



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
M.A.MUSIC

Programme Outcomes:

- PO1: Understand the Musicology and etymology of musical compositions
- PO 2: Know about the evolution of Music, ragas and various compositions
- PO 3: Manage to apply musical forms for concert programmes
- PO 4: Understand the advanced forms theoretically
- PO 5: Apply to analyse the lyrical beauties in various Compositions
- PO 6: Apply to analyse the raga beauty in the Compositions of different composers
- PO 7: Follow the rules to be adopted to write an article according to the Research Methodology
- PO 8: Become aware of the Hypothesis and different types of Research methods
- PO 9: Application of the compositions already learnt in a performance
- PO 10: Understand the correlation of music and Physiology
- PO 11: Recognise the responsibilities of Principal performer as well as Audience

Programme Specific Outcomes:

- PSO 1 - Gain knowledge on the intricacies of gamakas and nuances of ragas and raga sancharas
- PSO 2- Attain knowledge in voice culture, modulation of voice and selection of songs to present stage performance
- PSO 3 - Expertise in developing knowledge of Ancient, Medieval and Modern Music

Scheme of Instruction and Examination
For students admitted from 2023-2024& onwards

Part	Subject code	Name of the paper/ Component	Hrs of instruction/week		Scheme of Examination				
			Theory	Practical	Duration of Exam	CIA	CE	Total	Credit
FIRST SEMESTER									
I	23MMUC01	Theory of Indian Music - I	5	-	3	40	60	100	4
I	23MMUC02	Biography - I	4	-	3	40	60	100	4
I	23MMUC03	History of Indian Music - I	4	-	3	40	60	100	4
I	23MMUC04	Concert Forms Theory	5	-	3	40	60	100	4
I	23MMUC05	Kalpitha and Manodharma Sangeetha Practical - I	-	5	3	40	60	100	5
I	23MMUC06	Compositions of Tamil Composers - Practical - II	-	5	3	40	60	100	5
II		CSS/ Adult Education / Community Engagement and Social Responsibility	-	2	-	-	-	100	
SECOND SEMESTER									
I	23MMUC07	History of Indian Music - II	4	-	3	40	60	100	4
I	23MMUC08	Research Methodology in Music (Theory)	4	-	3	40	60	100	4
I	23MMUC09	Operas and Dance dramas	3	-	3	40	60	100	4
I	23MMUC10	Hindusthani Music and its Musical Forms and Basics of Western Music Theory	4		3	40	60	100	4
I	23MMUC11	Rare Raga Compositions Practical - III	-	4	3	40	60	100	4
I	23MMUC12	Musical Compositions Practical - IV	-	4	3	40	60	100	4
I	23MMUC13	Mini Project	1	-	-	100	-	100	2

I		Inter disciplinary Course	2	2	3	40	60	100	4
II	23MXCSS1/ 23MXAED1/ 23MXCSR1	CSS/ Adult Education / Community Engagement and Social Responsibility	-	2				100	2
		Professional Certification Course							2
Internship during Summer Vacation (1 month)									
THIRD SEMESTER									
I	23MMUC14	Musicology	4	-	3	40	60	100	4
I	23MMUC15	Ragalakshanam	4	-	3	40	60	100	4
I	23MMUC16	Lakshanagranda (open book course)	4	-	3	100	-	100	3
I	23MMUC17	Theory of Indian Music - II	5	-	3	40	60	100	3
I	23MMUC18	Manodharma Sangeetha and Voice Culture Practical - V	-	5	3	40	60	100	4
I	23MMUC19	Tamil Composition (Self Study) Practical -VI	-	1	3	40	60	100	4
I	23MMUC20	Musical Compositions and Voice Culture Practical -VII	-	5	3	40	60	100	4
I		Multi disciplinary Course	2	-	3	100	-	100	2
II	23MMUC21	Internship	-	-	-	100	-	100	2
FOURTH SEMESTER									
I	23MMUC22	Research Project		30	-	100	100	200	8
TOTAL									98

Note: Minimum 98+2 to 4 credits to earn the degree

- Professional Certification Course (any semester except 1st or out of Class hours)
- MOOC (any semester except 4th semester)- 2-4 credits

- Other courses offered by the Department

23MMUPC1 -Professional Certification Course –Bharata Natya Mudras for Physical Fitness

23MMUI01 - Inter Disciplinary Course - Sacred and Patriotic Songs in Different Languages

23MMUM01- Multi Disciplinary Course - Life History of Eminent Musicians

Theory of Indian Music -I

SEMESTER – I
23MMUC01

Hours of Instructions / week: 5
No.of credits: 4

Objectives:

- 1.To enable the students to know rare ragas
2. To familiarize the students with the details of different schemes of melas and other musical references of ancient time
- 3.Enable the students to analyze live concerts of famous artists

Unit I	Musical references in Ancient Music-Vedas, Puranas, Ramayana, Mahabharatha	15hrs
Unit II	72 Melakarta	15hrs
Unit III	Mela, Melapaddahathi,Mela nomenclature	15hrs
Unit IV	Rare Ragas handled by Musical Trinities	15hrs
Unit V	Analysis of live Concerts of prominent artists (self study)	15hrs

