.3 Vocalisation of 12 notes

Suggested readings specific to the module

1.1-1.2 Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016

Module 2

Namavali

2.1 Divyanamakritis of Tyagaraja – 2 Nos

Suggested readings specific to the module

1. Compositions of Tyagaraja by T K GovindaRao, Ganamandir Publications, 1999, Devine books, Delhi

Module 3

Bhajanas

3.1 Bhajanas intended for group rendering-2 Nos

Suggested readings specific to the module

1. <https://ssssoka.org/spiritual-wing/bhajans-nagarsankeertan/>

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

1. https://www.sangeethapriya.org/tributes/thyagaraja/dl_utsavakrithis.html

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

1. The Spiritual Heritage of Tyagaraja : C Ramanujachari, The President Sri Ramakrishna, 2001

TEACHING LEARNING STRATEGIES (Classroom activities / Lab activities / Field Activities)

- Interaction with learners,
- Group presentation
- Individual presentation
- Assignment

MODE OF TRANSACTION

- Practical demonstration
- Black Board
- Power Point
- Smart class room

ASSESSMENT RUBRICS

| | Marks |
|--------------------------------------|-----------|
| End Semester Evaluation | 50 |
| • Practical Test | 40 |
| • Viva | 10 |
| Continuous Evaluation | 50 |
| • Class Participation and Discussion | 10 |
| • Assignment | 10 |
| • Record | 10 |
| • Practical Test paper | 20 |

Sample Questions to test Outcomes.

1. Present a brief description on the 12 notes used in Carnatic music
2. Perform a Divyanamakriti of Tyagaraja
3. Render a Bhajana intended for group singing

Employability for the Course / Programme

- Performance
- Teaching
- Music writing

Course Title : **DEVARNAMA AND SANKIRTANA (P)**
Course Code : **KU03MDCMUS201**
Course Pre-requisite : Aptitude, skill and interest in the concerned area
Semester : **III**
Credits : **Three**

Course Outcome

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

Mapping of Course Outcomes to PSOs/POs

| Co No | PSO1 | PSO2 | PSO3 | PSO4 | PSO5 | PSO6 | PSO7 |
|------------|------|------|------|------|------|------|------|
| CO1 | √ | | √ | √ | | | |
| CO2 | | | √ | √ | | √ | √ |
| CO3 | √ | | √ | | | √ | √ |
| CO4 | √ | | | √ | | √ | |

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 Objectives

- A journey into devotional music of South India
- Exploring the contributions of Purandaradasa and Annamacharya
- Analyzing the lyrical and musical characteristics of Papanasan Sivan's compositions

| Credit | | | Teaching Hours | | Assessment | | |
|--------|-----|-------|----------------|-------|------------|-----|-------|
| L/T | P/I | Total | L/T/P | Total | CE | ESE | Total |
| 3 | | 3 | 3 | 3 | 50 | 50 | 100 |

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

COURSE OUTCOMES

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

| | |
|------------|--|
| C01 | Gain a comprehensive understanding of the Devaranamams of Purandaradasa and Sankirtanas of Annamacharya |
| C02 | Develop an appreciation for the musical and literary artistry of these two iconic composers |
| C03 | Explore the rich devotional traditions of South India and the role of music in Bhakti movement |
| C04 | Identify the musical structure of Papanasam Sivan's compositions |
| CO5 | Analyze the lyrical and musical characteristics of Papanasam Sivan's compositions, focusing on themes, melodies, and rhythmic patterns |

COURSE CONTENTS

Module 1

Devarnamas

1.1 Devarnamas of Purandaradasa - 2 Nos

Suggested readings specific to the module

1. Songs of Purandaradasa by MydurRaghunandana published by SahityaAcademi, Delhi 2018

Module 2

Sankirtanas

- 2.1 Sankirtana of Tallapakam composers – 1 No

Suggested readings specific to the module

1. https://ia902808.us.archive.org/8/items/SankirtanaLakshanamuByTallapakamChinnaTirumalacharya/TunesOfDivinitySankirtanaLakshanamuTallapakaCinaTirumalacharya_text.pdf

