



Avinashilingam Institute for Home Science and Higher Education for Women
(Deemed to be University Estd. u/s 3 of UGC Act 1956, Category A by MHRD)
Re-accredited with A++ Grade by NAAC. CGPA 3.65/4, Category I by UGC
Coimbatore - 641 043, Tamil Nadu, India

Department of Music

B.A Music

Programme Outcomes:

1. Ability to communicate thoughts and ideas in standard academic languages.
2. Capacity to critically analyse texts in literary, cultural, artistic, social –historical and theoretical context.
3. Develop creativity and novelty.
4. Understand the importance of ethical values and its application in professional life and decision-making.
5. Acquire knowledge and skills to appear for competitive examinations.
6. Develop team spirit and leadership qualities.
7. Application of learning to real life situations.
8. Enhance personality development and cultural values through education.
9. Equip with necessary employability skills.
10. Proper understanding of relevant policies

Programme Specific Outcomes:

PSO 1: Inculcate fundamental knowledge in Carnatic Music.

PSO 2: Acquire awareness about the concepts of Musicology in different perspectives.

PSO 3: Equip knowledge about the prominent musicians, composers and their contributions.

Scheme of Instruction & Examinations
(for students admitted from 2023-2024& onwards)

Part	Subject Code	Name of paper / Component	Hours of instruction/ week		Scheme Examination				
			T	P	Duration of exam	CIA	CE	Total	Credit
First Semester			T	P					
I	23BLT001/ 23BLH001/ 23BLF001	பொதுத்தமிழ்தாள் I - இக்காலஇலக்கியம் Prose and Non Detailed Texts/ French I	2		3	50	50	100	2
II	23BAEEC1	Ability Enhancement Compulsory Course -1 English for Communication	4		3	50	50	100	4
Generic Elective									
II		Generic Elective – 1	4+4		3	50	50	100	6
III	Discipline Specific Core Courses								
	23BMUC01	Theory of Indian Music - I	4		3	50	50	100	4
	23BMUC01P	Abhyasa Ganam-Vocal Practical -I		4		50	50	100	2
	23BMUC02	Theory of Indian Music - II	4		3	50	50	100	4
	23BMUC02P	Violin/Veena -Abhyasa Ganam- Practical-I		4		50	50	100	2
Skill Enhancement Course									
IV	23BVBNC1/ 23BVBNS1/ 23BVBSP1	Value Based Course Elective I – NCC / NSS / Sports	3/2		2	60	40	100	4/1/1
		Games – Practical		1		-	-	-	
Total									28/25
Second Semester									
I	23BLT002/ 23BLH002/ 23BLF002	பொதுத்தமிழ்தாள்II - அறஇலக்கியம் / Grammar, Translation and General Essay / French II	2		3	50	50	100	2
II	23BAEES1	Ability Enhancement Compulsory Course – II Environmental Studies	4		3	50	50	100	4
II	Generic Electives								
	23BENGE2A/ 23BENGE2B/ 23BENGE2C/ 23BENGE2D	Generic Elective – II Introduction to Literature/ British Literature/ Modern Indian Literature/ New Literatures in English	5+1		3	50	50	100	6
III	Discipline Specific Core Courses								
	23BMUC03	Musical Forms -I	4		3	50	50	100	4
	23BMUC03P	Abhyasa Ganam-Vocal Practical- II		4	3	50	50	100	2
	23BMUC04	Musical Forms-II	4		3	50	50	100	4
	23BMUC04P	Violin/Veena -Abhyasa Ganam- Practical-II		4	3	50	50	100	2
IV	Skill Enhancement Course								
	23BVBNC2/ 23BVBNS2/ 23BVBSP2	Value Based Course Elective I NCC / NSS / Sports	3/2		2	60	40	100	4/1/1
		Games – Practical		1					
Total									28/25

Third Semester

I	23BLT003/ 23BLH003/ 23BLF003	பொதுத்தமிழ்தாள் III – சமயஇலக்கியம் / Ancient and Modern Poetry / French III	2	3	50	50	100	2
II	Generic Elective - III		4+4	3	50	50	100	6
III	Discipline Specific Core Courses							
	23BMUC05	Musicology-I	4	3	50	50	100	4 6
	23BMUC05P	Sabha Ganam-I Practical		4	3	50	50	100 2
	23BMUC06	Musicology-II	4	3	50	50	100	4 6
	23BMUC06P	Violin/Veena -Abhyasa Ganam- Practical-III		4	3	50	50	100 2
IV	Skill Enhancement Course							
	23BSBCS1	Skill Based Compulsory Course-I Communication Skill		4P	3	50	50	100 2
		Skill Based Course-II		4P	3	50	50	100 2
	23BVBNC3/ 23BVBNS3/ 23BVBS3	Value Based Course Elective-I NCC / NSS / Sports	3/2	2	60	40	100	4/1/1
		Value Based Course Elective II	2	-	100		100	2
Total								30/27
Fourth Semester								
I	23BLT004/ 23BLH004/ 23BLF004	பொதுத்தமிழ்தாள் IV – சங்கஇலக்கியம் / Introduction to Functional Hindi and Journalism / French IV	2	3	50	50	100	2
II	Generic Elective -IV		4+4	3	50	50	100	6
III	Discipline Specific Core courses							
	23BMUC07	Biography-I	4	3	50	50	100	4 6
	23BMUC07P	Great Composers -Practical -I		4	3	50	50	100 2
	23BMUC08	Biography-II	4	3	50	50	100	4 6
	23BMUC08P	Violin/Veena -Abhyasa Ganam- Practical-IV		4	3	50	50	100 2
IV	Skill Enhancement courses							
	23BSBSS1	Skill Based Compulsory Course-III Soft skill		4P	3	50	50	100 2
		Skill Based Course - IV		4P	3	50	50	100 2
	23BVBNC4/ 23BVBNS4/ 23BVBS4	Value Based Course Elective I- NCC / NSS / Sports	3/2	2	60	40	100	4/1/1
		Value Based Course Elective III	2		100	-	100	2
Total								30/27