Total Hours: 75

Course Outcomes

1. Get information about the musical references in Vedas, Puranas, Epics etc.
2. Obtain thorough knowledge in basic Raga Scheme of Carnatic Music
3. Become aware of ancient mela schemes and different mela nomenclature
4. Understand how the trinities have handled the rare ragas in their kritis
5. Improved experience in analysing live concerts of eminent musicians

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, KuselarPathipagam Chennai, 2006

CO / PO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PSO 1	PSO 2	PSO 3
CO 1	H		H	M	H	M			H					M
CO 2						M					L		L	
CO 3		M	H	M		M			H		L	H		
CO 4														M
CO 5	H	M	H	M		M						H		

Biography -I

SEMESTER-I
23MMUC02

Hours of Instructions / week:4
No.of credits:4

Objectives:

- 1.To enable the students to know about various musicians and their contributions
- 2.To gather information about ancient composers
- 3.Awareness about prominent musicians, musicologists and instrumentalists

Unit I BharadrachalaRamadas, SadasivaBrahmendra.	12hrs
Unit II SubbaramaDikishitar PallaviSeshaiyar.	12hrs
Unit III PattnamSubramaniyer, PoochiSrinivasaiyanga.	12hrs
Unit IV Mysore Vasudevacharya , MahaVaidhyaNadhaiyar.	12hrs
Unit V ThirukkodikavalKrishnaiyar, VeenaiSeshanna. (Self Study).	12hrs

Total Hours: 60

Course Outcomes

- 1.Students get information regarding the music and other details of ancient musicians
- 2.Attain knowledge about the musicians who were exponent in particular type of musical form
- 3.Students could analyse different schools of music by way of learning about musicians
- 4.Gather details among the disciples of prominent musicians
- 5.Get knowledge about the music of different periods through the composers of related periods

Reference Books:

- 1.Prof.P. Sambamoorthy - Great Composers – (Book I and II),
The Indian Music Publishing House.
- 2.Prof.P. Sambamoorthy - Great Musicians – (Book I and II),
The Indian Music Publishing House.
- 3.GnanaKulendiran - Isai Methayargal

CO / PO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PSO 1	PSO 2	PSO 3
CO 1	H		H	M	H	M			H				L	
CO 2	H		H	M	H	M			H			H		
CO 3	H		H	M	H	M			H				L	M
CO 4	H		H		H	M			H				L	
CO 5	H		H	M	H	M			H			H		

History of Indian Music - I

SEMESTER-I
23MMUC03

Hours of Instructions / week:4
No.of credits:4

Objectives

- 1.To enable the students to know about the musical inscriptions of various times
- 2.To know about the relation of music and temples
- 3.To understand about obsolete musical instruments

Unit I	Musical Inscriptions of Pallava and Chola period	12hrs
Unit II	A study of Temple instruments – Kudamuzha and Panchamugha vadyams	12hrs
Unit III	Music and Musical stone pillars in Temples	12hrs
Unit IV	Origin and development of Yazh and its varieties	12hrs
Unit V	A detailed study of Mēlattur Bhagavata mela antakam and TirukkutralaKuravanjiNatakam (Self Study)	12hrs

Total Hours: 60

Course Outcomes

- 1.Gain musical information from the inscription of Pallava and Chola period
- 2.Students get knowledge about the ancient instrument
- 3.Awareness gained by students that music is very much connected with temples from ancient times
- 4.Gain knowledge that obsolete Instruments like Yazh and its varieties, which paved way for the present day instrument Veena.
- 5.Obtain knowledge about how music is used in other Art forms like dance drama

Reference Books:

- 1.Prof. P. Sambamoorthy - History of Indian Music, The Indian Music Publishing House, Chennai, 2001.
- 2.Vipulanandha Adigalar - YazhNool
- 3.Gnanakulendren - KaraikkalAmmaiyar

CO / PO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PSO 1	PSO 2	PSO 3
CO 1	H	M	H											M
CO 2	H	M												M
CO 3	H	M	H			M			H		L	H		
CO 4	H	M												M
CO 5	H	M	H	M	H	M			H				L	

Concert Forms Theory

SEMESTER - I
23MMUC04

Hours of Instruction / week:5
No.ofcredits:4

Objectives:

- 1.To enable the students to know about various concert forms
 - 3.2.Aware of the rules to be followed for becoming a successful performer
- To equip the students for giving better performance

Unit I	Study of Varnam and its varieties.	15hrs
Unit II	Detailed study of Kriti and Kirtana	15hrs
Unit III	Study of Padam, Javali, Tillana, Ragamalika	15hrs
Unit IV	Kchcheri Dharma	15hrs
Unit V	Evolution of Concert Paddhathi	15hrs

Total Hours: 75

Course Outcomes

- 1.Students become prepared for learning further compositions
- 2.Obtain detailed knowledge of raga, tempo of compositions, different elements of compositions etc.
- 3.Students become prepared for performance by learning different musical forms (which) include lighter forms
- 4.The rules to be adopted by the performer and the audience and also the selection of musical forms according to the audience
- 5.Students get informed by the evolution of concert and different steps to be followed while giving performance

