MAHARAJA'S COLLEGE, ERNAKULAM

(Govt. Autonomous -Affiliated to MG University, Kottayam)

UNDERGRADUATE PROGRAMMES

(HONOURS) SYLLABUS

MCE-UGP (Honours)

(2024 Admission Onwards)

Faculty: Fine Arts

BoS: Music

Programme: B. A. Honours

Maharaja's College, Ernakulam
(Govt. Autonomous)
Park Avenue Road, Marine Drive
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Preface

The Bachelor of Arts, BA (Hons.) in Music – Vocal, program at Maharajas College Ernakulam, provides a comprehensive and thorough foundation in theoretical and practical aspects of Indian classical music especially in Carnatic music. This program is designed for students who are passionate about music and who wish to develop their musical skills, knowledge, and creativity. This will prepare the stakeholders for success in a variety of musical fields and it covers a wide range of topics, including the theory and practice of Carnatic music.

Carnatic music, which is one of the two main subgenres of Indian classical music has a complex and sophisticated tradition with a rich history dating back to ancient times. It is based on a system of Ragas and Talas which is characterized by its emphasis on improvisation and ornamentation. Students who graduate from the program will have a deep understanding of one of the world's oldest and most beautiful musical traditions. They will also develop strong musical skills that will allow them to pursue a career in music or music education. Additionally, studying music can help students to develop their creativity, discipline, and self-confidence along with the opportunity to perform in a variety of settings, including recitals, concerts, and workshops.

The program is introduced in conformity with the system of outcome-based education. The program will have two broad pathways: (a) a three year UG degree and (b) four-year UGdegree (Hons) with Research with four major segments: foundational segment consisting of AEC (Ability Enhancement Courses), SEC (Skill Enhancement Courses , VAC (Value-Added Courses) and MDC (Multi-Disciplinary Course); major segment consisting of DSC (Discipline Specific Course) and DSE (Discipline Specific Elective) apart from the signature research segment consisting of Project, critical thinking, methodology courses for research, internship and field surveys and the minor segment comprising courses from allied disciplines to foster interdisciplinary perspectives

Three-year UG Degree: Students who wish to exit after three years of a four-year degree program will be awarded UG Degree in the Major discipline after successful completion of three years, securing specific number of credits (133 or above), and satisfying the minimum course requirement as given in tables. Above the required minimum of 133 credits in the three- year UG program, the students can earn up to 47

credits from online courses to achieve a maximum of 180 credits.

Four-year UG Degree (Honours): A four-year Degree (Honours) in the major discipline will ensure that the student is capacitated with the ability to pursue Research in the field of interest in Msuic and also provides him a fertile potential to become a successful performer. This course also envisages mutli-dimensional scope, such as academic qualifications, Musicological skill, Researcher, Performer, Insightful approach to sound engineering, Musopathy or Music therapy etc. The student will be awarded a four-year degree program with the specific number of credits (177 or above) and satisfy the minimum course requirement as given in tables. Honours students have the option to undertake a project of 8 credits in the Major discipline in their fourth year of the program. Honours students not undertaking project will do 2 courses of total 8 credits in lieu of a project.

Four-year UG Degree (Honours with Research): Students who secure 75% marks and above cumulatively in the first six semesters, and are highly motivated to opt research as their carrier, can choose Honours with Research stream in the fourth year. They should do a mandatory research project of 12 credits in the Major discipline in the fourth year under the supervision of a faculty member with PhD degree. The centre, where the student undertakes the research project, should either be an approved research centre of the university or higher education institution (HEI), or obtain prior approval from the university for conducting UG Honours with Research program. The students, who secure minimum 177 credits, including 12 credits from a research project/dissertation, are awarded UG Degree (Honours with Research). The Major courses and Minor courses give equal importance for the performance as well as the theoretical side of the subject. The Skill enhanced courses offered will function as catalyst inmaking the core courses. Multi-disciplinary courses are designed to infuse interest in the subjectamong students belonging to other areas of learning. The scheme and syllabus of the curriculum covered will lead the learner to the essence of the subject in graduate level and also help them to acquire knowledge with the up-to-date demands of the field of music. The Department of Music is indebted to MG University for the framework and guidance in forming and structuring the course

Dr Sindhu KS

Chairperson, Board of Studies (Music)

Under Graduation Programme

Board of Studies in Music

SL.No	Name	Designation	Role	Constituency
1	Dr. Sindhu. K. S	Head of the Department	Chairperson	Head of the dept. (music) Internal Member
2	Prof. (Dr). Mini. N	Professor & Head Dept of Music Kannur University	External member	External member
3	Prof. (Dr). Preethy. K	Professor, Dept of Music Sree Sankaracharya University of Sanskrit, Kalady	External member	External member
4	Prof. (Dr). Saji. S	Professor	Member	Internal Member
5	Dr. Sreeranjini K A	Assistant Professor	Member	Internal Member
6	Dr. Dhanya R K	Assistant Professor	Member	Internal Member
7	Smt. Bushra. B. T	Assistant Professor	Member	Internal Member
8	Dr. Nandini. N. J	Assistant Professor	Member	Internal Member

Curricular Structure of the MCE – UG(Honours) Programme

3 Year UG Degree – 6 Semesters

No.	Course Type	No. of Courses	Total Credits
1	Foundation: Ability Enhancement Courses (AEC)	4	12
2	Foundation: Multi – disciplinary Courses (MDC)	3	9
3	Foundation: Skill Enhancement Courses (SEC)	3	9
4	Foundation: Value Addition Courses (VAC)	3	9
5	Discipline Specific Courses: Major (DSC A/DSE)	17	68
6	Discipline Specific Courses: Minor (DSC B & C)	6	24
7	Internship		2
	Total	36	133

4 Year UG Degree (Honours) – 8 semesters

4 Year UG Degree (Honours with Research) – 8 Semesters

No.	Course Type	No. of Courses	Total Credits
1	Foundation: Ability Enhancement Courses (AEC)	4	12
2	Foundation: Multi – disciplinary Courses (MDC)	3	9
3	Foundation: Skill Enhancement Courses (SEC)	3	9
4	Foundation: Value Addition Courses (VAC)	3	9
5	Discipline Specific Courses: Major (DSC A/DSE)	17	68
6	Discipline Specific Courses: Minor (DSC B & C)	6	24
7	Discipline Capstone Courses: Major (DCC/DCE)	8	32
8	Research Project		12/8
9	Internship		2
	Total	44	177

Programme Outcomes (POs)

PO1	Critical Thinking and Analytical Reasoning
PO2	Scientific Reasoning and Problem Solving
PO3	Multidisciplinary/Interdisciplinary/Trans disciplinary Approach
PO4	Communication Skills
PO5	Leadership Skills
PO6	Social Consciousness and Responsibility
PO7	Equity, Inclusiveness and Sustainability
PO8	Moral and Ethical Reasoning
PO9	Networking and collaborating
PO10	Lifelong Learning

Evaluation Scheme

Components	**Marks (4 Credit)**	**Marks (3 Credit)**
Continuous Internal Assessment (CIA)	30	25
End Semester Examination	70	50
Total	100	75

Syllabus Index

Semester	Course title	Course Code	Course	Credit	Hour Distribution		
					L/T	P 1 credit = 2 hours	H
I	Fundamentals of Indian Music – I	**MCE1DSCMUS100**	DSC – A	4	3	2	5
	Basic Aspects of Carnatic Music – I	**MCE1DSCMUS101**	DSC – C (Minor 2)	4	3	2	5
	Introduction to Musical Forms I	**MCE1MDCMUS100**	MDC	3	2	2	4
II	Fundamentals of Indian Music – II	**MCE2DSCMUS100**	DSC – A	4	3	2	5
	Basic Aspects of Carnatic Music – II	**MCE2DSCMUS101**	DSC – C (Minor 2)	4	3	2	5
	Introduction to Musical Forms II	**MCE2MDCMUS100**	MDC	3	2	2	4
III	Musical Forms – I	**MCE3DSCMUS200**	DSC – A	4	3	2	5
	Musical Forms – II	**MCE3DSCMUS201**	DSC – A	4	3	2	5
	Different Concepts in Musicology – I	**MCE3DSEMUS200**	DSE	4	4	0	4
	Musical Forms in Sabhagana – I	**MCE3DSCMUS 202**	DSC – B	4	3	2	5
IV	Musical Forms – III	**MCE4DSCMUS200**	DSC – A	4	3	2	5
	Musical Forms – IV	**MCE4DSCMUS201**	DSC – A	4	3	2	5
	Different Concepts in Musicology – II	**MCE4DSEMUS200**	DSE	4	4	0	4
	Musical Forms in Sabhagana – II	**MCE4DSCMUS202**	DSC - B	4	3	2	5
	Manodharmasangita – I	**MCE4SECMUS200**	SEC	3	2	2	4
	Internship	**MCE4INTMUS200**	INT	2			
V	Different Concepts in Musicology – III	**MCE5DSCMUS300**	DSC – A	4	4	0	4
	Different Concepts in Musicology – IV	**MCE5DSCMUS301**	DSC – A	4	4	0	4