Module 3

Simple kriti

Simple composition of Papanasan Sivan -1 No

Suggested readings specific to the module

1. <https://bestq.info/download/4803425-papanasam-sivan-songs-lyrics>

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

1. <https://www.scribd.com/doc/23245894/PURANDARADASARU-ENGLISH>
2. https://musicacademymadras.in/catalogue/files/journals/Vol.85_2014.pdf

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

1. PurandaradasaKirtanas with Swara Notations in Traditional Ragas byV N Padmini and JayalakshmiSrinivasasn, VasantaVallabha Music Academi, Bangalore 2000
2. <https://musicresearchlibrary.net/omeka/items/show/735>

TEACHING LEARNING STRATEGIES (Classroom activities / Lab activities / Field Activities)

- Interaction with learners,
- Group presentation
- Individual presentation
- Assignment

MODE OF TRANSACTION

- Practical demonstration
- Black Board

- Power Point
- Smart class room

ASSESSMENT RUBRICS

| | Marks |
|--------------------------------------|--------------|
| End Semester Evaluation | 50 |
| • Practical Test | 40 |
| • Viva | 10 |
| Continuous Evaluation | 50 |
| • Class Participation and Discussion | 10 |
| • Assignment | 10 |
| • Record | 10 |
| • Practical Test paper | 20 |

Sample Questions to test Outcomes.

1. Present a composition of Papanasam Sivan
2. Perform a Devarnama of Puranadaradasa
3. Demonstrate a Sankirtana composed by any one of the Tallapakam composers

Employability for the Course / Programme

- Performance
- Teaching
- Music writing

Course Title : **FUNDAMENTAL EXERCISES OF CARNATIC MUSIC (P)**

Course Code : **KU04SECMUS201**

Course Pre-requisite : Aptitude for singing

Semester : IV

Credits : 3

Course Outcomes

| | |
|------------|--|
| C01 | Acquire skill in identifying swaras. |
| 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 simple Musical forms |

Mapping of Course Outcomes to PSOs/POs

| | PSO1 | PSO2 | PSO3 | PSO4 | PSO5 | PSO6 | PSO7 |
|------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|
| C01 | √ | | √ | | | | |
| C02 | √ | | √ | | | | |
| C03 | √ | | √ | | | | |
| C04 | √ | | √ | | | √ | |

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 three modules. It includes singing of svara exercises like varisas and simple melodies like Gitam.

Course Objectives

1. To have understanding of Swaras and Talas of Carnatic Music.
2. To learn how to sing simple melodies.
3. To develop skill to understand how Swaras (notes) arranged to produce melody(Raga)

| Credit | | | Teaching Hours | | Assessment | | |
|--------|-----|-------|----------------|-------|------------|-----|-------|
| L/T | P/I | Total | L/T/P | Total | CE | ESE | Total |
| 3 | | 3 | 3 | 3 | 50 | 50 | 100 |

COURSE OUTCOMES

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

| | |
|------------|--|
| C01 | Identify and demonstrate fundamental raga and tala of Carnatic Music |
| C02 | Attempt simple melodies |
| C03 | understand how Swaras (notes) arranged to produce melody (Raga) |
| C04 | Identify a musical form having sahitya |

COURSE CONTENTS

Module 1

Sarali Varisas in two degrees of speed

Suggested readings specific to the module

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

Module 2

Janta varisas in two degrees of speed (3 Nos)

Suggested readings specific to the module

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

Module 3

One Gitam in any of the following Ragas.

- 3.1 Malahari

3.2 Mohanam

Suggested readings specific to the module

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

Core Compulsory Readings

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

Core Suggested Readings

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

TEACHING LEARNING STRATEGIES

- One to one training in vocal
- Notating compositions
- Group practicing
- Listening sessions.
- Attending performances

MODE OF TRANSACTION

- Vocal classes
- Black board
- Smart class room

ASSESSMENT RUBRICS

Marks

| | |
|--------------------------------|-----------|
| End Semester Evaluation | 50 |
| • Pitch alignment | 15 |

| | |
|----------------------------------|-----------|
| • Rhythm alignment | 15 |
| • Style of rendering | 20 |
| Continuous Evaluation | 50 |
| • Improvement in rendering style | 20 |
| • Singing test | 20 |
| • Notation | 10 |