Reference Books:

- Prof.P.Sambamoorthy - South Indian Music (Vol 1&Vol 2), The Indian Music Publishing House, Chennai, 2001.
- Dr. Sri[pada Pinakapani - Manodharma sangitamu, J.S.N Book, Guntur2011

CO / PO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PSO 1	PSO 2	PSO 3
CO 1	H	M	H	M	H	M			H		L	H		
CO 2	H	M	H	M	H	M			H		L		L	
CO 3	H	M	H	M	H	M			H		L		L	
CO 4	H	M	H	M	H	M			H		L	H		
CO 5	H	M	H	M	H	M			H		L		L	

Kalpitha and Manodharma Sangeetha Practical - I

SEMESTER - I

Hours of Instructions/week:5

23MMUC05

No.of credits:5

Objectives :

- 1.To gain knowledge about group kritis.
- 2.To obtain in depth knowledge and intricacies in the Chowka kala kritis
- 3.To acquire awareness about the creativity in music

Unit I	Ata TalaVarnam - I Voice Culture -Varnam to be sung in I Speed Akaaram	15hrs
Unit II	Group Kriti SwathiTirunal - 1	15hrs
Unit III	Dikshitar Compositions Chowkam - 2 Nos	15hrs
Unit IV	Syamasastri Compositions - 2 Nos	15hrs
Unit V	ManodharmaSangeethamWith Voice Culture Exercises Ragam, Niraval and KalpanaSwaram of any two kritis learnt Scale practice or Sarali and JantaiVarisais for the two ragas learnt	15hrs

Total Hours: 75hrs

Course Outcomes

- 1.Students get more knowledge about Tala and Raga as Ada Tala Varna is included in both Abhyasagana as well as Sabhagana
- 2.Learning group Kritis is important since students become more powerful in practical knowledge.
- 3.As an opera, it is relevant that students attain knowledge in different kinds of musical forms used in it.
- 4.Attain knowledge about particular kind of Tala , especially which are not used nowadays.
- 5.Since, Thiruppugazh is one of the important works of ancient times, which portrays peculiar Tala patterns,students get aware of the same.

CO / PO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PSO 1	PSO 2	PSO 3
CO 1	H	M	H	M	H	M			H		L	H		
CO 2	H	M	H	M	H	M			H		L		L	
CO 3	H	M	H	M	H	M			H		L			M
CO 4	H	M	H	M	H	M			H		L	H		
CO 5	H	M	H	M	H	M			H		L			M

Compositions of Tamil Composers – Practical - II

SEMESTER-I
23MMUC06

Hours of Instruction / week:5
No.of.credits:5

Objectives:

- 1.To enable the students to know about various Tamil compositions.
- 2.To get knowledge about the Tamil compositions of different periods.
- 3.To obtain knowledge about the different styles of composers.

Unit I	Any two Composition of MuthuThandavar	15hrs
Unit II	Any two Composition of Marimutha Pillai	15hrs
Unit III	Any two Composition of Arunachalakavirayar	15hrs
Unit IV	Any two Composition of Gopalakrishna bharati (Self Study)	15hrs
Unit V	Any two Composition of Oothukadu Venkata Subbaiyar Voice Culture : Scales of the ragas of kritis learnt and Jantai Varisais (if not a vakra raga) in Akaaram in 3 speeds]	15hrs

Total Hours: 75

Course Outcomes

- 1.Students become familiar with the Tamil composition.
- 2.Develop intrinsic knowledge about Tamil composers.
- 3.Obtain information about different styles of composers.
- 4.Get knowledge about the rhetorical beauties and other embellishments used in compositions.
- 5.Become exponent in old Tala patterns and their rendering.

CO / PO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PSO 1	PSO 2	PSO 3
CO 1	H	M	H	M	H	M			H		L	H		
CO 2	H	M	H	M	H	M			H		L		L	
CO 3	H	M	H	M	H	M			H		L		L	
CO 4	H	M	H	M	H	M			H		L	H		
CO 5	H	M	H	M	H	M			H		L	H		

History of Indian Music - II

SEMESTER - II
23MMUC07

Hours of Instructions / week:4
No.of.credits:4

Objectives

- 1.To enable the students to know about musical history
- 2.To acquire knowledge about different elements of music
- 3.To know about the evolution of various forms of music

Unit I	Sources for the Musical history of India	12hrs
Unit II	Time Theory of Ragas (self study)	12hrs
Unit III	Musical Mnemonics	12hrs
Unit IV	Evolution of Musical forms	12hrs
Unit V	Forms in Sacred Music: Their Evolution	12hrs

Total Hours: 60

Course Outcomes

- 1.The students attain knowledge about various sources of Musical History
- 2.Acquire knowledge about various classification of ragas
- 3.Obtain information regarding different musical phenomenon
- 4.Students come to know how the musical forms are evolved through different periods
- 5.Develop knowledge about different forms of sacred music