	Musical Forms – V	**MCE5DSEMUS300**	DSE	4	3	2	5
	Group Kritis – I	**MCE5DSEMUS301**	DSE	4	3	2	5
	Pre & Post Trinity-Composers – I	**MCE5DSEMUS302**	DSE	4	3	2	5
	Manodharmasangita – II	**MCE5SECMUS300**	SEC	3	2	2	4
VI	Different Concepts in Musicology – V	**MCE6DSCMUS300**	DSC – A	4	4	0	4
	Different Concepts in Musicology – VI	**MCE6DSCMUS301**	DSC – A	4	4	0	4
	Group Kritis – II	**MCE6DSEMUS300**	DSE	4	3	2	5
	An Introduction to Veena	**MCE6DSEMUS301**	DSE	4	3	2	5
	Manodharmasangita – III	**MCE6SECMUS300**	SEC	3	2	2	4
	Music Concert	**MCE6VACMUS300**	VAC	3	2	2	4
VII	Rare Varnas & Thillanas	**MCE7DCCMUS400**	DCC	4	3	2	5
	Musical Forms – VI	**MCE7DCCMUS401**	DCC	4	3	2	5
	Research Methodology	**MCE7DCCMUS402**	DCC	4	4	0	4
	Pre & Post Trinity-Composers – II	**MCE7DCEMUS400**	DCE	4	3	2	5
	Different Concepts in Musicology – VII	**MCE7DCEMUS401**	DCE	4	4	0	4
	Group Kritis – III	**MCE7DCEMUS402**	DCE	4	3	2	5
VIII	Chowka Kala Kritis	**MCE8DCCMUS400**	DCC	4	3	2	5
	Music Concert	**MCE8DCCMUS401**	DCC	4	3	2	5
	Manodharmasangita – IV	**MCE8DCEMUS400**	DCE	4	3	2	5
	Ragam-Tanam-Pallavi	**MCE8DCEMUS401**	DCE	4	3	2	5
	Group Kritis – IV	**MCE8DCEMUS402**	DCE	4	3	2	5
	Project	**MCE8PRJMUS400**	PRJ	12			
	Project		PRJ	8			

SEMESTER - I

	MAHARAJA'S COLLEGE, ERNAKULAM **(Govt. Autonomous)**

Programme	FYUGP SYLLABUS FOR BA (Hons) MUSIC-VOCAL				
Course Name	**FUNDAMENTALS OF INDIAN MUSIC I**				
Type of Course	DSC A, DSC B				
Course Code	**MCE1DSCMUS100**				
Course Level	**100-199**				
Course Summary	Indian music is one of the oldest and most diverse musical traditions in the world. It has a rich history spanning over 3,000 years and has influenced musical traditions around the world. This course provides a comprehensive introduction to the rich and diverse world of Indian music. Students will explore the fundamentals in theory and practice of Indian music				
Semester	**I**	Credits		4	Total Hours
Course Details	Learning Approach	Lecture/Tutorial	Practical	Others	
		45	30		75
Pre-requisites, if any	Aptitude and Skill in Music				

COURSE OUTCOMES

CO No.	Expected Course Outcome	Learning Domains *	PO No
Upon the completion of the course, student will be able to:			
1	Identify the basic concepts of Indian Music theory	R	02
2	Identify the fundamental scale and time measure of Carnatic Music	R	01
3	Acquire skill in rendering basic raga	S	04
4	Recognises the contributions of various composers	AN	02
5	Identify distinctive features of Indian Music	R	02
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT
Content for Classroom transaction

Module	Course description	Hrs	CO No.
1	Technical terms - Nada, Sruthi, Svaras and its varieties, Sthayi Tala - Saptha talas and their angas Mela Raga and Janya Raga	10	1,2 & 3
2	Distinctive features of Indian Music	10	05
3	Contributions of Great Composers Musical Trinity	10	04
4	Preliminary Exercises in Mayamalavagaula Saptha swaras, Sarali varisas, Janta varisas, Dhattu varisas and Tharasthayi varisas Sapta tala alankaras Alankaras in mayamalavagaula Alankaras in Sankarabharana, Kalyani, Mohana and Hindola	15 15	2 & 3 2 & 3
5	Teacher Specific Content	10	

CLASSROOM PROCEDURE

Teaching and Learning Approach	1. Direct instruction - Active cooperative Learning 2. Interactive instruction - Presentation by individual & group learners.
Assessment Types	**MODE OF ASSESSMENT - End Semester Examination - 100 Marks** **A. Continuous Comprehensive Assessment (CCA) *Min. 5 - 30 marks** Assignment - 10 Quiz -10 Practical Test Paper - 10
	B. Semester End examination - (ESE) *Min. 10 - 70 Marks Varisas - 25 Alankaras - 25 Style of rendering - 20

REFERENCES

(Format- Name of Author, Year of publishing, Name of the reference book to be specified.)

1. Carnatic music reader (Part - 1) By Dr. S. Bhagyalekshmi, CBH Publications, Thiruvananthapuram. 2010

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

3. Dictionary of Indian Music & Musicians by Prof. P. Sambamoorthy, The Indian Music Publishing House, Chennai. 1952.

4. Dakshinendyan Sangitham (Mal) by Vid. A. K. Raveendranath, Kerala Bhasha Institute. 2016

5. Splendour of South Indian Music by Fr. Chella Durai, Vaikarai Publishers, Chennai. 1991.

6. Great Composers by Prof. P. Sambamoorthy (Vol. 1&2) The Indian Music Publishing House, Chennai. 1960

SUGGESTED READINGS

1. Sangithasasthra pravesika (Mal) by S. Venkatasubrahmanya Iyer, Kerala Bhasha Institute. 2021.

2. Great Composers of Indian MUsic - Therir Contributions & Life Styles by Dr. Gauri Kuppuswami & Dr. N. Hariharan, BR Rhythms, New Delhi. 2015.

DSC C- BASIC ASPECTS OF CARNATIC MUSIC - I

Course Code : **MCE1DSCMUS101**

Course Level : 100-199

Credits : 4

Type of Course : DSC C

Pre-Requisites : Aptitude in Music

Credit			Teaching Hours		Assessment		
L/T	P	Total	L/T/P	Total	CCA	ESE	Total
3	1	4	45/0/15	75	25	50	75

COURSE SUMMARY

Carnatic music is one of the oldest and most complex musical systems in the world, and it has a rich history and tradition. Carnatic music is known for its beautiful melodies, complex rhythms, and intricate improvisations. This course provides the foundation for understanding and appreciating the more advanced aspects of the art form. Fundamental Varisas for beginners are included in this course. These lessons are designed to provide students with a strong foundation in the theory and practice of this complex musical system.

TEACHING & LEARNING APPROACH

Direct instruction	Active co-operative learning
Interactive instruction	Presentation by individual & group learners

COURSE OUTCOMES

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains *	PO No
Upon the completion of the course, student will be able to:			
1	Identify the basic concepts of Indian Music theory	R	02
2	Identify the fundamental scale and time measure of Carnatic Music	R	01
3	Acquire skill in rendering basic raga	S	04
4	Recognises the contributions of various composers	AN	02
5	Identify distinctive features of Indian Music	R	02
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Module	Course description	Hrs	CO No.
1	The Intellectual, Emotional, Cultural & Social values of music	10	1,2&3
2	Seats of music - Tanjore & Trivandrum	10	05
3	Contributions of Great Composers - Purandaradasa & Swathithirunal	10	04
4	4.1. Preliminary exercises in Mayamalavagaula - Madhyasthayi varisas & Mandrasthayi varisas 4.2. Alankaras in the following ragas - Panthuvarali, Chakravakam, Kharaharapriya, Hamsadhvani, Abhogi	15 15	2&3 2&3
5	Teacher Specific Content	10	

MODE OF ASSESSMENT - End Semester Examination - 100 Marks

Assessment Types	**C. Continuous Comprehensive Assessment (CCA) *Min. 5 - 30 marks** Assignment - 10 Quiz -10 Practical Test Paper - 10
	D. Semester End examination - (ESE) *Min. 10 - 70 Marks Varisas - 25 Alankaras - 25 Style of rendering - 20

REFERENCES

(Format- Name of Author, Year of publishing, Name of the reference book to be specified.)