Fifth Semester										
III	Discipline Specific Core courses									
	23BMUC09	Musicology-III	4		3	50	50	100	4	6
	23BMUC09P	Musical Compositions-Practical		4	3	50	50	100	2	
	23BMUC10	History of Indian Music	4		3	50	50	100	4	6
	23BMUC10P	Violin/Veena-Sabha Ganam- Practical-V		4	3	50	50	100	2	
	Discipline Specific Elective Courses									
	23BMUDE1	DSE -I Internship (6 weeks)	2					100	6	
	23BMUDE2 – 23BMUDE6	DSE-II Theory + Practical	4+4		3	50	50	100	6	
IV	Skill Enhancement Courses									
	23BVBNC5/ 23BVBNS5/ 23BVBSP5	Value Based Course Elective I – NCC / NSS / Sports	3/2		2	60	40	100	4/1/1	
	23BMUPD1	Professional Development Course Ragamalikas of Eminent Composers	4			100	-	100	Remarks	
									Total	28/25
Sixth Semester										
III	Discipline Specific Core courses									
	23BMUC11	Musicology-IV	4		3	50	50	100	4	6
	23BMUC11P	Kalpitha and Manodharma Sangitha- Practical		4	3	50	50	100	2	
	23BMUC12	Musicology-V	4		3	50	50	100	4	6
	23BMUC12P	Violin/Veena-Sabha Ganam- Practical-VI		4	3	50	50	100	2	
	Discipline Specific Elective Courses									
	23BMUDE2 – 23BMUDE6	DSE- III Theory +Practical	4+4		3	50	50	100	6	
	23BMUDE2 – 23BMUDE6	DSE- IV Theory + Tutorial	4+1		3	50	50	100	6	
IV	Skill Enhancement Courses									
	23BVBNC6/ 23BVBNS6/ 23BVBSP6	Value Based Course Elective I – NCC / NSS / Sports	3/2		2	60	40	100	4/1/1	
									Total	28/25
									Over all total	172/154

➤ **Ability Enhancement Compulsory Courses**

- English for Communication
- Environmental Studies

➤ **Skill Enhancement courses**, are Skill Based and / or Value Based which are aimed at providing hands on training, competencies, skills etc. and may be opted by the students from the electives offered by the departments or from SWAYAM MOOCs / NPTEL.

➤ **Skill Based courses**

- Skill Based Compulsory course I – 23BSBCS1 – Communication Skill during 3rd semester
- Skill Based Compulsory course III - 23BSBSS1 – Soft Skill during 4th semester

- Skill Based courses offered by Department of Music

S.No	Skill Based courses	Semester	Hours of Instruction	Credits
			Theory + Practical / Theory + Tutorial	
1.	23BMUSE1 Computer Applications in Music	3 \ 4	4P	2
2.	23BMUSE2 Music Composing	3 \ 4	4P	

- Value Based Courses - Elective I

Part IV Components (for 6 Semesters)	Subject Code	Semester	No of .Credits
Extra - Curricular Course			
NCC/ NSS/ Sports	23BVBNC1-6/	1-6	24 Credits
	23BVBNS1-6/		6 Credits
	23BVBSP1-6		6 Credits

- Value Based Courses - Elective II/III offered by Department of Music

S.No	Value Based courses(II / III)	Semester	Hours of Instruction	Credit/Course
1	23BMUVB1 Music and Temples	3\4	2	2
2	23BMUVB2 Cultural Music	3\4	2	2

* Discipline Specific Elective Courses should be related to their own core which may be from SWAYAM MOOCs / NPTEL also

- All the Courses have 6 Credits with 4 hours of Theory and 4 hours of Practicals or 5 hours of Theory and 1 hour of Tutorials.

S.No	DSE Courses	Semester	Hours of Instruction	Credits
			Theory + Practical / Theory +Tutorial	
1.	23BMUDE1 Internship	5	2	6
2.	23BMUDE2 Varnas of Modern Composers	5/6	4+4	
3.	23BMUDE3 Rare Raga Compositions	5/6	4+4	
4.	23BMUDE4 Compositions of Pre-trinity Composers	5/6	4+4	
5.	23BMUDE5 Compositions of Post-trinity Composers	5/6	4+4	
6.	23BMUDE6 Selected Tillanas of Lalgudi Jayaraman	5/6	4+4	

➤ **Generic Elective Courses** offered for other disciplines / Departments

- A Core Course offered in a Discipline / Subject may be offered as a Generic Elective for other departments.

S.No	Generic Elective Courses	Semester	Hours of Instruction	Credits
			Theory + Practical / Theory + Tutorial	
1.	23BMUGE1 Tamil Compositions	1	4+4	6
2.	23BMUGE2 Compositions from Nowkacharitam of Tyagaraja	3	4+4	
3.	23BMUGE3 Light Classical Compositions	3	4+4	
4.	23BMUGE4 Sacred Musical Forms	4	4+4	
5.	23BMUGE5 Compositions on Women Empowerment	4	4+4	
6.	23BMUGE6 Introduction of Indian Arts Forms	4	5+1	

Total credits to earn the Degree

1. Part I components - 8 Credits (Languages)
 2. Part II components – 50 / 68 Credits [Ability Enhancement Courses – 8 Credits, Skill Enhancement Courses – 36 / 18 Credits (Skill Based Courses – 8, Value Based Courses Elective I (NCC/NSS/Sports) – 24 / 6 / 6, Value Based Courses Elective II – 4) and Generic Elective Courses – 24 Credits]
 3. Part III components - 96 Credits (Discipline Specific Core Courses – 72 Credits and Discipline Specific Elective Courses - 24 Credits)
 4. **Minimum One Course should be from SWAYAM MOOCs/ NPTEL.**
- Total credits to earn the degree**
 # One to 4 Courses may be from SWAYAM MOOCs/NPTEL for Credit Transfer in DSE, Generic Elective & / or Skill Enhancement Courses.

Theory of Indian Music - I

Semester I
23BMUC01

Hours of instruction / week: 4
No. of Credits: 4

Objectives:

1. To make the students aware about fundamental elements through the salient features of music.
2. Enable the students to know about the Raga & Tala systems of music.
3. To obtain general awareness about Janaka raga system .

Unit I	Distinctive features of Indian Music, its basic concepts and nomenclature Music is the finest of the fine arts, Characteristic and Salient features of Indian Music Sruti , Svara , Raga and Tala. Power of music Place of music in life- Outline knowledge, Intellectual music, Spiritual music, Emotional music, Social music and Cultural value of music. Svara names and nomenclature	12hrs
Unit II	Outline knowledge of tala Sapta talas & kriyas and shadangas	12 hrs
Unit III	Scheme of 35 and 175 talas Chapu talas and its varieties, Desadi & Madyadi talas.	12 hrs
Unit IV	72 Melakarta scheme Characteristics features of Melakarta, history, determining the Melakarta, 12Chakras, Melakarta scale, table of Melakarta ragas, Katapayadi Sankhya, Bhuta Sankhya, significance of Ma, Vivadi Melas.	12hrs
Unit V	Raga Classifications in General: - Janaka and janya raga system characteristic features	12hrs

Total: 60hrs

Reference Books:

- | | |
|-------------------------------|--|
| 1. Prof.P.Sambamoorthy | South Indian Music (Vol 1&Vol 2), The Indian Music
Publishing House, Chennai, 2001. |
| 2. Dr.K.A.Pakkirisamibharathi | Indiya Isai Karuvoolam, Kuselar Pathipagam, Chennai, |
| 3. SP.Kodandaraman | Indhiya Kalaigal Oviyam Sirpam Isai Naatiyam,
The New Century Book House, Chennai, 1987 |

Course Outcomes:

1. The embodiment of Nada & Power of music are the elements applied in the life of mankind. The awareness is the sources by learning this unit.
2. Rhythm is having the commanding power over the movable aspects in the Universe & so music is Also controlled by various kinds of Talas.
3. Acquire detailed knowledge about the expanded formula of basic Tala system
4. Understand the basic scheme of Raga
5. Raga, being the back bone of Carnaticmusic, get the knowledge of characteristic features of Mela &Jenya Ragas.