Reference Books:

Prof.P.Sambamurthy - History of Indian Music
Ranga Ramanuja Iyengar - History of South Indian (Carnatic) Music

CO / PO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PSO 1	PSO 2	PSO 3
CO 1	H	M												M
CO 2		M	H			M			H			H		
CO 3	H	M										H		
CO 4	H	M	H	M	H	M			H		L			M
CO 5	H	M	H	M	H	M			H		L		L	

Research Methodology in Music (Theory)

SEMESTER –II
23MMUC08

Hours of Instructions / week:4
No.of.credits:4

Objectives

- 1.To enable the students to do research work.
- 2.To understand the importance of research.
- 3.To know about different methods of collecting data, observation, interview etc.
- 4.Definition of Research problem.

Unit I	Definition of Research problem	12hrs
Unit II	Synopsis – Definition and its Importance	12hrs
Unit III	Methods of Data Collection, Observation , Questionnaire, Schedule , Interview	12hrs
Unit IV	Manuscripts and Books , Monographs, Original Works, Doctoral Thesis, Journals and Magazines	12 hrs
Unit V	Primary and Secondary Sources and their Importance in Research	12hrs

Total Hours: 60

Course Outcomes

- 1.Students could know about what is meant by research and its related issues.
- 2.Acquire knowledge about synopsis, its definition and importance.
- 3.Knowledge about different ways of data collection, observation and so on.
- 4.Knowledge about the importance of Manuscripts, Books, Journals etc. in research.
- 5.Gather knowledge about the primary and secondary sources of research and their importance

Reference Books:

- 1.Prof . Najma perveen Ahmad - Research methods in Indian Music Manohar publishers and distributors, New Delhi
- 2.P.Saravanaval - Research Methodology Kitab Mahal Agencies
- 3.C.R.Kothari - Research Methodology -Methods and Techniques,WishwaPrakashanPublication.
- 4.Dr.S.A.K.Durga - Research Methodology for Music,Center for Ethnomisicology, Madras,1991.

CO / PO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PSO 1	PSO 2	PSO 3
CO 1							H	L				H		
CO 2							H	L					L	M
CO 3							H	L				H		M
CO 4							H	L					L	
CO 5							H	L				H		M

Operas and Dance dramas

SEMESTER –II
23MMUC09

Hours of Instructions / week:3
No.of.credits:4

Objectives

- 1.To enable the students to know about the different operas and dance dramas
- 2.To gain knowledge about the musical forms used in operas
- 3.To know about the role of music in dance dramas

Unit I	Rama Nataka Kirthanas of Arunachala Kavirayar (self study)	9hrs
Unit II	Prahalada Bhakthi Vijayam of Tyagaraja	9hrs
Unit III.	NandanarCharitram of Gopalakrishna Bharathi	9hrs
Unit IV.	Azhaagar Kuravanji of Kavikunjara Bharathi	9hrs
Unit V	Music and Drama of SankaradasSwamigal	9hrs

Total Hours: 45

Course Outcomes

- 1.Students will acquire knowledge about the compositions of medieval period.
- 2.Obtain knowledge about the style and content of music in operas of GopalakrishnaBharati.
- 3.Knowledge about the music used by Tygaraja in his operas and how it is different from his Kritis.
- 4.Gain knowledge about the relevance of music in dance dramas.
- 5.Understanding about Musical forms, raga, Talas etc used in the work of SankaradasSwamigal. .

CO / PO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PSO 1	PSO 2	PSO 3
CO 1	H	M	H	M	H	M			H		L		L	M
CO 2	H	M	H	M	H	M			H		L	H		
CO 3	H	M	H	M	H	M			H		L	H		
CO 4	H	M	H	M	H	M			H		L		L	M
CO 5	H	M	H	M	H	M			H		L	H		

**Hindusthani Music and its Musical Forms
and
Basics of Western Music Theory**

**SEMESTER-II
23MMUC10**

**Hours of Instructions/week:4
No.of credits:4**

Objectives

- 1.To enable the students to gain knowledge about Hindustani music.
- 2.To gather knowledge about various kinds of musical forms.
- 3.To make awareness about the life and career of HindusthaniMusicians .

Unit I	Origin and Evolution of Hindusthani Music Basics of Western Music Theory	12hrs
Unit II	Study of the following major musical forms of Hindusthani Music Dhrupad, Tarana and Khayal	12hrs
Unit III	Study of the light musical forms of Hindusthani Music Thumri,Dhamar, Gazal, Tappa	12hrs
Unit IV	Life and career of the following Hindusthani Musicians and Instrumentalists ZakkirHusein, Bhimsen Joshi, PanditJasraj, HariprasadChaurasia	12hrs
Unit V	Study of Hindusthani Musical Instruments/Western Instruments Sithar,Pakhwaj,Bansuri,Piano,Saxophon	12hrs

Total Hours : 60

Course Outcomes

- 1.&2.Acquired knowledge about different musical forms of Hindustani music and Western Music
- 3.The students could improve their knowledge by comparing different ragas of both the systems
- 4.Acquired knowledge to develop the theoretical awareness of evolution of Hindustani music and Western Music
- 5.Students would be able to understand the different Ragas in Hindustani music.