1. Carnatic music reader (Part - 1) By Dr. S. Bhagyalekshmi, CBH Publications, Thiruvananthapuram. 2010

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

3. Dictionary of Indian Music & Musicians by Prof. P. Sambamoorthy, The Indian Music Publishing House, Chennai. 1952

4. Dakshinendyan Sangitham (Mal) by Vid. A. K. Raveendranath, Kerala Bhasha Institute. 2016

5. Splendour of South Indian Music by Fr. Chella Durai, Vaikarai Publishers, Chennai. 1991

6. Great Composers by Prof. P. Sambamoorthy (Vol. 1&2) The Indian Music Publishing House, Chennai. 1960

SUGGESTED READINGS

1. Sangithasasthra pravesika (Mal) by S. Venkatasubrahmanya Iyer, Kerala Bhasha Institute. 2021

2. Great Composers of Indian MUsic - Therir Contributions & Life Styles by Dr. Gauri Kuppuswami & Dr. N. Hariharan, BR Rhythms, New Delhi. 2015.

MDC - INTRODUCTION TO MUSICAL FORMS - I

Course Code : **MCE1MDCMUS100**

Course Level : 100-199

Credits : 3

Exam Duration : I Hour

Pre-Requisites : Aptitude in Music

Credit			Teaching Hours		Assessment		
L/T	P	Total	L/T/P	Total	CCA	ESE	Total
2	1	3	30/0/30	60	25	50	75

COURSE SUMMARY

Carnatic music is one of the oldest and most complex musical systems in the world, and it has a rich history and tradition. Carnatic music is known for its beautiful melodies, complex rhythms, and intricate improvisations. This course provides the foundation for understanding and appreciating the more advanced aspects of the art form. Various types of compositions are there in the carnatic music repertoire. Among them light classical musical forms are more appealing and very simple to learn.

TEACHING & LEARNING APPROACH

Direct instruction	Active co-operative learning
Interactive instruction	Presentation by individual & group learners

COURSE OUTCOMES

Upon successful completion of the course, the learner will be able to

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Sing Sapta Svaras	S	01
2	Familiarize the varieties of musical forms	U	02
3	Demonstrate the use of ragas in musical forms other than classical compositions of Carnatic music	A	02
4	Identify the ragas used in the compositions learned.	R	01&02

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

LEARNING OUTCOMES

After transacting the modules, the learner will be able to

LO No	Expected learning outcome
1	Identify the ragas used in Carnatic music
2	Gain the skill to reckon the basic time measure of Carnatic music
3	Familiarise the musical forms used in music
4	Demonstrates various various emotions evoked by different ragas.

COURSE CONTENT

Module	Course description	Hrs	CO No.
1	Introduction to Swarasthanas in different ragas. like mayamalavagaula, mohanam, hamsadhvani, hindolam etc.	15	01&04
2	Devarnama 2 Tarangam 2	15	01&02
3	Padam, Jawali & Bhajan	15	03&04
4	Teacher Specific Content		

ASSESSMENT RUBRICS Marks

End Semester Evaluation	**50**
Pitch alignment	20
Rhythm alignment	20
Style of rendering	10
Continuous Comprehensive Assessment	**25**
Assignment	5
Quiz	10
Practical Test Paper	10

REFERENCES

1. *South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai1973*
2. *Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016*
3. *Carnatic music Reader (Part I) by Dr.S. Bhagyalekshmi, CBH Publications,Thiruvananthapuram 2010*
4. *A Practical Course in Karnatic Music (For Beginners): P Sambamoorthy, The Indian MusicPub, 2008*

SUGGESTED READINGS

1. *Sangeetha Sasthra Praveshika by S. Venkitasubramonya Iyer, Kerala Bhasha Institute,*

SEMESTER - II

	MAHARAJA'S COLLEGE, ERNAKULAM **(Govt. Autonomous)**

Programme	FYUGP SYLLABUS FOR BA (Hons) MUSIC-VOCAL					
Course Name	**FUNDAMENTALS OF INDIAN MUSIC - II**					
Type of Course	DSC A, DSC B					
Course Code	**MCE2DSCMUS100**					
Course Level	**100 - 199**					
Course Summary	South Indian classical music is a rich and complex tradition with ragas, talas and musical forms are the backbone of it. This course will provide students with a foundation in the basic concepts of South Indian classical music, and will enable them to appreciate and understand thisbeautiful and expressive art form. It also provides an introduction to the fundamental concepts of South Indian classical music, with a focus on simple musical forms and the raga lakshanas.					
Semester	II	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		45	0	30		75
Pre-requisites, if any	Aptitude and Skill in Music					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
Upon the completion of the course, student will be able to:			
1	Identify and describe the basic elements ofSouth Indian classical music	R	2
2	Recognize and distinguish between different simple musical forms	U	1
3	Acquire the concept of raga lakshanas and how they define a raga	Ap	2
4	Identify the concept of janya ragas	R	1
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction

Module	Course description	Hrs	CO No.
1	Techincal terms - Vadi, Smavadi, Vivadi, Anuvadi, Graham, Amsa, Nyasa	10	1
2	Contributions of great composers Annamacharya, Irayimman Thampi, Shadkala Govinda Marar	10	5
3	Lakshanas of the following ragas Mayamalavagaula, Sankarabharana, Kalyani, Mohana and Hindolam	20	6
4	Simple Musical forms-Practical Geetham - 3 Malahari, Mohanam, Kalyani Jatiswaram - 2 Sankarabharanam, Kedaram Swarajati - Bilahari.	20	2,3 & 4
5	Teacher specific content		

TEACHING AND LEARNING APPROACH

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction * Min. 10** 1. Direct Instruction - Active Cooperative Learning 2. Interactive learning-Presentation by individual and group learners
Assessment Types	**MODE OF ASSESSMENT** **E. Continuous Comprehensive Assessment (CCA) *Min. 5** Assignment - 10 Quiz - 10 Practical Test Paper - 10
	F. Semester End examination Geetham - 25 Jathiswaram - 25 Swarajathi - 20

REFERENCES

1. *Carnatic music Reader (Part I) by Dr. S Bhagyalekshmi, CBH Publications,Thiruvananthapuram 2010*
2. *South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai1973*
3. *Dictionary of Indian music and Musicians by Prof P Sambamoorthy, The Indian MusicPublishing House, Chennai 1952*
4. *Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016*
5. *Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, Chennai 1991*
6. Great Composers by Prof P Sambamoorthy (Vol. I & II), The Indian Music Publishing House,Chennai 1960

SUGGESTED READINGS

1. *New Light on Swathi Thirunal by R P Raja, Centre for Inter-Disciplinary Studies,Thiruvananthapuram 2006*
2. *Sangeetha Nighantu by Dr. Sunil V T, D C Books, Kottayam 2012*
3. *Great Composers by Dr. Gowri Kuppuswamy& Dr. Hariharan, B R Rhythms, New Delhi 2016*

Programme	FYUGP SYLLABUS FOR BA (Hons) MUSIC-VOCAL					
Course Name	**BASIC ASPECTS OF CARNATIC MUSIC II**					
Type of Course	DSC C					
Course Code	**MCE2DSCMUS101**					
Course Level	**100 - 199**					
Course Summary	South Indian classical music is a rich and complex tradition with ragas, talas and musical forms are the backbone of it. This course will provide students with a foundation in the basic concepts of South Indian classical music, and will enable them to appreciate and understand thisbeautiful and expressive art form. It also provides an introduction to the fundamental concepts of South Indian classical music, with a focus on simple musical forms and the raga lakshanas.					
Semester	II	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		45	0	30		75
Pre-requisites, if any	Aptitude and Skill in Music					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
Upon the completion of the course, student will be able to:			
1	Identify and describe the basic elements ofSouth Indian classical music	R	2
2	Recognize and distinguish between different simple musical forms	U	1
3	Acquire the concept of raga lakshanas and how they define a raga	Ap	2
4	Identify the concept of janya ragas	R	1