CO / PO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PSO 1	PSO 2	PSO 3
CO 1		H	L		M		L	M			H	M	
CO 2			M		M				M		H	H	
CO 3			M		M				M		H	H	
CO 4		M	L		H			L	H		H	H	
CO 5		M	L		H			L	H		H	H	

Semester I
23BMUC01P

Abhyasa Ganam-Vocal Practical-I

Hours of instruction/week:4

No. of Credits: 2

Objectives:

- 1.To gain the practical knowledge of varisas.
- 2.To acquire knowledge in Saptha Talas.
- 3.Stepping to the first & foremost musical form

Unit I SaraliVarisai, Jandai Varisai

12 hrs

Unit II Svara exercises in major ragas, Mayamalavagaula,
Kalyani andSankarabharana, and in minor raga- Mohanam

12 hrs

Unit III DhattuVarisai-s, Melsthayi Varisai

12 hrs

Unit IV Sapta tala Alankaras

12 hrs

Unit V Geetam- Malahari, Mohanam

12 hrs

Total :60 hrs

CourseOutcomes:

- 1.Students acquire Svara gnana to lay the foundation of music.
- 2.Jandavarisais are important for getting stability and firmness to the voice.
- 3.The fecebility of the permutation & combination of svaras are gained by Dhatu varisai and Melsthai varisai.
- 4.Learning the basic Sapta Talas are eye opener to the beginners to know about the difficulties in keeping Tala.
- 5.The easiest composition and each svara having the sahithya is the basic composition for the beginners.

CO / PO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PSO 1	PSO 2	PSO 3
CO 1					L			L	M		H		
CO 2					L			L	M		H		
CO 3					L			L	M		H		
CO 4					L			L	M		H		
CO 5					L			L	H		H		

Theory of Indian Music - II

Semester I
23BMUC02

Hours of instruction / week: 4
No. of Credits: 4

Objectives:

- 1.To make the students aware about fundamental elements through the salient features of music.
- 2.Enable the students to know about the Raga & Tala systems of music.
- 3.To obtain general awareness about different types of Musical forms of Abhyasa gana

UNIT-I	Technical terms Nada, Sruti, Svara, Vadi, Samvadi, Anuvadi, Vivadi, and Sthayi	12hrs
UNIT-II	Classification of Janya ragas Classification of Janya ragas-Varja, Vakra, Upanga and Bhasanga Ragas Nishadantya, Dhaivatantya and Panchamantya ragas, Ghana, Naya, Desya , Suddha, Chayalaka, and Sankirna ragas.	12hrs
UNIT III	Samanya Gita and lakshana Gita Defining the term, sections, and gana karma	12 hrs
UNIT IV	Jatisvaram Define the term, the sections and gana krama Svarajati Defining the term, the sections and gana krama.	12 hrs
Unit V	Lakshana of the followings ragas Mayamalavagaula and Mohanam	12 hrs

Total: 60 hrs

Reference Books:

- | | |
|------------------------------|--|
| 1.Prof.P.Sambamoorthy | South Indian Music (Vol 1&Vol 2), The Indian Music Publishing House, Chennai, 2001. |
| 2.Dr.K.A.Pakkirisamibharathi | Indiya Isai Karuvoolam, Kuselar Pathipagam, Chennai, |
| 3.SP.Kodandaraman | Indhiya Kalaigal Oviyam Sirpam Isai Naatiyam, The New Century Book House, Chennai, 1987. |

Course Outcomes:

- 1.The technical terms help the students to become familiar with musical language and they are the basics in music
- 2.The study of raga in detail make the students to have a wider knowledge
- 3.The first and foremost form which having both dhathu & mathu for the beginners is Gita.
- 4.Jathiswarais the keynote address for the beginners to know about the svvara sancharas of various ragas.
- 5.The main and essential part of the compositions are Tana varna, Padavarna learning of these forms helps the students to strengthen their ability

CO / PO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PSO 1	PSO 2	PSO 3
CO 1		L			H				M		H	H	
CO 2		M	L		H			L	H		H	H	M
CO 3		L			H				M		H	H	
CO 4		L			H				M		H	H	
CO 5		L			H				M		H	H	

Violin / Veena - Abhyasa Ganam - Practical-I

Semester I
23BMUC02P

Hours of instruction/week:4
No. of Credits:2

Objectives:

- 1.To gain the practical knowledge of varisas.
- 2.To acquire knowledge in fingering techniques.
- 3.Stepping to the first & foremost Tala jnana.

Unit I	SaraliVarisai	1-5	12 hrs
Unit II	SaraliVarisai	6-12	12 hrs
Unit III	Jandai Varisai	1 5	12 hrs
Unit IV	Jandai Varisai	6-12	12 hrs
Unit V	Dhattu Varisai	1	12 hrs

Total : 60 hrs

Course Outcomes:

- 1.Students acquire Svara gnana to lay the foundation of music.
- 2.Gain knowledge of Fingering techniques
- 3.Jandavarisais are important for getting stability and firmness .
- 4.Step in to first two varieties of Nokku and Spuritha Gamaka
- 5.Gain feasibility to play on the fingering board

CO / PO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PSO 1	PSO 2	PSO 3
CO 1		M	L	L					M		H	H	
CO 2		M	L	L					M		H	H	
CO 3		M	L	L					M		H	H	
CO 4		M	L	L					M		H	H	
CO 5		M	L	L					M		H	H	

Musical Forms - I

Semester II

23BMUC03

Hours of instruction / week:4

No. of Credits:4

Objectives:

- 1.To enable the students to know about various Musical forms
- 2.To gain knowledge about the structure of musical forms and about famous composers.
- 3.To know the Predominant features of the Musical forms.

Unit ITana Varnam, PadaVarnam, Daru Varnam

12hrs

Meaning of Varna, classification of Varnas, difference between Pada Varna and Tana Varna, the sections, gana krama.

Unit IIPadam

Define the term, Padam in dance and music, the sections, gana krama

Javali

Defining the term, Javali in dance and music, the sections, gana krama

Tillana

12hrs

Defining the term, the sections , gana krama

Unit III Ragamalika

12hrs

Meaning of the term Ragamalika, types of Ragamalika, Gana krama, the sections, Talamalika, Ragatalamalika.

Unit IVDance Music

12hrs

Alaripu,Jatisvaram,Sabdam, Pada Varnam, Padam, Javali, Tillana, Sloka, Viruttam, Defining the term, the sections, illustration of predominant and famous compositions with composer, gana krama

Unit VNritya Natakam (Dance drama)

12hrs

General study of Kuravanji Natakam, Bhagavatamelala Natakam.