Sample Questions to test Outcomes

1. Analysis of singing technique

Employability for the Course / Programme

- Performance
- Teaching
- Music writing

| | | |
|-----------------------------|---|--|
| Course Title | : | APPLICATION OF FUNDAMENTAL ASPECTS OF MUSIC - (P) |
| Course Code | : | KU04SECMUS202 |
| Course Pre-requisite | : | Aptitude for singing |
| Semester | : | IV |
| Credits | : | 3 |

Course Outcomes

| | |
|------------|--|
| C01 | Acquire skill in identifying Swaras and varieties. |
| C02 | Identify and perform the Ragas of Carnatic music |
| C03 | Identify and reckon the different time measure of Carnatic music |
| C04 | Identify the structure of Musical forms. |

Mapping of Course Outcomes to PSOs/POs

| | PSO1 | PSO2 | PSO3 | PSO4 | PSO5 | PSO6 | PSO7 |
|------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|
| C01 | √ | | √ | | | | |
| C02 | √ | | √ | | | | |
| C03 | √ | | √ | | | | |
| C04 | √ | | √ | | | √ | |

Course Description

This course aims to provide students with an essential foundation and practical application of Carnatic music through the study of various exercises and simple musical form. This course is divided into three modules. It includes singing svara exercises like Madhya sthayi varisas, alankaras and simple melodies.

Course Objectives

1. To have understanding of Notes and Talas of Carnatic Music.
2. To learn how to sing simple melodies.
3. To develop skill to understand how Swaras (notes) arranged to produce melody(Raga)

| Credit | | | Teaching Hours | | Assessment | | |
|--------|-----|-------|----------------|-------|------------|-----|-------|
| L/T | P/I | Total | L/T/P | Total | CE | ESE | Total |
| 3 | | 3 | 3 | 3 | 50 | 50 | 100 |

COURSE OUTCOMES

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

| | |
|------------|--|
| C01 | Identify and demonstrate fundamental scales and rhythm of Carnatic Music |
| C02 | Attempt simple melodies |
| C03 | understand how Swaras (notes) arranged to produce melody (Raga) |
| C04 | Identify a musical form having sahitya |

COURSE CONTENTS

Module 1

Janta and Dhattu Varisas in two degrees of speed

Suggested readings specific to the module

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

Module 2

Alankaras in two degrees of speed (3 Nos)

Suggested readings specific to the module

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

Module 3

Simple compositions of Tyagaraja (2 Nos)

Suggested readings specific to the module

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

Core Compulsory Readings

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

Core Suggested Readings

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

TEACHING LEARNING STRATEGIES

- One to one training in vocal
- Notating compositions
- Group practicing
- Listening sessions.
- Attending performances

MODE OF TRANSACTION

- Vocal classes
- Black board
- Smart class room

ASSESSMENT RUBRICS

Marks

| | |
|--------------------------------|-----------|
| End Semester Evaluation | 50 |
| • Pitch alignment | 15 |
| • Rhythm alignment | 15 |
| • Style of rendering | 20 |
| Continuous Evaluation | 50 |

| | |
|----------------------------------|----|
| • Improvement in rendering style | 20 |
| • Singing test | 20 |
| • Notation | 10 |

Sample Questions to test Outcomes

1. Analysis of singing technique

Employability for the Course / Programme

- Performance
- Teaching
- Music writing

Course Title : **APPLICATION OF MAJOR & MINOR RAGAS OF CARNATIC MUSIC (P)**

Course Code : **KU05SECMUS301**

Course Pre-requisite : Aptitude for singing

Semester : V

Credits : 3

Course Outcomes

| | |
|------------|--|
| C01 | Acquire skill in differentiate Ragas. |
| C02 | Identify and perform the major and minor Ragas of Carnatic music |
| C03 | Identify and reckon the various time measure of Carnatic music |
| C04 | Identify the structure of Musical forms. |

Mapping of Course Outcomes to PSOs/POs

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

Course Description

This course aims to provide students with a comprehensive understanding and practical application of Carnatic music through the study of major and minor ragas and simple musical form. This course is divided into three modules. It includes singing svara exercises in different ragas and simple compositions.