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

COURSE CONTENT

Content for Classroom transaction

Module	Course description	Hrs	CO No.
1	Techincal terms - Upanga - Bhashanga - Vakra - Varjya ragas Audava - Shadava ragas	10	1
2	Contributions of great composers Papanasam Sivan, Muthayya Bhagavatar, G. N. Balasubrahmanyam	10	5
3	Lakshanas of the following ragas Panthuvarali, Chakravakam, Kharaharapriya, Hamsadhvani, Abhogi.	20	6
4	Simple Musical forms-Practical Geetham - 2 Arabhi, Saveri Jatiswaram - 2 Kalyani, Khamas Swarajathy - Anandabhairavi	20	2,3 & 4
5	Teacher specific content		

TEACHING AND LEARNING APPROACH

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction * Min. 10** 3. Direct Instruction - Active Cooperative Learning 4. Interactive learning-Presentation by individual and group learners
Assessment Types	**MODE OF ASSESSMENT** **G. Continuous Comprehensive Assessment (CCA) *Min. 5** Assignment - 10 Quiz - 10 Practical Test Paper - 10

	H. Semester End examination Geetham - 25 Jathiswaram - 25 Swarajathi - 20

REFERENCE

1. *Carnatic music Reader (Part I) by Dr. S Bhagyalekshmi, CBH Publications,Thiruvananthapuram 2010*
2. *South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai1973*
3. *Dictionary of Indian music and Musicians by Prof P Sambamoorthy, The Indian MusicPublishing House, Chennai 1952*
4. *Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016*
5. *Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, Chennai 1991*
6. Great Composers by Prof P Sambamoorthy (Vol. I & II), The Indian Music Publishing House,Chennai 1960

SUGGESTED READINGS

1. *New Light on Swathi Thirunal by R P Raja, Centre for Inter-Disciplinary Studies,Thiruvananthapuram 2006*
2. *Sangeetha Nighantu by Dr. Sunil V T, D C Books, Kottayam 2012*
3. *Great Composers by Dr. Gowri Kuppuswamy& Dr. Hariharan, B R Rhythms, New Delhi*

MDC - INTRODUCTION TO MUSICAL FORMS - I

Course Code : **MCE2MDCMUS100**

Course Level : 100 - 199

Credits : 3

Mode of ESE : Practical

Pre-Requisites : Aptitude in Music

Credit			Teaching Hours		Assessment		
L/T	P	Total	L/T/P	Total	CCA	ESE	Total
2	1	3	30:0:30	60	25	50	75

COURSE SUMMARY

Carnatic music is one of the oldest and most complex musical systems in the world, and it has a rich history and tradition. Carnatic music is known for its beautiful melodies, complex rhythms, and intricate improvisations. This course provides the foundation for understanding and appreciating the more advanced aspects of the art form. Various types of compositions are there in the carnatic music repertoire. Among them light classical musical forms are more appealing and very simple to learn.

TEACHING & LEARNING APPROACH

Direct instruction	Active co-operative learning
Interactive instruction	Presentation by individual & group learners
Vocalize lessons	Practicing Time measure

COURSE OUTCOMES

Upon successful completion of the course, the learner will be able to

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Identify and describe the different light classical musical forms of carnatic music.	E	2
2	Analyse the musical aspects of light classical forms	U	2

3	Understanding the musical beauty of Tevaram and kavadichind	R	1
4	Identify the musical form ragamalika	S	4
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

LEARNING OUTCOMES

After transacting the modules, the learner will be able to

LO No	Expected learning outcome
1	Analyse the musical structure of tevaram hymns
2	Discuss the poetic and musical aspects of light classical forms
3	Acquire practical skill and perform ragamalikas and thillanas with proficiency
6	Familiarise different combinations of ragas figuring in ragamalikas

COURSE CONTENT

Module	Course description	Hrs	CO No.
1	Tevaram - 2	10	1&2
2	Kavadichind - 2	15	2&3
3	Simple Ragamalika - 1	20	3,4&5
4	Thillana - 1	15	1&2
5	Teacher Specific Content		

ASSESSMENT RUBRICS **Marks**

End Semester Evaluation	**50**
Geetham	25
Swarajathy	15
Jathiswaram	10
Continuous Comprehensive Assessment	**25**
Assignment	5
Notation	10
Practical Test Paper	10

REFERENCE

1. *South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai1973.*
2. *Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016*
3. *Carnatic music Reader (Part I) by Dr. S Bhagyalekshmi, CBH Publications,Thiruvananthapuram 2010*
4. *Karnataka Sangita Mala Part 2 (Gitam, Jatisvaram & Svarajati) by Dr. Bhagyalekshmi, CBHPublications, Thiruvananthapuram*

SUGGESTED READING

1. *Raganidhi 4 volumes, by B Subb*

SEMESTER - III

	MAHARAJA'S COLLEGE, ERNAKULAM **(Govt. Autonomous)**

Programme	FYUGP SYLLABUS FOR BA (Hons) MUSIC-VOCAL					
Course Name	**MUSICAL FORMS I**					
Type of Course	DSC A					
Course Code	**MCE3DSCMUS200**					
Course Level	**200- 299**					
Course Summary	Musical forms like Varnas and Kritis are an important part of Carnatic music because they provide a foundation for improvisation and creativity. Kritis are expressive and beautiful compositions that convey a wide range of emotions. They are also a valuable source of devotional and philosophical teachings. This course provides a comprehensive introduction to the musical forms of Carnatic music, a rich and diverse tradition with roots in South India.					
Semester	III	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		45		30		75
Pre-requisites, if any	Aptitude and Skill in Music					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
Upon the completion of the course, student will be able to:			
1	Recognize and distinguish between different genres of Carnatic music	R	2 & 3
2	Identify different types of Carnatic music compositions	R	3
3	Compare and contrast between Abhyasa gana and Sabha gana	Ap	4
4	Familiarize the angas of different musical forms	U	3
5	Analyze kritis and other forms of composition	An	3
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction

Module	Course description	Hrs	CO No.
1	Musical Forms - Varnam Mohanam, Abhogi, Vasantha	15	1&2
2	Simple Kritis in Melakarta ragas, Mayamalavagoula, Kalyani, Pantuvarali	20	2&3
3	Simple Kritis in Janya ragas, Mohanam, Hamsadwani, Hindolam	15	2&3
4	Divyanama Kritis - 3 Nos	10	4&5
5	Teacher Specific Content		

TEACHING AND LEARNING APPROACH

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction * Min. 10)** 1. Direct instruction - Active Cooperative Learning 2. Interactive instruction - Presentation by Individual & group learners.
Assessment Types	**MODE OF ASSESSMENT** **I. Continuous Comprehensive Assessment (CCA) *Min. 5** Assignment - 10 Quiz - 10 Practical Test Paper - 10
	J. Semester End examination Compositions - 40 Varnam - 20 Divyanama Kritis - 10

REFERENCES

1. *South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai1973*
2. *Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publishers, Thiruvananthapuram, 2010*
3. *Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute, 201*6

SUGGESTED READINGS

1. *Sangeetha Sasthra Praveshika (Mal) by S. Venkitasubramonya Iyer, Kerala Bhasha Institute,2021*

DSC A - MUSICAL FORMS II

Course Code : **MCE3DSCAMUS201**

Course Level : 200-299

Teaching Hours : 75 Hrs

Credits : 4

Mode of ESE : Theory

Exam Duration : 2 Hrs

Pre-Requisites : Aptitude in Music

Credit			**Teaching Hours**		**Assessment**		
L/T	P	Total	L/T/P	Total	CCA	ESE	Total
3	1	4	45:0:30	75	30	70	100

COURSE SUMMARY

Ragas are the backbone of Indian music. This course will provide a comprehensive overview of raga classification in Carnatic music. Students will learn about the different systemsof raga classification, as well as the rationale behind them. They will also gain an understandingof the musical features that are used to distinguish between different ragas. Raga classification is a fascinating and important topic that can help us to better understand and appreciate the richness and complexity of Carnatic music.