Total : 60 hrs

Course Outcomes:

- 1.Acquiring theoretical knowledge of Padam makes one to familiar with the various types of Nayaka – Nayaki bhava and Madhura bhakthi , which helps to become a composer.
- 2.Chanda Tala is a renowned and highly complicated tala varieties. By learning this, a student can achieve knowledge about predominant features of Tala.
- 3.Coin different Ragas in a single composition is a lesson gained by a student and make them to learn the rules to be adopted in selection of ragas.
- 4.Since Dance and Music are allied Arts, knowing musical forms that connected to dance is very relevant.
- 5.To become a vocalist for dance, learning musical forms connected to dance and dance dramas will be useful.By learning obsolete forms, students will be more thorough with the music of the past.

CO / PO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PSO 1	PSO 2	PSO 3
CO 1		L			H				M		H	H	
CO 2		L			H				M		H	H	
CO 3		L			H				M		H	H	
CO 4		L			H				M		H	H	
CO 5		L			H				M		H	H	

Abhyasa Ganam-Vocal Practical-II

Semester II
23BMUC03P

Hours of instruction/week:4
No. of Credits:2

Objectives:

- 1.To gain the practical knowledge of basic lessons.
- 2.Stepping to the first & foremost musical form.
- 3.To obtain practical knowledge about different types of musical forms of abhyasa ganam.

Unit I	Gitam-2 1.Malahari 2.Saveri	12 hrs
Unit II	Gitam - 2 1.Kalyani 2.Arabhi	12hrs
Unit III	Jatisvaram-1	12hrs
Unit IV	Svarajati-1	12hrs
Unit V	Lakshana Gitam-1	12hrs

Total : 60hrs

Course Outcomes:

- 1.Learn the easiest Musical form
2. Understand an idea of singing Sahitya for each svara
3. Introduction of different ragas
- 4.Svarajati, an extension of Gita, enable the students to get more access to Raga through svara and sahithya.
- 5.Lakshana Gita gives the introduction of the raga and by learning this musical form, it will be easy to become familiar with that particular raga.

CO / PO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PSO 1	PSO 2	PSO 3
CO 1	L		L		M				M		H	L	L
CO 2	L		L		M				M		H	L	L
CO 3	L		L		M				M		H	L	L
CO 4	L		L		M				M		H	L	M
CO 5	L		L		M				M		H	L	M

Musical Forms - II

Semester II
23BMUC04

Hours of instruction / week:4
No. of Credits:4

Objectives:

- 1.To enable the students to know about various Musical forms
- 2.To gain knowledge about the structure of musical forms and about famous composers.
- 3.To know the Predominant features of the Musical forms.

Unit I Sacred Musical forms

12hrs

Define the term, types of sacred music – Tevaram, Divyaprabandham and Thiruvacakam

Unit II Ashtapadi, Devarnama, Tarangam

Define the term, Tillana in dance and music, the sections, gana krama

12hrs

Unit III Tiruppugazh

12hrs

Define the term, the sections, gana krama, and overall view on Tiruppugazh

Unit IV

12hrs

Obsolete Form (Prabandha).

Defining the term, types of Prabhandas, angas of Prabhandas, sections.

Unit V Ragalakshana

12hrs

Kalyani, Pantuvarali, Kamboji and Shankarabharana

Total 60hrs

Reference Books:

- 1.Prof.P.Sambamoorthy South Indian Music (Vol 1&Vol 2), The Indian Music Publishing House, Chennai, 2001.
- 2.Dr.K.A.Pakkirisamibharathi Indiya Isai Karuvoolam, Kuselar Pathipagam, Chennai, 2006
- 3.P.Kodandaraman Indhiya Kalaigal Oviyam Sirpam Isai Naatiyam, The New Century Book House, Chennai, 1987

Course Outcomes:

1. Obtain knowledge about the relevance of ancient Tamil composers in Carnatic music.
2. Achieve knowledge about different aspects of Tamil music which comprise sacred literature and so on.
3. Develop knowledge about the first musical compositions in the history of music.
4. Gain knowledge about historical perspective of Musicology.
5. Acquire the theoretical knowledge about the ragas in Carnatic Music

CO / PO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PSO 1	PSO 2	PSO 3
CO 1	L	L	M		H			L	M		H	H	H
CO 2	L	L	M		H			L	M		H	H	H
CO 3	L	L	M		H			L	M		H	H	H
CO 4		H			H				L			H	L
CO 5			H		H				M			H	

Semester II**Violin / Veena - Abhyasa Ganam-Practical –II****23BMUC04P****Hours of instruction/week:4****No. of Credits:2****Objectives:**

- 1.To gain the practical knowledge of musical exercises.
- 2.To acquire knowledge in Saptha talas.
- 3.To understand the playing technique of the Svara and Sahithya separately.

Unit I Alankaram - 1-2 12 hrs

Unit II Alankaram -3-4 12 hrs

UnitIII Alankaram-5-6 12hrs

Unit IV Alankaram-7, Geetam-1 12 hrs

Unit V Geetam-1 12 hrs

Total: 60 hrs**Course Outcomes:**

1. Through svara njana and raga gnana, students can attain the foundation of music
2. Obtain basic knowledge about the basic concept of Tala.
3. Become thorough with the finger technique of the instrument.
4. Attain stability in Tala of different speeds
5. Student will be more familiar with the playing and finger technique of svara and sahithya through this type of musical form.

CO / PO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PSO 1	PSO 2	PSO 3
CO 1		M	L	L					M		H	H	
CO 2		M	L	L					M		H	H	
CO 3		M	L	L					M		H	H	
CO 4		M	L	L					M		H	H	
CO 5		M	L	L					M		H	H	

Musicology-I

Semester III
23BMUC05

Hours of instruction/week: 4
No. of Credits: 4

Objectives:

- 1.To learn about the construction and manufacture of musical instruments
- 2.Acquire knowledge about playing technique
- 3.Enable students to know about the significance of various instruments .

Unit I	Musical instruments and their classification in detail	12hrs
Unit II	Tambura Origin, Construction, structure, manufacture, parts, tuning, playing technique.	12hrs
Unit III	Yazh Structure and different types of Yazh and the variations in structure and so on	12hrs
Unit IV	Veena Construction, structure, manufacture, parts, tuning, playing technique.	12hrs
Unit V	Mrudangam Construction, structure, manufacture, parts, tuning, playing technique.	12hrs
		Total: 60hrs

References Books:

1. Dr.K.A.Pakkirisamibharathi Indiya Isai Karuvoolam, Kuselar Pathipagam, Chennai,2006.
2. B.C Deva Musical instruments, National Book Trust, 1985.