Reference books:

1. Swami Prajnananda- A Historical study of Indian Music, MunshiramManoharlal Publishers,2002
2. Muzaferahmad Bhat -Origin and evolution of Indian Classical music,Cyber Tech,2012
3. Bhatkande - Hinsangeetpaddhati,KramikPustak Malika[I]
SangeetKaryalaya Hathras,Delhi,2007
4. ShrutiJauhari - Elements of HindusthaniClasiicalMusic,D.K. Print World Ltd,Delhi, 2015
5. NasreenMunnikabir - ZakirHussain,A Life in Music,Harpner Collins,2018
6. Prof.P.Sambamurthy - Elements of Western Music, The Indian Music Publishing House,1982

CO / PO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PSO 1	PSO 2	PSO 3
CO 1	H	M	H	M	H	M							L	M
CO 2	H	M	H	M	H	M						H		
CO 3	H	M	H	M	H	M						H		
CO 4	H	M	H	M	H	M							L	M
CO 5	H	M	H	M	H	M						H		

Rare Raga Compositions Practical - III

SEMESTER – II
23MMUC11

Hours of Instructions/week:4
No.of credit:4

Objectives:

- 1.To enable the students to know about the rare raga compositions
- 2.To learn kritis composed in different languages
- 3.To attain knowledge about the rare Varnams and Ragamalika

Unit I	Rare raga kritis of Tyagaraja [2 Nos]	12hrs
Unit II	A rare raga kriti of Muthu Swami Dikshithar	12hrs
Unit III	Annamacharya-1, Purandaradasa-1, K.C.Kesava Pillai -1 [3 Nos]	12hrs
Unit IV	Dhenuka-1, Nasikabhushani-1, Gowlipanthu-1, Chitharanjani-1	12hrs
Unit V	Ragamalika Varnam-1, [To render in I speed and II speed Akaram] Daru Varnam-1,Ragamalika kriti-1	12hrs

Total Hours : 60

Course Outcomes

- 1.Since, Nada which is the primordial concept of music, students learn about the greatness of Nada through the compositions of Tyagaraja
- 2.Students get knowledge about different voice registers,the Sthanas' from where the Saptha Swaras are produced
- 3.The musical and lyrical excellence in the kritis of eminent composers could be analysed by learning of compositions
- 4.The beautiful rendering of rare ragas in kritis is revealed by Tyagaraja& students would understand the power of music.
- 5 Students come to know how to render compositions in different ragas

CO / PO	PO 1	PO 2	PO3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PSO 1	PSO 2	PSO 3
CO 1	H	M	H	M	H	M			H		L			M
CO 2	H	M	H	M	H	M			H		L			M
CO 3	H	M	H	M	H	M			H		L	H		
CO 4	H	M	H	M	H	M			H		L	H	L	
CO 5	H	M	H	M	H	M			H		L	H		M

Musical Compositions Practical - IV

SEMESTER –II
23MMUC12

Hours of Instructions / week:4
No.of.credits:4

Objectives:

- 1.To enable the students to know about various types of musical forms.
- 2.To attain knowledge about various Pancharatna kritis
- 3.To understand about the contributions of Modern Composers

Unit I	Any one Ata Talavarnas in the following ragas 1.Shankarabharanam 2.Kalyani 3.Kanada 4. Reetigowla (Voice Culture exercises :Alankarams in Shankarabharanam and Kalyani in 3 speeds in Swaram and Akaaram)	12hrs
Unit II	Any one Swarajathi in the following ragas (a) Bhairavi (b) Todi (c) Yadukulakamboji	12hrs
Unit III	Any one Ghana raga pancharatna in the following ragas 1.Gowla 2.Arabhi 3. Varali	12hrs
Unit IV	Any one of TiruvottriyourPanchaRatnam in the following ragas 1.Saveri 2.Begada 3.Sudhasaveri 4.Kalyani	12hrs
Unit V	Any one krithis of modern composer(20 th century) 1.PapanasamSivan 2.G. N. Balasubramaniam 3.Ambujam Krishna 4.M. D. Ramanadhan	12hrs

Total Hours:60

Course Outcomes

- 1.Learning adathalavarnas make the students thorough in subject.
- 2.Three Swarajathis of Syamasasthri are the priceless gems of Carnatic music and the understanding of the same is very relevant to a music student.
- 3.Ghanaragapancharatna, being the most popular composition of Tyagaraja, students get authentic knowledge in the realm of performance.
- 4.Learning Group Kritis is part of practical expertisation.
- 5.By learning the compositions of modern composers, students could differentiate the composition of both old and modern times.