Course Objectives

1. To have understanding of major and minor ragas of Carnatic Music.
2. To learn how to sing simple melodies.
3. To develop skill to understand how Swaras (notes) arranged to produce melody(Raga)

| Credit | | | Teaching Hours | | Assessment | | |
|--------|-----|-------|----------------|-------|------------|-----|-------|
| L/T | P/I | Total | L/T/P | Total | CE | ESE | Total |
| 3 | | 3 | 3 | 3 | 50 | 50 | 100 |

COURSE OUTCOMES

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

| | |
|------------|--|
| C01 | Identify and demonstrate major and minor ragas of Carnatic Music |
| C02 | Attempt simple melodies |
| C03 | understand how Swaras (notes) arranged to produce melody (Raga) |
| C04 | Identify a musical form having sahitya |

COURSE CONTENTS

Module 1

Composition in the raga Sankarabharana or Kalyani.

Suggested readings specific to the module

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

Module 2

Composition in the raga Hamsadwani or Abhogi.

Suggested readings specific to the module

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

Module 3

Composition in the raga Natta or Hindola.

Suggested readings specific to the module

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

Core Compulsory Readings

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

Core Suggested Readings

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

TEACHING LEARNING STRATEGIES

- One to one training in vocal
- Notating compositions
- Group practicing
- Listening sessions.
- Attending performances

MODE OF TRANSACTION

- Vocal classes
- Black board
- Smart class room

ASSESSMENT RUBRICS

Marks

| | |
|--------------------------------|-----------|
| End Semester Evaluation | 50 |
| • Pitch alignment | 15 |
| • Rhythm alignment | 15 |
| • Style of rendering | 20 |
| Continuous Evaluation | 50 |

| | |
|----------------------------------|----|
| • Improvement in rendering style | 20 |
| • Singing test | 20 |
| • Notation | 10 |

Sample Questions to test Outcomes

1. Analysis of singing technique
-

Employability for the Course / Programme

- Performance
- Teaching
- Music writing

Course Title : **MUSIC AND NATIONHOOD (P)**

Course Code : **KU03VACMUS201**

Course Pre-requisite : Aptitude, skill and interest in the concerned area

Semester : **III**

Credits : **Three**

Course Outcome

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

Mapping of Course Outcomes to PSOs/POs

| Co No | PSO1 | PSO2 | PSO3 | PSO4 | PSO5 | PSO6 | PSO7 |
|------------|------|------|------|------|------|------|------|
| CO1 | √ | √ | | √ | | √ | √ |
| CO2 | √ | √ | √ | √ | | √ | √ |
| CO3 | | √ | √ | | | √ | √ |
| CO4 | | √ | √ | √ | | √ | √ |

CourseDescription

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 Objectives

- Identifying common tropes and exploring how they influence individual and collective identities
- Investigating the evolution of musical styles and genres utilized in patriotic music, highlighting the influence of poems, classical compositions, and popular music trends
- Uncovering the performance aspects of patriotic songs, examining its use in public ceremonies, political rallies, and cultural events

| Credit | | | Teaching Hours | | Assessment | | |
|--------|-----|-------|----------------|-------|------------|-----|-------|
| L/T | P/I | Total | L/T/P | Total | CE | ESE | Total |
| 3 | | 3 | 3 | 3 | 50 | 50 | 100 |

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

COURSE OUTCOMES

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

| | |
|------------|---|
| C01 | Trace the emergence of patriotic music within specific historical contexts, examining the role of wars, independence movements, and social revolutions in shaping national narratives |
| C02 | Understand the complex relationship between patriotism and culture through musical expressions |
| C03 | Appreciate the rich diversity of patriotic music |
| C04 | Explore the concept of patriotism across cultures and time periods, examining how it manifests in music and its connection to national identity and social movements |
| CO5 | Explore the musical elements of patriotic songs and analyze how these elements contribute to the emotional impact and cultural significance of the music |

COURSE CONTENTS

Module 1

Bharatiyar kriti

1.1 Composition of Subramanya Bharati - 1 No

Suggested readings specific to the module

1.1 Subramanya Bharati by S Vijaya Bharati, Publication Division, Ministry of Information and Broadcasting, 2014

Module 2

Poem on Patriotism

2.1 Poem of Mahakavi Vallathol – 1 No

Suggested readings specific to the module

2.1 Mahakavi Vallathole by K P Sankaran, published by University of Kerala, 2014

Module 3

Malayalam kriti

3.1 Composition of K C Kesavapilla-1 No

Suggested readings specific to the module

3.1 K C Kesava Pillai by Dr. Vijayalayam Jayakumar, published by the author 1995

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

1. Mahakavi Vallathol by Malayath Appuni, Mathrubhumi Books 2012
2. https://profilpelajar.com/en/K._C._Kesava_Pillai

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

1. <https://www.swathithirunal.in/articles/kcbhagyalekshmi.htm>

TEACHING LEARNING STRATEGIES (Classroom activities / Lab activities / Field Activities)