Course Outcomes:

- 1.Students would learn and understand the general knowledge of Musical Instruments and various types of instruments.
2. Awareness about the basic sruti instrument of Indian Music
3. Understand the structure and other details of ancient instruments
4. Learn about the structure, parts and other features of stringed instruments and their relevance in performance.
- 5.Percussion instruments are the main class of accompaniments used in vocal music and the students obtain knowledge about the part played by the percussion instruments in applied music

CO / PO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PSO 1	PSO 2	PSO 3
CO 1										M		M	H
CO 2										M		M	H
CO 3										M		M	H
CO 4										M		M	H
CO 5										M		M	H

Sabha Ganam-I Practical

Semester III
23BMUC05P

Hours of instruction/week:4
No. of Credits: 2

Objectives:

1. To practice both Abhyasa gana and Sabha gana
2. To develop the ability to sing the swara and sahitya accordingly
3. To acquire and develop Raga gnana.

Unit 1.Adi tala Varnam-2	12 hrs
Unit 2.Ata tala Varnam -1	12 hrs
Unit 3.Kritis: a) Maya Malava Gaula b) Mohanam	12 hrs
Unit 4.Kritis: a) Sankarabharanam b) Hamsadhwani	12 hrs
Unit 5. Kritis: Neelakanta Sivan -1 Papanasam Sivan -1	12 hrs

Total : 60 hrs

Course Outcomes:

1. Understand the musical form helps to develop Svaram jnanam, Tala jnanam, Kalapraramanam & Voice culture.
2. Detail knowledge about the intricacies of tala, gamaka and sancharas.
3. Application of svaram patterns in the form of Sahitya.
4. Gather knowledge about different categories of ragas.
5. By learning Kritis, attain basic concept of Ragalapana.

CO / PO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PSO 1	PSO 2	PSO 3
CO 1	H		H	H	H	H	M	H	M		H	H	M
CO 2	H		H	H	H	H	M	H	M		H	H	M
CO 3	H		H	H	H	H	M	H	M		H	H	M
CO 4				H	H	H	M	H	M		H	H	H
CO 5				H	H	H	M	H	M		H	H	H

Musicology-II

Semester III
23BMUC06

Hours of instruction/week: 4
No. of Credits: 4

Objectives:

- 1.To learn about the construction and manufacture of musical instruments
- 2.Acquire knowledge about playing technique
- 3.Enable students to know about the significance of various instruments

Unit I	Flute Construction, structure, manufacture, parts, tuning, playing technique	12hrs
Unit II	Gottu Vadhyam Construction, structure, manufacture, parts, tuning, playing technique	12hrs
Unit III	Violin Construction, structure, manufacture, parts, tuning, playing technique.	12hrs
Unit IV	Ghatam and Ghanjira Construction, structure, manufacture, parts, tuning, playing technique.	12hrs
Unit V	Lakshana of the following ragas a) Mayamalavagaula b) Mohanam c) Kalyani	12hrs

Total : 60 hrs

References Books:

- 1.Dr.K.A.Pakkirisamibharathi Indiya Isai Karuvoolam, Kuselar Pathipagam, Chennai,2006.
- 2.B.C Deva Musical instruments, National Book Trust, 1985.

Course Outcomes:

- 1.Understand various wind variety of Instrument and its construction
- 2.Awareness about the structure, parts and other features of stringed instruments and their relevance in performance.
3. Introduction of bowed kind of Instrument, its construction and playing technique
- 4.Percussion instruments are the main class of accompaniments used in vocal music and the students obtain knowledge about the part played by the percussion instruments in applied music
5. Obtain basic knowledge about the ragas and lakshanas in detail

CO / PO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PSO 1	PSO 2	PSO 3
CO 1										M		M	H
CO 2										M		M	H
CO 3										M		M	H
CO 4										M		M	H
CO 5										M		M	H

Violin/Veena -Abhyasa Ganam-Practical - III

Semester III
23BMUC06P

Hours of instruction/week: 4
No. of Credits: 2

Objectives:

1. Stepping to the first and foremost musical form
2. To develop the ability to play the Swara and Sahitya accordingly
3. To acquire and develop playing technique

Unit 1. Geetam-1	12hrs
Unit 2. Geetam – 2	12 hrs
Unit 3. Geetam – 3	12 hrs
Unit 4. Jatisvaram-1 (Poorvangam)	12 hrs
Unit 5. Jatisvaram-1 (Uttarangam)	12 hrs

Total : 60 hrs

Course Outcomes:

1. Gain Knowledge to differentiate the playing technique of Svaram & Sahitya
2. Introduction of different ragas
3. Learn to play in different octaves
4. Understand advanced forms in music.
5. Awareness about the reckoning of different Talas.

CO / PO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PSO 1	PSO 2	PSO 3
CO 1	H		H			M		L	H		H	H	M
CO 2	H		H			M		L	H		H	H	M
CO 3	H		H			M		L	H		H	H	M
CO 4	H		H			M		L	H		H	H	M
CO 5	H		H			M		L	H		H	H	M

Biography-I

Semester IV

23BMUC07

Hours of instruction/week:4

No. of Credits:4

Objectives:

- 1.To have knowledge about the life history of Tamil composers
- 2.To interpret the variations in the types of compositions
- 3.To analyze the contributions to Carnatic music

Unit I Muthuthandavar and Oothukkadu Venkata Subbaiyer 12hrs

Early life, , Contribution to Music

Oothukkadu Venkata Subbaiyer - Early life, Contribution to Music

Unit II Arunagirinathar and Arunachala Kavirayar

Arunagirinathar- Early life, Contribution to Music 12hrs

Arunachala Kavirayar - Early life, Opera and Music

Unit III Marimutha Pillai and Ramalinga Adigalar 12hrs

Marimutha Pillai - Early life, Contributions to music.

Ramalinga Adigalar - Early life, Notable incidents in his childhood, teachings, Chennai kandha kottam, Literary works, Ramalinga adigal's disappearance, Arutpas.

Unit IV Neelakanda Sivan and Annamalai Reddiyar 12hrs

Neelakanda Sivan - His life, compositions, descendants.

Annamalai Reddiyar - His life, Compositions, Kavadi Chindu.

Unit V Bharathiyar and Papanasam Sivan 12hrs

Bharathiyar - His life, later years and death, Works, Bharathi on feminism, Bharathi on Castesystem.