CO / PO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PSO 1	PSO 2	PSO 3
CO 1	H	M	H	M	H	M			H		L	H		
CO 2	H	M	H	M	H	M			H		L		L	
CO 3	H	M	H	M	H	M			H		L	H		
CO 4	H	M	H	M	H	M			H		L			M
CO 5	H	M	H	M	H	M			H		L			M

Mini project

SEMESTER - II
23MMUC13

Hours of Instructions / week:1
No.of.credits:2

Objectives

- 1.To afford students opportunity to share perspectives involving idea related to their studies
- 2.Enable the student to be prepared for further advancements in their studies
- 3.Make the students aware of the steps to be adopted for later researches.

Course Outcomes

- 1.Presentation skill could be developed by doing project work
- 2.Students get opportunity to present their ideas & views related to their research
- 3.Students will be made prepared for further research studies
- 4.Project is a stepping stone for future research works
- 5.Project being part of the curriculum will enhance the confidence of the student

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CO / PO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PSO 1	PSO 2	PSO 3
CO 1	H	M	H	M	H	M	H	L	H		L		L	
CO 2	H	M	H	M	H	M	H	L	H		L	H		
CO 3	H	M	H	M	H	M	H	L	H		L	H	L	
CO 4	H	M	H	M	H	M	H	L	H		L			M
CO 5	H	M	H	M	H	M	H	L	H		L			M

Musicology

Hours of Instructions/week:4
No.of.credits:4

SEMESTER-III 23MMUC14

Objectives

- 1.Enable the students to have an understanding about the science of music
- 2.Enable the students to know about different dance forms of India
- 3.Knowledge about the advanced forms in performance

Unit I	Acoustics of Concert halls	12 hrs
Unit II	Manodharma Sangita – Ragam tanam Pallavi	12hrs
Unit III	Biography and Contribution of Tanjore Quartette to Carnatic music	12hrs
Unit IV	Classical dances of India - Kuchupudi,Bharathanatyam,	12hrs
Unit V	Study of typical art forms of Kerala like Kathakali and Mohiniyattam	12hrs

Total Hours: 60

Course Outcomes

- 1.Awareness about the Scientific effects of the concert halls in general.
- 2.Improved knowledge in the creative music
- 3.Knowledge about the role of Tanjore Quartet in the realm of Carnatic Music
- 4.Knowledge about the prominence of Music in Dance
- 5.Knowledge about the importance of Music in the popular art forms of other States.

Reference Books:

- 1.Tanjore as a Seat of Music-S.Sita
- 2.Indiya Isai Karuvoolam-PakkirisamyBharathi
- 3.Tennaga Isaiyial-Dr.P.Chelladurai

CO / PO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PSO 1	PSO 2	PSO 3
CO 1				L	L				L	H			H	
CO 2				L	L				M	H			H	
CO 3	L		M		M	H			H			H	L	
CO 4	L		M		M	H			H				H	
CO 5	H		M	M	M								H	

Ragalakshanam

SEMESTER-III
23MMUC15

Hours of Instructions/week:4
No.of.credits:4

Objectives

- 1.Enable the students to know about different types of Ragas
- 2.Equip the students with improvised practical expertise
- 3.Thorough knowledge about the importance of Raga in Carnatic Music

Unit I	Todi, Purvikalyani,Chakravaham,ShanmugaPriya(self study)	12 hrs
Unit II	Saveri, Simhendramadhyamam,Sahana, lathangi	12 hrs
UnitIII	Hameerkalyani,AnandhaBhairavi,Dhenuka, Vachaspati	12 hrs
Unit IV	GowriManohari, Hamsanandi,Sindubhairavi, Karaharapriya	12 hrs
Unit II	Keeravani,Vasantha, Ranjani, Saranga, kaapi	12 hrs

Total Hours: 60

Course Outcomes

- 1.Students will have thorough knowledge and understanding about details of each Raga
- 2.Students will acquire knowledge about the classification of Ragas through analysing lakshana of each Raga
- 3.Raga Lakshana will aid the students to utilise it in framing different sancharas while singing Alapana
- 4.Students acquire knowledge about Major and Minor Ragas
- 5.Carnatic Music is Raga oriented and the students will be aware of the importance of Raga in Music

Reference Books:

- 1.S.R.Janakiraman - Ragalakshanam
- 2.Bhagyalekshmi.S - Ragalakshanam

CO / PO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PSO 1	PSO 2	PSO 3
CO 1	L	M	L	L		H			M		L	H	H	L
CO 2	L	M	L	L		H			M		L	H	H	L
CO 3	L	M	L	L		H			M		L	H	H	L
CO 4	L	M	L	L		H			M		L	H	H	L
CO 5	L	M	L	L		H			M		L	H	H	L

Lakshanagranda (open book course)

SEMESTER-III
23MMUC16

Hours of Instructions :4 Hrs/Week
No.of.credits:3

Objectives:

- 1.Enable the students know about LakshanaGrandhas of Music
- 2.Knowledge about the evolution of Music through different LakshanaGrandhas
- 3.Knowledge about the relevance of LakshanaGrandha in Music

Unit I	Natya Sastra of Bharatha & Silappatikaram (self study)	12 hrs
Unit II	Bruhaddesi of Mathanga	12 hrs
Unit III	Swarmelakalanidhi of Ramamathya	12 hrs
Unit IV	SangeethaRatnakara of Saranga Deva	12 hrs
Unit V	ChaturdandiPrakasika of Venkatamakhi	12 hrs