TEACHING & LEARNING APPROACH

1	Direct instruction	3	Active co-operative learning
2	Interactive instruction	4	Presentation by individual & group learners
5.	Seminar Presentation	6.	Chart Preparation

COURSE OUTCOMES

Upon successful completion of the course, the learner will be able to

CO No.	**Expected Course Outcome**	**Learning Domains**	**PO No**
1	Classify ragas into Janaka and janya ragas	A	1, 2, 5, 10

2	Analyze and compare different janya ragas	An	1, 2, 5, 10
3	Explain the origin and evolution of musical scale	U	1, 2, 5
4	Illustrate the scheme of 72 Melakartas formulated by Venkatamakhi	E	1, 2, 5
5	Explain different Janya ragas	R	1, 2, 5
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

LEARNING OUTCOMES

After transacting the modules, the learner will be able to-

LO No	Expected learning outcome
1	Explain its importance in Carnatic music
2	Classify ragas into Melakartas and Janya ragas
3	Illustrate the development of musical scale
4	Explain Janya raga classification by using different criteria
5	Analyse the raga lakshana of some prominent janya ragas
6	Apply the Katapayadi formula and Bhuta sankhya

COURSE CONTENT

Module	Course description	Hrs	CO No.
1	Musical Forms - Varna Kalyani, Hamsadhvani, Saranga	10	3
2	Simple Kritis in melakarta Ragas Chakravakam, Kharaharapriya, Harikamboji	20	1&2
3	Simple Kritis in Janya ragas Arabhi, Vasantha, Sudhasaveri	20	4
4	Bhajans - 3	10	5
5	Teacher Specific Content		

ASSESSMENT RUBRICS	**Marks**
End Semester Evaluation	**70**
Varnas	20
Kritis in Melakartha ragas	25

Kritis in Janya ragas	15
Bhajans	10
Continuous Comprehensive Assessment	**30**
Assignment	10
Quiz	10
Practical Test Paper	10

REFERENCES

1. *South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House,Chennai 1973*
2. *A History of Indian music by Swami Prajnanananda, Ramakrishna Vedanta Math,Calcutta, 1963*
3. *History of Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House,Chennai*
4. *Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, Chennai 1991*
5. *Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016*

SUGGESTED READINGS

1. *Ragas in Carnatic Music by Dr.S Bhagyalekshmi,*
2. *CBH-Publishers,Thiruvananthapuram, 2010*
3. *Sangita Nighantu by Dr. V T Sunil, D C Books, Kottayam, 2012*

DSE - DIFFERENT CONCEPTS IN MUSICOLOGY - I

Course Code : **MCE3DSEMUS200**

Course Level : 200-299

Teaching Hours : 60 Hrs

Credits : 4

Mode of ESE :

Theory

Exam Duration : 2 Hrs

Pre-Requisites : Aptitude in Music

Credit			Teaching Hours		Assessment		
L/T	P	Total	L/T/P	Total	CCA	ESE	Total
4		4	60:0:0	60	30	70	100

COURSE SUMMARY

A comprehensive overview of musical instruments and tala systems in Indian music is discussed in this course. The learners will explore the rich diversity of Indian musical instruments and the complex and fascinating world of Indian tala systems. Musical forms belonging to Abhyasa gana are also discussed in this course. Studying musical instruments and tala systems of Indian music is essential for a learner in music as they explore the history and evolution of Indian music, tracing its roots from ancient times to the present times.

TEACHING & LEARNING APPROACH

1	Direct instruction	3	Active co-operative learning
2	Interactive instruction	4	Presentation by individual & group learners
5.	Seminar Presentation	6.	Chart Preparation

COURSE OUTCOMES

Upon successful completion of the course, the learner will be able to

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Identify a variety of Indian musical instruments and their characteristics	R	1

2	Explain the structure and method of playing musical instruments, Tambura and Veena	E	4
3	Understand the principles of tala, the rhythmic framework of Indian music	U	1
4	Analyze the relationship between tala and melodic structure	An	2
5	Develop an understanding of the rhythmic structure of Indian music, with a focus on tala systems and their application in various musical genres	U	3
6	Identify the musical forms belonging to Abhyasagana	R	1
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

LEARNING OUTCOMES

After transacting the modules, the learner will be able to

LO No	Expected learning outcome
1	Identify and describe the major types of Indian musical instruments
2	Classify musical instruments to stringed, wind and percussion instruments
3	Examines closely on how the stringed, wind and percussive musical instruments are made.
3	Explain the basic principles of tala in Carnatic music
4	Analyze and perform simple tala patterns
5	Identify the musical forms belonging to Abhyasagana
6	Explain the characteristic features of musical forms such as Gitam, Svarajati and Jatisvaram

COURSE CONTENT

Module	Course description	Hrs	CO No.
1	Classification of Musical Instruments 1.1 String 1.2 Wind 1.3 Percussion	15	1
2	Construction and Playing techniques Veena, Violin, Tanpura, Mridangam	15	1&2

3	Tala System in Carnatic Music 35 Talas, 175 Talas, Chapu Thalas, Taladasa pranas, 108 talas	20	3, 4&5
4	Musical Forms Geetam, Jatiswaram, Svarajati	10	6
5	Teacher specific content		

ASSESSMENT RUBRICS **Marks**

End Semester Evaluation	**70**
• Very Short answer type questions	6
• Short answer questions	14
• Short Essay	20
• Long Essay	30
Continuous Comprehensive Assessment	**30**
• Assignment	10
• Theory Test Paper	10
• Seminar presentation	10

REFERENCES

1. *South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House,Chennai 1973*
2. *A History of Indian music by Swami Prajnanananda, Ramakrishna Vedanta Math,Calcutta, 1963*
3. *History of Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House,Chennai*
4. *Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, Chennai 1991*
5. *Resounding Mridangam: The Majestic South Indian Drum by Erikavu Sunil, AmazonDigital Services LLC – Kdp 2021*

SUGGESTED READINGS

1. *Mridanga Bodhini (Mal) by Parassala Ravi, Kerala Bhasha Institute*
2. *Sangita Nighantu by Dr. V T Sunil, DC Books, Kottayam, 2012*

DSC B - MUSICAL FORMS IN SABHAGANA - I

Course Code	:	**MCE3DSCMUS202**
Course Level	:	200-299
Teaching Hours	:	75 Hrs
Credits	:	4
Mode of ESE	:	Practical
Exam Duration	:	1 Hour /Candidate
Pre-Requisites	:	Aptitude in Music

Credit			**Teaching Hours**		**Assessment**		
L	T/P	Total	L/T/P	Total	CCA	ESE	Total
3	1	4	45:0:30	75	30	70	100

COURSE SUMMARY

This course offers the learners the opportunity to study the simple melodies of music. After taking preliminary lessons, a learner becomes more proficient in music by being exposed to various musical forms. Carnatic music is rich in different musical forms such as Abhyasagana (lessons for practice) and Sabhagana (musical forms for stage performance). A learner who practices music in this way will have all the avenues open to become a good musiCCAn.

TEACHING & LEARNING APPROACH

1	Direct instruction	3	Active co-operative learning
2	Interactive instruction	4	Presentation by individual & group learners

COURSE OUTCOMES

Upon successful completion of the course, the learner will be able to

CO No.	**Expected Course Outcome**	**Learning Domains**	**PO No**
1	Identify the musical forms belong to Sabhagana	R	2 & 3
2	Compare and contrast between Abhyasagana and Sabhagana	A	4
3	Render Varna into two degrees of speed	S	2

4	Familiarize the angas of different musical forms	U	2
5	Analyze kritis and other forms of composition	An	4
6	Present light musical forms like Bhajan and Nottusvara	S	5

LEARNING OUTCOMES

After transacting the modules, the learner will be able to

LO No	Expected learning outcome
1	Render musical forms belong to Abhyasagana & Sabhagana
2	Identify the procedure of singing Varna
3	Record the structure of musical form, Kriti
5	Render Varnas in two degrees of speed
6	Identify the musical structure of Bhajan

COURSE CONTENT

Module	Course description	Hrs	CO No.
1	Musical Forms – Aditala Varnam Mohanam and Abhogi	20	1.2 &3
2	Simple Kritis Arabhi, Mohanam & Hamsadwani	15	4&5
3	Bhajans - 3 Nos	10	6
4	Nottu Swara sahithya - 2 Nos	15	6
5	Teacher Specific Content		