Papanasam Sivan – His life, Compositions, Contributions to music

Total: 60 hrs

Course Outcomes:

1. Understand the life of various composers
2. Acquire knowledge about the divine miracle happened in life of composers
3. Attain knowledge about various patterns of compositions
4. Knowledge about the Shishya Paramparas and tribute to their Gurus
5. Gain knowledge about how far the compositions of different composers are in vogue

Reference Books:

- 1.Dr.K.A.Pakkirisamibharathi - Indiya Isai Karuvoolam, Kuselar Pathipagam, Chennai, 2006.
- 2.Prof.P.Sambamoorthy - A Dictionary of South Indian Music and Musician, The Indian Music Publication House, Chennai 2010.
- 3.T.V.Kuppuswamy - Carnatic Music and the Tamils, Kalinga Publications, Delhi 1992

CO / PO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PSO 1	PSO 2	PSO 3
CO 1		M						H		L			H
CO 2		M						H		L			H
CO 3		M						H		L			H
CO 4		M						H		L			H
CO 5		M						H		L			H

Great Composers-Practical - I

Semester IV
23BMUC07P

Hours of instruction/week:4
No. of Credits:2

Objectives:

- 1.To learn the Abhyasa Ganam and Sabha Ganam as a musical form
- 2.To develop the ability to learn the swara and sahitya of a composition
- 3.To acquire and develop raga gnana

Unit I	Adi tala Varnam- 1(Patnam Subrahmanya Iyer) Ata tala Varnam- 1(Swatitirunal)	12hrs
Unit II	Appar -1, Sundarar -1,Sambandhar-1 Tiruppugazh-1, Periyazhvar -1	12hrs
Unit III	Jayadeva-1, NarayanaTirtha -1, Purandara dasa -1	12hrs
Unit IV	Utsava sampradaya keertana of Tyagaraja -2	12hrs
Unit V	Gopalakrishna Bharati -1, Arunachala Kavi -1	12hrs

Total: 60 hrs

Course Outcomes:

1. Attain knowledge in nuances, permutations and combinations of Swaras and subtle Gamakas
2. Rhetorical beauties have been gained
3. Knowledge about the Sahithya bhava Through sacred musical forms
4. By learning Kritis, attain knowledge to develop Raga Alapana.
5. Attain knowledge about various kinds of musical forms from geyanatakas

CO / PO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO8	PO9	PO 10	PSO 1	PSO 2	PSO 3
CO 1			H	H	H	H	H	H	H	L		H	H
CO 2			H	H	H	H	H	H	H	L		H	H
CO 3			H	H	H	H	H	H	H	L		H	H
CO 4			H	H	H	H	H	H	H	L		H	H
CO 5			H	H	H	H	H	H	H	L		H	H

Biography-II

Semester IV
23BMUC08

Hours of instruction/week:4
No. of Credits:4

Objectives:

- 1.To have knowledge about the life history of eminent composers
- 2.To interpret the variations in the types of compositions
- 3.To understand various contributions they have done.

Unit I	Pre Trinity Composers : Purandara dasa, Bhadrachalam Ramadas, Sadasiva brahmendra and Kshetrangna Life, contribution, various types of compositions, Disciples, Samadhi	12hrs
Unit II	Trinity: Tyagaraja, Muthuswamy Dikshitar and Syama Sastri Life, contribution, various types of compositions, Disciples, Samadhi	12hrs
Unit III	Post Trinity Composers: Swati Tirunal, Veena kuppayyar, Patnam Subrahmanya Iyer, Mysore Vasudevachar, Muthaiah Bhagavatar Life, contribution, various types of compositions, Disciples, Samadhi.	12hrs
Unit IV	Female composers: Andal, Meerabai, Ambujam Krishna, D Pattammal Life, contribution, various types of compositions, Disciples, Samadhi.	12hrs
Unit V	Female Trinity: M S subbalakshmi, D.K Pattammal and M L Vasantakumari Life and Contribution	12hrs
		Total: 60 hrs

Course Outcomes:

1. Acquire knowledge about the types of compositions in the Pre-Trinity period
2. Understand the contributions of Trinities to the development of Carnatic Music
3. Accomplish information about various patterns of compositions in the Post-Trinity period
4. Knowledge about the role of female composers and their compositions
5. Gain knowledge about Contributions of Female Trinities in the realm of performance

Reference Books:

1. Dr.K.A.Pakkirisamibharathi - Indiya Isai Karuvoolam, Kuselar Pathipagam, Chennai, 2006.
2. Prof.P.Sambamoorthy - A Dictionary of South Indian Music and Musician, The Indian Music Publication House, Chennai 2010.
3. T.V.Kuppuswamy - Carnatic Music and the Tamils, Kalinga Publications, Delhi 1992

CO / PO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PSO 1	PSO 2	PSO 3
CO 1		M						H		L			H
CO 2		M						H		L			H
CO 3		M						H		L			H
CO 4		M						H		L			H
CO 5		M						H		L			H

Violin/Veena -Abhyasa Ganam-Practical-IV

Semester-IV
23BMUC08P

Hours of Instruction / week:4
No.of.credits:2

Objective:

- 1.To learn AbhyasaGanam and Sabha Ganam
- 2.Equip students for stage performance
- 3.To learn the intricacies of different playing techniques

Unit I Svarajati (Poorvangam)

12hrs

Unit II Svarajati (Uttarangam)

12hrs

Unit III Adi tala Varnam - 1 (Poorvangam)

12hrs

Unit IV Adi tala Varnam- (Uttarangam)

12hrs

Unit V Tirupuhazh

12hrs

Total: 60hrs

Course Outcomes:

- 1.Gain knowledge to play the subtle Gamakas
- 2.Fingering techniques are gained
- 3.Swarajnana and SwaraSthana are gained
- 4.Ability to gain Tala gnana
- 5.Ability to play small pieces of composition

CO / PO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PSO 1	PSO 2	PSO 3
CO 1	M		H	H	M	H		M	L		M	M	H
CO 2	M		H	H	M	H		M	L		M	M	H
CO 3	M		H	H	M	H		M	L		M	M	H
CO 4	M		H	H	M	H		M	L		M	M	H
CO 5	M		H	H	M	H		M	L		M	M	H

Musicology-III

Semester V
23BMUC09

Hours of instruction/week:4
No. of Credits:4

Objectives:

- 1.To acquire knowledge about general factors of Music
- 2.To learn about temple and music
- 3.Attain knowledge regarding the values of Srutis

Unit I Temple Music

12hrs

Meaning of the term, music and temple, panchamukha vadyam, ritualistic music and dance in navasandhis, sarva vadyam, dance dramas, musical stone pillars, Musical iconography, Urdhuva Tandavam, ritualistic music and dance, temple bells, Tandava diparadhana.

Unit II Geographical Factors in Music

12hrs

Defining the term, geographical factors in music, musical instruments, shapes of head-pieces, climatic effect, breaking of voice, musical maps.

Unit III Music for World Harmony

Music for world harmony, types, how it is working all over the world.

12hrs

Unit IV Notation of Kritis in Adi and Rupaka talas (single kalai)

12hrs

Writing notation of kritis learnt in prescribed tala

Unit V 22 Srutis

12hrs

Defining the term, Pramana sruti, Nyuna sruti, Purna sruti, 22 sruti chart (Dvavimsati), Sruti nomenclature in Bharatha and Sarngadeva, Narada's Sangita Makarandam, Bhavabhatta's Anupa Sangita Vilasa, other srutis, Modal shift of tonic.