Total Hours: 60

Course Outcomes

- 1.Natyasastra and Silappatikaram are the authentic works that had mentioned about Music and hence the students will acquire knowledge about the Music of that Period
- 2.Students can analyse and understand the Music after the period of Natyasasthra
- 3.Students will get knowledge about the Musical Instruments and their classification in the later medieval period
- 4.Students acquire knowledge about different Musical forms of 12th Century
- 5.Students will have the opportunity to know about ChathurdandiPrakashika which is the most important LakshanaGrandha in Carnatic Music

Reference Books:

- 1.S.Bhagyalekshmi - Lakshanagranda
- 2.R.RangaRamanujaAyngar -History of South Indian (carnatic)Music

CO / PO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PSO 1	PSO 2	PSO 3
CO 1	H	H												H
CO 2	H	H												H
CO 3	H	H												H
CO 4	H	H											L	H
CO 5	H	H												H

Theory of Indian Music - II

SEMESTER-III
23MMUC17

Hours of Instructions :5Hrs/Week
No.of.credits:3

Objectives

- 1.To enable the students , understand rhetorical aspects of compositions
- 2.To familiarize with different Tala systems
- 3.To familiarize with different types of Music such as folk music and folk instruments

Unit I	Advanced Knowledge of Musical Prosody, Padachcheda, Varieties of prasa, yamaka, yathi and swarakshara	15 hrs
Unit II	1)Study of Margi and Desi Talas 2)Knowledge of 108 Talas 3) NavasandhiTalas in Temple Rituals. 4)TalaDasaPranas	15 hrs
Unit III	Study of LakshanaGrandhas 1)SangrahaChoodamani 2)Sangeethasampradayapradarshini	15 hrs
Unit IV	Group Krithis of Tyagaraja, Dikshitar, Syamasastri and SwathiTirunal	15 hrs
Unit V	Folk Music and Prominent Folk Musical Instruments	15 hrs

Total Hours: 75

Course Outcomes

- 1.Students able to know the decorating angas commonly used in compositions
- 2.Carnatic Music consists of numerous variety of Talas. This will enable the students learn in depth intricate Tala system and its different aspects
- 3.Lakshanagrandhas are the main source of history and the students will get the knowledge about the music of different periods by learningLakshanaGrandhas
- 4.By learning Group Kritis the students add quantity of their knowledge base
- 5.Knowing various system of music is very essential for the students

CO / PO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PSO 1	PSO 2	PSO 3
CO 1	H	L		L	H	M			L			H		
CO 2	M	L	H						M					
CO 3	H	H												H
CO 4	H	H	H	M		H			M		L	H	H	
CO 5	H		H		M	L			L					

Manodharma Sangeetha and Voice Culture Practical -V

SEMESTER – III
23MMUC18

Hours of Instructions/week:5
No.of credit:4

Objectives

- 1.Enable the students to know about different types of Ragas
- 2.To enable the students to render raga alapana, niravalandkalpanaswaras
- 3.To attain knowledge to become a Professional performer

Unit I: Todi, Sankarabharanam, Shanmukhapriya (Todi :SaraliVarisai - 3 speeds - Swaram and Akaram; Shankarabharanam :JantaiVarisai - 3 speeds - Swaram and Akaram Shanmukhapriya :Alankaram - 3 speeds - Swaram and Akaram)	15hrs
Unit II: Bhairavi,Kamboji,Purvikalyani	15hrs
Unit III: Mohanam,Abhogi,Hindolam (Mohanam :JantaiVarisai - 3 speeds - Swaram and Akaram Abhogi :Alankaram - 3 speeds - Swaram and Akaram Hindolam :Akankaram - 3 speeds - Swaram and Akaram)	15hrs
Unit IV: Suruti,Reetigaula,Begada	15hrs
Unit V: Ragam,Tanam,Pallavi [2 kala chowkam]	15hrs

Total Hours:75

Course Outcomes

- 1.Students will have thorough knowledge and understanding about details of each Raga
- 2.Students will acquire knowledge about the classification of Ragas through analysinglakshana of each raga.
- 3.Raga Lakshana will aid the students to utilize it in framing different Sancharas while singing Alapana
- 4.Students acquire knowledge about Major and Minor Ragas
- 5.Carnatic Music is Raga oriented and the students will be aware of the importance of Raga in Music

CO / PO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PSO 1	PSO 2	PSO 3
CO 1				H	M	H			L		H	H	H	
CO 2				H	M	H			L		H	H	H	
CO 3				H	M	H			L		H	H	H	
CO 4				H	M	H			L		H	H	H	
CO 5				H	M	H			L		H	H	H	

**Tamil Composition (Self Study)
Practical -VI**

**SEMESTER-III
23MMUC19**

**Hours of Instructions/ week: 1hrs / week
No.of credits:4**

Objectives

- 1.To enable the students to render Tamil Compositions.
- 2.Enable the students to know about different musical forms of Tamil literature.
- 3.To learn about the role of Tamil literature in Carnatic music.