ASSESSMENT RUBRICS **Marks**

End Semester Evaluation	**70**
Varnam	25
Kritis	25
Bhajans & Nottusvara	20
Continuous Comprehensive Assessment	**30**
Practical assignment	10
Singing test	10
Notation	10

REFERENCES

1. *Compositions of Mudduswami Dikshitar by T K Govinda Rao, GanamandirPublications, 2003, Devine books, Delhi*

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

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

SUGGESTED READINGS

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

SEMESTER - IV

	MAHARAJA'S COLLEGE, ERNAKULAM **(Govt. Autonomous)**

Programme	FYUGP SYLLABUS FOR BA (Hons) MUSIC-VOCAL					
Course Name	**MUSICAL FORMS - III**					
Type of Course	DSC A					
Course Code	**MCE4DSCMUS200**					
Course Level	**201- 299**					
Course Summary	This course provides a comprehensive exploration of the musical forms of Carnatic music.It also provides a rigorous and in-depth examination of these forms, enabling students to gain a deeper appreciation of the music's beauty and complexity. Through a comprehensive exploration of kritis and varnams, the learners will gain a deeper understanding of the compositional genius and inherent beauty of rich musical tradition of Carnatic music.					
Semester	IV	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
		45		30		75
Pre-requisites, if any	Aptitude and Skill in Music					

COURSE OUTCOMES

CO No.	Expected Course Outcome	Learning Domains *	PO No
Upon the completion of the course, student will be able to:			
1	Analyse the structural elements of various Carnatic musical forms	An	2
2	Understands and absorbs the very essence of araga in deeper level by practicing the musical form varnam.	U	1
3	Render Varnas in different time measures	A	5
4	Compares and contrasts the structure of different ragas in mela and janyas by learningthe musical	E	4

	form - kritis in eleven new ragas		
5	Explore the emotional and aesthetic impact ofkritis.	E	6
6	Analyze the structural elements of various Carnatic musical forms	An	2
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Module	Course description	Hrs	CO No.
1	Adi tala varnas - Saveri and Sriragm	10	1,2 & 3
2	Ata tala varnas - Bhairavi and Kamboji	15	1,2 & 3
3	Compositions in the following major ragas Sankarabharanam, Saveri, Kamboji	15	4 & 5
4	Compositions in the following minor ragas (any five) Madhyamavati, Ritigaula, Natta, Sudhha Dhanyasi, Kanada, Valachi, Abhogi, Amritavarshini	20	4,5,& 6
5	Teacher Specific content		

CLASSROOM PROCEDURE

Teaching and Learning Approach	**)** 3. Direct instruction - Active Cooperative Learning 4. Interactive instruction - Presentation by Individual & group learners. 5. Seminar Presentation
Assessment Types	**MODE OF ASSESSMENT** **K. Continuous Comprehensive Assessment (CCA) *Min. 5** Practical Test Paper - 10 Viva Voice - 10 Assignment - 10
	L. Semester End examination Varnas - 25 Compositions in Major ragas - 25 Compositions in Minor ragas - 25

REFERENCES

1. *South Indian Music by Prof. P Sambamoorthy*
2. *Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath*
3. *Spiritual Heritage of Tyagaraja by Dr, V Raghavan*

SUGGESTED READINGS

1. *Compositions of Muthuswamy Dikshitar by T.K Govinda Rao. 2003*

DSC A - MUSICAL FORMS – IV

Course Code	:	**MCE4DSCMUS201**
Course Level	:	200-299
Teaching Hours	:	75 Hrs
Credits	:	4
Mode of ESE	:	Practical
Exam Duration	:	1 Hour/Cand
Pre-Requisites	:	Aptitude in Music

Credit			**Teaching Hours**		**Assessment**		
L/T	P	Total	L/T/P	Total	CCA	ESE	Total
3	1	4	45:0:30	75	30	70	100

COURSE SUMMARY

This course will provide an in-depth exploration of two essential musical forms in Carnatic music; Varnas and Kritis. Learners will gain a comprehensive understanding of the theoretical and practical aspects of these forms, including the structure, melodic and rhythmic intricacies, and performance techniques of Varnas and the rich history, thematic variations and compositional nuances of Kritis. Varnas and Kritis are considered as scholarly compositions in the Carnatic music tradition. Understanding these forms is cruCCAl for a learner seeking a deeper knowledge of this rich musical heritage.

TEACHING & LEARNING APPROACH

1	Direct instruction	3	Active co-operative learning
2	Interactive instruction	4	Presentation by individual & group learners

COURSE OUTCOMES

Upon successful completion of the course, the learner will be able to

CO No.	**Expected Course Outcome**	**Learning Domains**	**PO No**
1	Analyze the structure and thematic content of Varnas and Kritis.	An	2
2	Develop practical skills in performing Varnas and Kritis	S	4
3	Identify the stylistic differences between Varnas and Kritis	R	1

4	Observe the role of Varnas in music training	U	2
5	Gain a deeper appreciation for the beauty and complexity of Carnatic music	Ap	5

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

LEARNING OUTCOME

After transacting the modules, the learner will be able to-

LO No	Expected learning outcome
1	Identify the structure and components of Varnas
2	Render a Varna composed in more than one raga
3	Acquire the skill of rendering an Ata tala varna in two degrees of speed
4	Identify the rhythmic structure and procedure of singing Ata tala varnas
5	Analyse the textual structure and meaning of Kritis
6	Gain Performance styles and interpretation of Kriti
7	Analyse and appreciate kritis

COURSE CONTENT

Module	Course description	Hrs	CO No.
1	Adi tala Varna - Navaragamalika	10	1& 2
2	Ata tala Varnas – Kanada & Sankarabharanam	15	2,3 &4
3	Compositions in the following Melakarta Ragas Charukesi, Shanmukhapriya, K e e r a v a n i	15	5, 6 &7
4	Compositions in the following Janya Ragas Poorvilakyani, Sreeranjani, Bhairavi, Nattakurinji, Khamas	20	5, 6 &7
5	Teacher Specific Content		

ASSESSMENT RUBRICS Marks

End Semester Evaluation	**70**
Varnas	25

Compositions in Melakarta Ragas	25
Compositions in Janya Ragas	20
Continuous Comprehensive Assessment	**30**
Practical Test paper	10
Viva voce	10
Assignment	10

REFERENCE

1. *South Indian Music by Prof. P Sambamoorthy. 1973*
2. *Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath. 2016*
3. *Spiritual Heritage of Tyagaraja by Dr, V Raghavan. 2001*

SUGGESTED READINGS

1. *Compositions of Muthuswamy Dikshitar by T.K Govinda Rao. 2003*

DSE - DIFFERENT CONCEPTS IN MUSICOLOGY – II

Course Code	:	**MCE4DSEMUS200**
Course Level	:	200-299
Teaching Hours	:	60 Hrs
Credits	:	4
Mode of ESE	:	Theory
Exam Duration	:	2 Hrs
Pre-Requisites	:	Aptitude & Skill in Music

Credit			**Teaching Hours**		**Assessment**		
L/T	P	Total	L/T/P	Total	CCA	ESE	Total
4	0	4	60:0:0	60	30	70	100

COURSE SUMMARY

South Indian music is renowned for its intricate and expressive ornamentation. This course delves into the nuances of prosodic beauties, decorative angas, notation, and Gamakas, equipping students with the knowledge and skills to appreciate and perform Carnatic music atan advanced level. These elements enhance the expressiveness, beauty, and complexity of this system of music. Understanding and applying these embellishments and techniques is very essential for both performers and listeners to fully appreciate the beauty and depth of this musical tradition.