Ragalakshana

Kharaharapriya, Arabhi and Saveri

Total:60hrs

Course Outcomes:

1. Obtain knowledge that music is part and parcel of Temple rituals
2. Gain knowledge about how the climatic conditions of a place affect the music of that Particular area. Obtain idea about the music of Western Countries
4. Music is an ocean which comprise innovative ideas, developments, inventions and so on and how these are attained
5. Develop the ability to write notation of various compositions learnt.
6. Gain intervals, frequencies of Svaras and the calculations are eye opener that music has so much of permutations and combinations which are mathematically oriented

Reference Books:

1. Prof. P. Sambamoorthy - South Indian Music. (vol.3), The Indian Music Publishing House, Chennai, 2001 Twelfth Edition
2. Prof. P. Sambamoorthy - South Indian Music. (Vol.4), The Indian Music Publishing House, Chennai, Reprint 2004.
3. Dr. K. A. Pakkirisamibharathi - Indiya Isai Karuvoolam, Kuselar Pathipagam, Chennai 2002
4. N. Rajagopalan - The Holistic Garland- the growth and contribution of Classical Carnatic Music, Carnatic Classics, Chennai 2002.

CO / PO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PSO 1	PSO 2	PSO 3
CO 1		H				H			L	H			H
CO 2		H				H			L	H			H
CO 3		H				H			L	H			H
CO 4		H				H			L	H			H
CO 5		H				H			L	H			H

Musical Compositions-Practical

Semester V
23BMUC09P

Hours of instruction/week:4
No. of Credits:2

Objectives:

- 1.Enable students to learn great compositions
- 2.To learn compositions of different composers
- 3.To know about the details and descriptions about deities

Unit I	Svarajati (Syama Sastri)	12hrs
Unit II	Pancharatnam-any 1	12hrs
Unit III	Compositions of Great composers Kovur pancharatnam -1 Group kriti - Muthuswami Dikshitar Navaratnamalika – Syamasastri Svatitirunal -1	12hrs
Unit IV	Ragamalika -1	12hrs
Unit V	a) Padam b) Javali c) Tillana	12hrs

Total:60hrs

Course Outcomes:

1. Understand the compositional types of various composers
2. Acquire knowledge about the divinity of composers
3. Attain knowledge about various patterns of compositions including Raga bhava, Sahitya bhava and Tala intricacies
4. Ability to learn various kinds of musical forms
5. Understand the musical forms used in both musical and dance performances.

CO / PO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PSO 1	PSO 2	PSO 3
CO 1			H	H	M	H		M	H		M	M	H
CO 2			H	H	M	H		M	H		M	M	H
CO 3			H	H	M	H		M	H		M	M	H
CO 4			H	H	M	H		M	H		M	M	H
CO 5			H	H	M	H		M	H		M	M	H

History of Indian Music

Semester V
23BMUC10

Hours of instruction/week:4
No. of Credits:4

Objective

1. Enable students to know about the history of Music
2. To make students aware of the authentic lakshanagrandhas and musical inscriptions written in ancient times
3. To understand the importance of different places which are relevant and connected to Music.

Unit I Evolution of Scales 12hrs
Origin of the scale, Sama saptaka, Shadja grama and Madhyama grama,

Unit II Lakshana grandhas- Natya Sastra and Sangita Ratnakara 12hrs
The content in general, Music and related chapters.

Unit III Kudumiyanmalai Inscription 12hrs
History, Cave temple, Shikanatha temple, Subsidiary shrines, Inscription of the cave temple, Authorship of this inscription

Unit IV Mysore as a Seat of Music 12hrs
Prominent composers who lived in Mysore, Composers of sacred music who flourished in Mysore, Musicologists, Illustrious performers, Royal patrons, Birth place of great composers, Places containing samadis of great composers, Places noted for Music festivals, Musical inscriptions, Musical sculptures, Musical iconography and Dance iconography, Luminaries, who visited.

Unit V Tanjore as a Seat of Music 12hrs
Prominent composers who lived in Tanjore, Composers of sacred music who flourished in Tanjore, Musicologists, Illustrious performers, Royal patrons, Birth place of great composers, Places containing samadhis of great composers, Places noted for Music festivals, Musical inscriptions, musical sculptures, musical, iconography and Dance iconography, Luminaries, who visited

Total:60hrs

Course Outcomes:

- 1.Acquire knowledge about the evolution of scales from which modern ragas are evolved
- 2.Understand the music related works of ancient period
- 3.Gain musical information from the inscriptions of old times
- 4.Understand the relevance of great composers, performance in music festivals, musical sculptures etc of particular place related to music
- 5.Could obtain specific details of music related facts of prominent places

References:

- 1.Prof. P. Sambamoorthy - History of Indian Music, The Indian Music Publishing House, Chennai, 2001.
- 2.Dr. Leela Omchery - Indian Music and Allied Arts, Ashish Singal for Sundeep Prakasam, New Delhi 1990.
- 3.Dr.S.Seetha- Tanjore as a Seat of Music, Rathnam Press, Chennai 1981.
- 4.R.Rangaramanuja Iyengar - History of South Indian (Classical) Music, Wilco Publication House, Bombay 1972.

CO / PO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO8	PO9	PO 10	PSO 1	PSO 2	PSO 3
CO 1		H				H			L	H			H
CO 2		H				H			L	H			H
CO 3		H				H			L	H			H
CO 4		H				H			L	H			H
CO 5		H				H			L	H			H

Violin/Veena-Sabha Ganam-Practical-V

Semester-V
23BMUC10P

Hours of Instruction / week: 4
No.of.credits:2

Objectives:

- 1.To learn SabhaGanam
- 2.Equipe the students for stage performance
- 3.To learn the intricacies of different playing techniques

Unit I	Kriti	12hrs
Unit II	Kriti	12hrs
Unit III	Divyanama Kirtana	12hrs
Unit IV	Bharathiyar song	12hrs
Unit V	Tevaram	12hrs

Total: 60hrs

Course Outcomes:

- 1.Gain knowledge to play the subtle Gamakas
- 2.Fingering techniques are gained
- 3.Swarajnana and SwaraSthana are gained
- 4.Ability to gain Tala Jnana
- 5.Ability to play small pieces of composition

CO / PO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO8	PO9	PO 10	PSO 1	PSO 2	PSO 3
CO 1			H	H	H	H		M	H			M	H
CO 2			H	H	H	H		M	H			M	H
CO 3			H	H	H	H		M	H			M	H
CO 4			H	H	H	H		M	H			M	H
CO 5			H	H	H	H		M	H			M	H

Professional Development Course

Ragamalikas of Eminent Composers

Semester V

23BMUPD1

Hours of instruction/week:4

No. of Credits: Remarks

Objectives:

1. To learn the Ragamalikas of different composers
2. Equip the students for stage performance
3. To develop the skill to render different ragas within a composition

Theory

Unit I	The Musical form Ragamalika	12hrs
Unit II	Structural analysis of Ragamalika	12hrs

Practical

Unit III	Swati tirunal -1	12hrs
Unit IV	Tarangampadi panchanada Iyer -1	12hrs
Unit V	NavaragamalikaVarana	12hrs

Total: 60hrs

Course Outcomes

1. Gathered variety of musical forms of different composers
2. Understand the characteristic features of Ragamalika
3. Attained knowledge to understand the lyrical beauty interspersed with raga bhava
4. Ability to perform both music and dance concerts
5. Developed the skill to handle the ragas within a composition

Musicology-IV

Semester VI
23BMUC11

Hours of instruction/week: 4
No. of Credits: 4

Objectives:

- 1.To study the various aspects of Music
- 2.To have knowledge on the life history of different Musicians
- 3.To develop in-depth knowledge in creative music.