- Interaction with learners,
- Group presentation
- Individual presentation
- Assignment

MODE OF TRANSACTION

- Practical demonstration
- Black Board
- Power Point
- Smart class room

ASSESSMENT RUBRICS

Marks

| End Semester Evaluation | 50 |
|--------------------------------------|-----------|
| • Practical Test | 40 |
| • Viva | 10 |
| Continuous Evaluation | 50 |
| • Class Participation and Discussion | 10 |
| • Assignment | 10 |
| • Record | 10 |
| • Practical Test paper | 20 |

Sample Questions to test Outcomes.

1. Present a patriotic composition of SubramanyaBharati
2. Recite a poem of Mahakavi Vallathole composed in Carnatic raga
3. Demonstrate a Malayalam kriti composed by K C KesavaPillai

Employability for the Course / Programme

- Performance
- Teaching
- Music writing

Course Title : **EXPLORING SANSKRIT COMPOSITIONS (P)**
Course Code : **KU04VACMUS202**
Course Pre-requisite : Aptitude, skill and interest in the concerned area
Semester : **IV**
Credits : **Three**

Course Outcome

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

Mapping of Course Outcomes to PSOs/POs

| Co No | PSO1 | PSO2 | PSO3 | PSO4 | PSO5 | PSO6 | PSO7 |
|------------|------|------|------|------|------|------|------|
| CO1 | √ | √ | | | | | √ |
| CO2 | √ | | √ | √ | | | √ |
| CO3 | | √ | √ | | √ | | |
| CO4 | | | | | √ | | √ |

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 Objectives

- Introduction to Carnatic Music and Sanskrit
- Deepen knowledge of Carnatic music and its Sanskrit language connection
- Refinement of the performance skills through practical engagement with the selected compositions

| Credit | | | Teaching Hours | | Assessment | | |
|--------|-----|-------|----------------|-------|------------|-----|-------|
| L/T | P/I | Total | L/T/P | Total | CE | ESE | Total |
| 3 | | 3 | 3 | 3 | 50 | 50 | 100 |

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

COURSE OUTCOMES

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

| | |
|------------|--|
| C01 | Identify the role of Sanskrit language in Carnatic music compositions |
| C02 | Develop an appreciation for the artistic and spiritual depth of the Sanskrit compositions of Tyagaraja, Dikshitar, and Swati Tirunal |
| C03 | Analyze the structure, lyrical content, and musical intricacies of these compositions |
| C04 | Explore the cultural and historical context of their compositions |
| CO5 | Gain practical skills in singing and performing their kritis |

COURSE CONTENTS

Module 1

Composition in Sanskriti

1.1 Composition of Tyagaraja - 1 No

Suggested readings specific to the module

1.1 Compositions of Tyagaraja by T K GovindaRao, Ganamandir Publications, 1999, Devine books, Delhi

Module 2

Sanskrit Kriti

2.1 Compositions of MuthuswamiDikshitar – 2Nos

Suggested readings specific to the module

2.1 Compositions of MudduswamiDikshitar by T K GovindaRao, Ganamandir Publications, 2003, Devine books, Delhi

Module 3

Kriti in Sanskrit

3.1 Composition of Swati Tirunal-1 No

Suggested readings specific to the module

3.1 Golden Treasury of Swathi TirunalKritis : S Bhagyalekhsmy, CBH Publications, Thiruvananthapuram 1999

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

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

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

1. Great Composers by Dr. GowriKuppuswamy & Dr. Hariharan, B R Rhythms, New Delhi 2016

TEACHING LEARNING STRATEGIES (Classroom activities / Lab activities / Field Activities)

- Interaction with learners,
- Student presentation
- Discussions
- Assignment

MODE OF TRANSACTION

- Practical demonstration
- Black Board
- Power Point
- Smart class room

ASSESSMENT RUBRICS

Marks

| End Semester Evaluation | 50 |
|--------------------------------------|-----------|
| • Practical Test | 40 |
| • Viva | 10 |
| Continuous Evaluation | 50 |
| • Class Participation and Discussion | 10 |
| • Assignment | 10 |
| • Record | 10 |
| • Practical Test paper | 20 |

Sample Questions to test Outcomes.