TEACHING & LEARNING APPROACH

1	Direct instruction	3	Active co-operative learning
2	Interactive instruction	4	Presentation by individual & group learners
5.	Group Discussion	6.	Chart Preparation

COURSE OUTCOMES

Upon successful completion of the course, the learner will be able to

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Analyze the structure and thematic content of Varnas and Kritis	An	2
2	Explore the historical context and evolution of these musical forms	E	6
3	Explain the concept of prosodic beauties in Carnatic music.	R	1

4	Analyze the use of prosodic beauties in Carnatic music compositions	An	2
5	Describe the role of decorative angas in Carnatic music	E	4
6	Apply Solfa notation to read and write musical phrases	A	10
7	Identify the concept of gamaka and its role in Carnatic music.	R	

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

LEARNING OUTCOME

After transacting the modules, the learner will be able to

LO No	Expected learning outcome
1	Understand the theoretical framework of Varnas and Kritis
2	Explain the structure and procedure of singing Varnas and Kritis
3	Identify and describe various types of prosodic beauties and embellishments
4	Define and explain the concept of prosodic beauties in Carnatic music.
5	Analyse the role of prosodic beauties in enhancing the emotional impact and aesthetic appeal of Carnatic music
6	Analyse the function of decorative angas in enhancing the musical expression and ornamentation of Carnatic music
7	Identify the Gamakas used in Carnatic music

COURSE CONTENT

Module	Course description	Hrs	CO No.
1	Musical Forms Varnam and its Varieties Kritis and Kirtanas	10	1&2
2	Decorative Angas in Compositions Swarasahithyam, Madhyamakala sahithya, Chittaswara, Solkettu swaras, Sangatis	20	3, 4&5
	Prosodic Beauties in Compositions Prasa and its varieties, Yathi and its varieties, Yamakam and Swarakshara		

3	Notation or Musicography Signs and symbols used in notation system Notate a simple Kriti set to Adi or Rupaka tala	15	6
4	Gamakas Dasavidha Gamakas Panchadasa Gamakas	15	7
5	Teacher Specific Content		

ASSESSMENT RUBRICS **Marks**

End Semester Evaluation	**70**
• Very Short answer type questions	6
• Short answer questions	14
• Short Essay	20
• Long Essay	30
Continuous Comprehensive Assessment	**30**
• Assignment	10
• Theory Test Paper	10
• Seminar presentation	10

REFERENCE

1. *South Indian Music by Prof. P Sambamoorthy*
2. *Dictionary of South Indian Music and Musicians by Prof. P Sambamoorthy*
3. *History of Indian Music by Prof. P Sambamoorthy*
4. *Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath*
5. *Splendour of South India Music by Dr. P T Chelladurai*
6. *Sangita Nighantu by Dr. V T Sunil*

SUGGESTED READINGS

1. *Elements of Western music for students of Indian Music by Prof. P Sambamoorthy*

DSC B –MUSICAL FORMS IN SABHAGANA – II

Course Code	:	**MCE4DSCMUS202**
Course Level	:	200-299
Teaching Hours	:	75 Hrs
Credits	:	4
Mode of ESE	:	Practical
Exam Duration	:	1 Hour/Cand
Pre-Requisites	:	Aptitude in Music

Credit			**Teaching Hours**		**Assessment**		
L/T	P	Total	L/T/P	Total	CCA	ESE	Total
3	1	4	45:0:30	75	30	70	100

COURSE SUMMARY

This course delves into the practical application of five fundamental building blocks of Carnatic music compositions: Varna, Kriti, Pada, Javali, and Tillana. Each element plays a cruCCAl role in shaping the rich tapestry of South Indian classical music. Each element reveals a unique facet, creating a holistic picture of Carnatic music. The compositions of Subramnya Bharati included in this course look into the power of language and creativity to foster understanding, harmony, and unity in a diverse nation.

TEACHING & LEARNING APPROACH

1	Direct instruction	3	Active co-operative learning
2	Interactive instruction	4	Presentation by individual & group learners

COURSE OUTCOMES

Upon successful completion of the course, the learner will be able to

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Possess a strong foundation in Varna	U	1
2	Perform Kriti pieces, understanding their structure, Bhava and other elements	S	5
3	Explore and perform the devotional essence of Pada	A	5

4	Tackle the challenges of Javali, showcasing their ability to narrate and captivate through dance.	S	4
5	Achieve the technical demands of Tillana, with the rhythmic and expressive prowess.	A	2
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

LEARNING OUTCOME

After transacting the modules, the learner will be able to

LO No	Expected learning outcome
1	Perform Varna with all its technical possibilities
2	Acquire the procedure of singing Adi tala varnas
3	Render the kritis in different ragas
4	Perform light classical forms of Carnatic music like Padam and Javali
5	Familiarise a composition which is interspersed with lyrics and rhythmic syllables
6	Render simple Kritis in major and minor ragas

COURSE CONTENT

Module	Course description	Hrs	CO No.
1	Adi tala Varnas Hamsadvani and Sri raga	15	1&2
2	Simple Kritis Kalyani, Madhyamavati, Hamsanandi, Bilahari	20	3&6
3	Bhajan – 2 Nos	10	4
4	Padam / Javali / Tillana – 1 each	15	4&5
5	Teacher Specific Content		

ASSESSMENT RUBRICS Marks

End Semester Evaluation	**70**
Varnas	25
Simple Kritis	15
Padam & Bhajans	20
Javali & Tillana	10
Continuous Comprehensive Assessment	**30**
Practical Test paper	10
Viva voce	10
Assignment	10

REFERENCES

1. *South Indian Music by Prof. P Sambamoorthy*
2. *Carnatic music Reader by Dr. S Bhagyalekshmi*
3. *Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath*

SUGGESTED READINGS

1. *Traditions of Indian music by Dr. Gowri Kuppuswami and Dr. M Hariharan*
2. *Sangeetha Sasthra Praveshika (Mal) by S. Venkitasubramonya Iyer, Kerala Bhasha Institute,2021*

SEC - MANODHARMA SANGITHA – I

Course Code : **MCE4SECMUS200**

Course Level : 200-299

Teaching Hours : 45 Hrs

Credits : 3

Mode of ESE : Practical

Exam Duration : I Hour/Cand

Pre-Requisites : Knowledge of Svarasthanas

Credit			Teaching Hours		Assessment		
L	T/P	Total	L/T/P	Total	CCA	ESE	Total
2	1	3	30:0:15	45	25	50	75

COURSE SUMMARY

This course will explore the concept of Manodharma sangita in Carnatic music. Manodharma sangita is a form of improvised music that is created on the spot during the performance. It is a showcase of the performer's creativity, imagination, and technical skill. It is the form of music that allows the performer to express their individuality and creativity. It is also the form of music that is most challenging and rewarding to learn and perform.

TEACHING & LEARNING APPROACH

Direct instruction	Active co-operative learning
Interactive instruction	Presentation by individual & group learners

COURSE OUTCOMES

Upon successful completion of the course, the learner will be able to

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Identify the basic principles of raga and tala	R	1
2	Describe the different forms of Manodharma sangita	E	4
3	Demonstrate the techniques and skills required to perform Manodharma sangita	A	4
4	Acquire the skill to perform different forms of Manodharma Sangita used in Carnatic music	S	5

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

LEARNING OUTCOME

After transacting the modules, the learner will be able to

LO No	Expected learning outcome
1	Explain the role of Manodharma Sangita in Carnatic music
2	Identify the different forms of Manodharma sangita, and describe their characteristics.
3	Analyze the technical skills and knowledge that are necessary for performing Manodharma sangita.
4	Perform raga Alapana, Niraval, and Kalpana svara in a technically proficient and expressive manner.

COURSE CONTENT

Module	Course description	Hrs	PO No.
1	Detailed Raga Alapana, Niraval and Kalpana svaras for the following ragas Sankarabharanam & Pantuvarali	15	1, 2&4
2	Brief Raga alapana and Kalapana Svaras for the following ragas Hindolam & Hamsadhvani	10	1, 2&4
3	Kalapana Svaras for the following ragas Mayamalavagaula, Chakravakam, Shanmukhapriya, Sreeranjani and Arabhi	15	3&4
4	Teacher Specific Content		

ASSESSMENT RUBRICS **Marks**

End Semester Evaluation	**50**
• Elaborate Raga alapana	20
• Brief Raga alapana	15
• Kalpana Svaras	15
Continuous Comprehensive Assessment	**25**
• Practical assignment	10
• Singing test Paper	10
• Viva Voce	5

REFERENCE

1. *South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai1973*
2. *Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016*
3. *Techniques of Manodharma Swara Singing Made Easy: N P Ramaswamy, Divine Books. Delhi2002*
4. *Swara Sancharas of Popular Janya Ragas: N.P. Ramaswamy, Sangita Vidwan, Divine Books.Delhi 2005*
5. *A Rational Approach to Manodharma Sangitam by Dr. Radha Venkatachalam, Music EducationTrust, Delhi 2001*
6. *Pedagogical aspects of Manodharma Sangitam in Karnatic Classical Music by Dr. K KanakaDurga, Blue Rose Publishers 2022*

SUGGESTED READINGS

1. *Ragalaksana sangraha: (Collection of Raga Descriptions): From Treatises on Music of the Mela Period with Translation and Notes: Hema Ramanathan, N Ramanathan, Divine Books. Delhi 2004*
2. *Raganidhi 4 volumes, by B Subba Rao, Music Academy, Madras, 1993*
3. *Kalpana Swaram Advanced Lessons (DVD) by TR Subramanyam, SONY DADC Delhi, 2008*

INT - INTERNSHIP

Course Code	:	**MCE4INTMUS200**
Course Level	:	200-299
Credits	:	2
Mode of ESE	:	Evaluation of Interns Report
Pre-Requisites	:	Aptitude and Skill in Music

COURSE SUMMARY

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

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

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

EVALUATION

The department will evaluate the student's performance following its evaluation method.