Unit I Samagana **12 hrs**

Types of Vedas,Sama Veda- parts,branches, relationship of Archik and Gana Grantha, applications of Ganas, scale, Sama Saptaka,Sruti jathi,Samhitas,Rishis, Hasthas.

Unit II Music and Physiology- Larynx **12 hrs**

Structure-cartilages, Muscles, Innervations, Function-sound generation, Prevention from other things, Disorders

Unit III Music and Physiology - Ear **12 hrs**

Definition, structure, parts, functions of the ear, how the ear is musically related.

Unit IV Lakshanagrandhas **12 hrs**

Bruhaddesi, Svaramelakalanidhi & Chadurdandiprakasika

Unit V Ragalakshana **12 hrs**

Bhairavi, Shanmughapriya and Purvi Kalyani

Total: 60hrs

Course Outcomes:

1. Attain knowledge about the basic source to invent new scales and ragas
2. Awareness about the role of the physic in producing sound and its parts
3. Knowledge about the physical structure and role of ear
4. Understand the nuances and oscillations of svaras called Gamaka ,which is the backbone of music
5. Awareness about The lakshana, the charecristic features of ragas.

CO / PO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PSO 1	PSO 2	PSO 3
CO 1		H	M		L						L		
CO 2				M	M				L			L	
CO 3			H	H	H	H	M	M	H	H		H	M
CO 4		M	L	M			H	H	H	H		M	H
CO 5		M	L	M			H	H	H	H		M	H

Kalpitha and Manodharma Sangitha-Practical

Semester VI
23BMUC11P

Hours of instruction/week: 4
No. of Credits: 2

Objectives:

1. To practice both Abhyasa gana and Sabha gana
2. To develop the ability to sing the swara and sahitya accordingly
3. To acquire and develop Raga gnana.

Unit I	Pancharatnam –Any 1	12hrs
Unit II	Kritis: Kalyani, Shanmughapriya, Natta,Arabhi	12hrs
Unit III	Melakartha ragas – Suddha madhyama (Ragam & Svaram)	12hrs
Unit IV	Melakartha ragas – prati madhyama (Ragam & Svaram)	12hrs
Unit V	Janya ragas (Ragam & Svaram)	12hrs

Total: 60hrs

Course Outcomes:

- 1.Understand various ragas
- 2.Acquire knowledge about the ragas and how to render the specific raga
- 3.Attain knowledge about various sancharas of raga
- 4.Knowledge about the raga bhava
- 5.Attain knowledge about their skill and ability to render that particular raga

CO / PO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PSO 1	PSO 2	PSO 3
CO 1				H	H				H			H	H
CO 2				H	H				H			H	H
CO 3				H	H				H			H	H
CO 4				H	H				H			H	H
CO 5				H	H				H			H	H

Musicology-V

Semester VI
23BMUC12

Hours of instruction/week: 4
No. of Credits: 4

Objectives:

- 1.To study the various characteristic features of Music
- 2.To have knowledge on the life history of different Musicians
- 3.To develop in-depth knowledge in creative music.

Unit I Gamakas	12 hrs
Dasavidha gamakas, Panchadasa gamakas	
Unit II Manodharma Sangeetha	12 hrs
Divisions of Manodharma sangeetha-Raga alapana divisions: - a) Sangraha alapana, b) Sampurna alapana. Alapana- Syllables to be used in singing, Raga alapana paddhathi- procedure for the development of a raga, Stages of alapana- Akshiptika, Ragavardhani, sthayi, Makarini	
Unit III Manodharma Sangeetha	12 hrs
a) Madhyamakala or Tana- Varieties of Tana, Amsa svara and Nyasa svara. b) Pallavi –Definition of Pallavi, contest, structure, padagarbham, procedure for developing sangatis, stages of exposition, anuloma and prathiloma	
Unit IV Manodharma Sangeetha	12 hrs
a) Niraval- Definition of Niraval, procedure for developing, rules to be adopted. b) Kalpana svaras- Ragamalika, Talamalika, Ragatalamalika, rules to be adopted, classification	
Unit V Ragalakshana	12 hrs
Kharaharapriya, Arabhi and Natta	

Total: 60hrs

Course Outcomes:

1. Awareness about the theoretical understanding of different kinds of Gamakas present.
2. Attain knowledge about the distinctive feature of Carnatic music, Manodharma Sangita
3. Knowing the intricacies of improvisation while performance
4. Understanding the characteristic features of singing Ragam-Tanam-Pallavi
5. Awareness about The lakshana, sancharas and other features of ragas.

CO / PO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PSO 1	PSO 2	PSO 3
CO 1		H	M		L						L		
CO 2				M	M				L			L	
CO 3			H	H	H	H	M	M	H	H		H	M
CO 4		M	L	M			H	H	H	H		M	H
CO 5		M	L	M			H	H	H	H		M	H

Violin/Veena-Sabha Ganam-Practical-VI

Semester-VI
23BMUC12P

Hours of Instruction / week: 4

No.of.credits: 2

Objectives:

- 1.To learn AbhyasaGanam and Sabha Ganam
- 2.Equip students for stage performance
- 3.To learn the intricacies of different playing techniques

Unit I	Any Kriti of Tyagaraja	12hrs
Unit II	Any Kriti of Swathi thirunal	12hrs
Unit III	Utsavasambradaya kirthana	12hrs
Unit IV	Tevaram	12hrs
Unit V	Devarnama	12hrs

Total: 60hrs

Course Outcomes

- 1.Gain knowledge to play the subtle Gamakas
- 2.Fingering techniques are gained
- 3.Swarajana and SwaraSthana are gained
- 4.Ability to gain Tala Jnana
- 5.Ability to play small pieces of composition

CO / PO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PSO 1	PSO 2	PSO 3
CO 1					H	H		H	H			M	H
CO 2					H	H		H	H			M	H
CO 3					H	H		H	H			M	H
CO 4					H	H		H	H			M	H
CO 5					H	H		H	H			M	H