1. Present a Sanskrit composition of Tyagaraja
2. Illustrate a Sanskrit composition of Muthuswami Dikshitar
3. Demonstrate a kriti composed by Swati Tirunal in Sanskrit

Employability for the Course / Programme

- Performance
- Teaching
- Music writing

Course Title : **CONTRIBUTIONS OF COMPOSERS OF KERALA (P)**

Course Code : **KU06VACMUS301**

Course Pre-requisite : Aptitude, skill and interest in the concerned area

Semester : **VI**

Credits : **Three**

Course Outcome

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

Mapping of Course Outcomes to PSOs/POs

| Co No | PSO1 | PSO2 | PSO3 | PSO4 | PSO5 | PSO6 | PSO7 |
|------------|------|------|------|------|------|------|------|
| CO1 | | √ | | | | | √ |
| CO2 | √ | √ | √ | √ | | | |
| CO3 | | | √ | √ | | √ | |
| CO4 | | | √ | | √ | | |

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 Objectives

- Introduction to Kerala's Musical Heritage
- Understanding the works of iconic Kerala composers like KC Kesava Pillai, Irayimman Tampi, and Mahakavi Kuttamath
- Exploring the lyrical beauty and musical excellence of these compositions

| Credit | | | Teaching Hours | | Assessment | | |
|--------|-----|-------|----------------|-------|------------|-----|-------|
| L/T | P/I | Total | L/T/P | Total | CE | ESE | Total |
| 3 | | 3 | 3 | 3 | 50 | 50 | 100 |

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

COURSE OUTCOMES

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

| | |
|------------|---|
| C01 | Gain a comprehensive understanding of Kerala's musical heritage and its key composers |
| C02 | Sketch the contributions of notable Kerala composers |
| C03 | Analyse the compositions of KC KesavaPilla, IrayimmanTampi and Mahakavi Kuttamath |
| C04 | Exemplify the unique style and lyrical content of their compositions. |
| CO5 | Render kritis from the repertoire of Kerala composers with accuracy and expression |

COURSE CONTENTS

Module 1

Composition of K C KesavaPilla - 1 No

Suggested readings specific to the module

1. K C Kesava Pillai by Dr. Vijayalayam Jayakumar, published by the author 1995

Module 2

Compositions of Mahakavi Kuttamath – 1 No

Suggested readings specific to the module

1. Mahakavi Kuttamath by K K N Kurup, published by University of Kerala 2010

Module 3

Compositions of IrayimmanTampi-2Nos

Suggested readings specific to the module

1. IrayimmanTampi-Malayalam literary heroes by V S Sharma published by University of Kerala 2014

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

1. <https://profilpelajar.com/en/K. C. Kesava Pillai>
2. MahakaviKuttamath-Jeevithavum Kritikalum by Pavanan, Mathrubhumi Books, 2007
3. <https://www.swathithirunal.in/composeres/iryimn.htm>

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

1. <https://www.swathithirunal.in/articles/kcbhagyalekshmi.htm>

TEACHING LEARNING STRATEGIES (Classroom activities / Lab activities / Field Activities)

- Interaction with learners,
- Student presentation
- Discussions
- Assignment

MODE OF TRANSACTION

- Practical demonstration
- Black Board
- Power Point
- Smart class room

ASSESSMENT RUBRICS

Marks

| End Semester Evaluation | 50 |
|-------------------------|----|
| • Practical Test | 40 |
| • Viva | 10 |

| | |
|--------------------------------------|-----------|
| Continuous Evaluation | 50 |
| • Class Participation and Discussion | 10 |
| • Assignment | 10 |
| • Record | 10 |
| • Practical Test paper | 20 |

Sample Questions to test Outcomes.

1. Render a composition of K C Kesava Pilla
2. Perform a composition of Mahakavi Kuttamath
3. Demonstrate a kriti composed by IrayimmanTampi

Employability for the Course / Programme

- Performance
- Teaching
- Music writing