Unit I	Appar,Sundarar,Sambandar- any 1 of each composer	3hrs
Unit II	Nalayira Divya Prabhandam- any 2	3 hrs
Unit III	Arunachala Kavirayar- any 2	3 hrs
Unit IV	Gopala Krishna Bharathi- any 2 (self study)	3 hrs
Unit V	Tiruppugazh- any 2	3 hrs

Total Hours: 15

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, knowledge of Talas and so on.
3. By learning sacred musical form students come to know about the first musical compositions I the history of music.
4. Learning the compositions of modern composers, students could understand and differentiate the different styles of both ancient and modern composers
5. By learning different types of musical forms, students would expertise in different ragas and talas.

CO / PO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PSO 1	PSO 2	PSO 3
CO 1			H		H	H			H		L	H	M	M
CO 2			H		H	H			H		L	H	M	M
CO 3			H		H	H			H		L	H	M	M
CO 4			H		H	H			H		L	H	M	M
CO 5			H		H	H			H		L	H	M	M

Musical Compositions and Voice Culture Practical -VII

SEMESTER - III

23MMUC20

Hours of Instructions / week:5

No.of.credits:4

Objectives:

- 1.To enable the students to know about various types of musical compositions in different ragas.
- 2.To understand Major raga kritis
- 3.To know minor raga Kritis

Unit I Any one Chouka kala kritis of any composer in the following major ragas **15hrs**
 1.Kamboji 2.Saveri 3.Bhairavi 4.Purvikalyani

Unit II Any one compositions of any composer in the following melakartha ragas **15hrs**
 1.Kharaharapriya 2.Kalyani 3.Simhendramadyamam 4.Lathangi
 1.Kharaharapriya - SaraliVarisia
 2.Kalyani - JantaiVarisai ;
 3.Simhendramadhyamam - MelsthayiVarisai;
 4.Lathangi - Alankaram

(or)

Unit III Any Fundamental lessons – 3 speeds Akaram
 Any two compositions in the following minor ragas:
 1.Sudhadhanyasi 2.Saama 3.Bahudari 4.Hamsadwani **15hrs**

Unit IV Any one composition in the following audava ragas **15hrs**
 1.Valachi 2.Mohanam 3.Madhyamavathi 4.Hindolam

Unit V Any one composition in the vakra ragas **15hrs**
 1.Begada 2.Ritigowla 3.Nattakurunji 4.Khamas

Total Hours: 75

Course Outcomes

- 1.Learning Kritis in Major Ragas would add to the Musical Knowledge of the Students
- 2.Enable students to learn Compositions in Melakartha Ragas. It is highly important for the students as it is the most important part of Carnatic Music
- 3.Students would learn that Minor Ragas do have great influence in Carnatic Music
- 4.Students by learning minor ragas of various kinds would realize that ragas are the main element of Carnatic Music
- 5.Students would be able to understand that each type of raga has its own individuality

	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PSO 1	PSO 2	PSO 3
CO 1			H		H	H			H			H	H	
CO 2			H		H	H			H			H	H	
CO 3			H		H	H			H			H	H	
CO 4			H		H	H			H			H	H	
CO 5			H		H	H			H			H	H	

Internship
During Summer Vacation for one month

SEMESTER-III
23MMUC21

No.of.credits:2

Objectives

- 1.To enable the students to practice in real time what all theories, structures, construction etc.
- 2.To improve themselves by experiencing live performances.
- 3.To develop the theoretical and practical aspects learned by the student.

Course Outcomes

- 1.Internship enables the students to practice what all they studied, in real time.
- 2.The students could improve self confidence and develop their career.
- 3.The students become more confident to cure their defects that reveal during their internship.
- 4.Acquired knowledge to develop the theoretical and practical aspects learned in the subject.
- 5.Obtain knowledge to develop the career.

CO / PO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PSO 1	PSO 2	PSO 3
CO 1			M											
CO 2			M						H		M		H	L
CO 3			M						H		M		H	L
CO 4			M						H		M		H	L
CO 5			M						H		M		H	L

Research Project

Semester - IV
23MMUC22

Hours of Instruction/week: nil
No.of.credits:8

Objectives:

- 1.To afford students opportunity to share perspectives involving idea related to their studies
- 2.Enable the student to be prepared for further advancements in their studies
- 3.Make the students aware of the steps to be adopted for later researches

Course Outcomes

- 1.Presentation skill could be developed by doing project work
- 2.Students get opportunity to present their ideas & views related to their research
- 3.Students will be made prepared for further research studies
- 4.Project is a stepping stone for future research works
5. Project being part of the curriculum will enhance the confidence of the students.

CO / PO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PSO 1	PSO 2	PSO 3
CO 1	M	H		M		H	H	H				H		M
CO 2	M	H		M		H	H	H				H		M
CO 3	M	H		M		H	H	H				H		M
CO 4	M	H		M		H	H	H				H		M
CO 5	M	H		M		H	H	H				H		M