ASSESSMENT RUBRICS	**Marks**
End Semester Evaluation	**35**
• Acquisition of skill sets by the intern	10
• Originality and any innovative contribution	10
• Significance of outcomes	10
• The quality of the intern's report	5
Continuous Comprehensive Assessment	**15**
• Activity logbook	5
• Evaluation report of Internship Supervisor	5
• Attendance	5

SEMESTER - V

	MAHARAJA'S COLLEGE, ERNAKULAM **(Govt. Autonomous)**

Programme	FYUGP SYLLABUS FOR BA (Hons) MUSIC-VOCAL					
Course Name	**DIFFERENT CONCEPTS IN MUSICOLOGY - III**					
Type of Course	DSC A					
Course Code	**MCE5DSCMUS300**					
Course Level	**300-399**					
Course Summary	Carnatic music is composed of a variety of musical forms, each with its own unique characteristics. Musical forms are the backbone of Carnatic music. The use of a variety of musical forms in Carnatic music is not arbitrary. Each form has its own unique purpose and serves to showcase different aspects of music. Carnatic music is a complex and fascinating art form that has been passed through generations of musicians. Its rich history, diverse musical forms and brilliant composers and musicians make it a unique and valuable contribution to the world of music.					
Semester	V	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
		60				60
Pre-requisites, if any						

COURSE OUTCOMES

CO No.	Expected Course Outcome	Learning Domains *	PO No
Upon the completion of the course, student will be able to:			
1	Explain the features of different musical forms	U	2
2	Execute the process of Modal Shift of Tonic	A	4
3	Analyse the application of Grahabheda	An	2
4	Summarise the contributions of composers and musicians	U	2
5	Achieve the skill to differentiate between various ragas	**S**	5
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Module	Course description	Hrs	CO No.
1	Lakshana of Musical Forms: Ragamalika, Padam, Javali & Tillana	10	1
2	Modal shift of tonic - its applications Murchanakaraka melas Manodharma Sangita - Ragalapana Niraval, Kalpana swaras	10 10	2 &3
3	Ragalakshana: Harikamboji, Kharaharapriya, Pantuvarali &Shanmukhapriya Reetigaula, Nattakurinji, Kanada, Khamas,Sreeranjani & Valachi	15	5
4	Life sketches and Musical Contributions of following composers & musicians Neelakanta Sivan, T. Lakshmanan Pillai, Dr.MuthayyaBhagavatar, Neelakanta Sivan, Papanasam Sivan and Irayimman Tampi	15	4
5	Teacher Specific Content		

CLASSROOM PROCEDURE

Teaching and Learning Approach	1. Direct instruction 2. Active cooperative learning 3. Interactive instruction 4. Seminar presentation 5. Group discussion 6. Chart preparation
Assessment Types	**MODE OF ASSESSMENT** **M. Continuous Comprehensive Assessment (CCA) *Min. 5** Assignment - 10 Theory Test Paper - 10 Seminar presentation - 10
	N. Semester End examination Very short answer type questions - 1x6 = 6 Short answer questions - 2x7 = 14 Short essay - 10x2 = 20 Long essay - 15x2 = 30

REFERENCE

(Format- Name of Author, Year of publishing, Name of the reference book to be specified.)

4. *South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai1973*
5. *Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute, 201*6
6. *Dictionary of Indian music and Musicians by Prof P Sambamoorthy, The Indian MusicPublishing House, Chennai 1952*
7. *Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, Chennai 1991*
8. Great Composers by Prof P Sambamoorthy (Vol. I & II), The Indian Music Publishing House,Chennai 1960
9. *Sangita Nighantu by Dr. V T Sunil*

SUGGESTED READINGS

1. Sangitha sasthra pravesika (Mal), Venkatasubrahmanya Iyer, Kerala Bhasha Institute.

2. Great composers of Indian Music - Their contributions & life styles by Dr. Gaurikuppuswami & dr. N. Hariharan, BR Rhythma, New Delhi. 2015

DSC A - DIFFERENT CONCEPTS IN MUSICOLOGY - IV

Course Code	:	**MCE5DSCMUS301**
Course Level	:	300-399
Teaching Hours	:	60 Hrs
Credits	:	4
Mode of ESE	:	Theory
Exam Duration	:	2 Hrs
Pre-Requisites	:	Aptitude & Skill in Music

Credit			**Teaching Hours**		**Assessment**		
L/T	P	Total	L/T/P	Total	CCA	ESE	Total
4	0	4	60:0:0	60	30	70	100

COURSE SUMMARY

This course provides an introduction to the rich tradition of Kathakali and Hindustani music. The learners will gain an understanding of the history, theory, and practice of these unique forms. They will learn about the various instruments used in Kathakali and Hindustani music, as well as the different ragas and talas that are central to these systems. This course also focuses on the distinctive features of ancient Tamil music and folk music.

TEACHING & LEARNING APPROACH

1	Direct instruction	3	Active cooperative learning
2	Interactive instruction	4	Seminar Presentation
5.	Group discussion	6.	Chart

COURSE OUTCOMES

Upon successful completion of the course, the learner will be able to

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Identify the key characteristics of Kathakali music and Hindustani music	R	1
2	Describe the history and development of each tradition	E	4
3	Analyze and interpret examples of Kathakali music and Hindustani music	An	2
4	Illustrate the aesthetics, techniques, and expressive potential of Kathakali and Hindustani music	An	5

5	Identify key features of ancient Tamil Music	R	1
6	Explain the role of music in Ancient Tamils	U	4
7	Exemplifying the characteristics of folk music	U	4
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

LEARNING OUTCOME

After transacting the modules, the learner will be able to

LO No	Expected learning outcome
1	Illustrate musical elements in Kathakali
2	Identify the ragas, talas and musical instruments used in Kathakali music
3	Recognise the musical forms used in Hindustani music
4	Identify and explain the prominent musical instruments used in Hindustani music
5	Exemplify the raga classification in ancient Tamils
6	Define and identify the characteristics of folk music.
7	Identify and analyze the use of musical elements in folk music
8	Identify the soCCAl and cultural significance of folk music

COURSE CONTENT

Module	Course description	Hrs	CO No.
1	An outline knowledge of Kathakali Music Ragas talas and instruments used in Kathakali Music.	15	1&2
2	Study of musical forms in Hindustani Music - Dhrupad, Khayal, Thumri, Tappa, Tarana. Study of Ten Thaats. Instruments used in Hindustani Music – Sitar, Sarod, Sarangi, Tabla and Pakhawaj.	15	3&4
3	Raga classification in ancient Tamil music.	15	5
4	Folk Music - Classification Instruments used in Folk Music.	15	6, 7&8

ASSESSMENT RUBRICS	Marks
End Semester Evaluation	**70**
• Very Short answer type questions	6
• Short answer questions	14
• Short Essay	20
• Long Essay	30
Continuous Comprehensive Assessment	**30**
• Assignment	10
• Theory Test Paper	10
• Seminar presentation	10

REFERENCE

1. *The Enchanting World of Kerala's Traditional Dance-Drama. by Narayana Menon, AbhinavPublications 2006*
2. *Kathakali Vijnana Kosam by Aymanam Krishna Kaimal*
3. *Dictionary of Hindustani Classical Music by Chaudhuri Bimalkanta Roy, Motilal BanarsidassPublications, Delhi*
4. *A Treatise on Hindustani Music by Lalita Ramakrishna, Shubhi Publication, Gurgaon 2017*
5. *A century of Tamil music: A chronicle of the gramophone and its impact by S. Ramanathan(Vol. 1). East and West Books Private Limited.2005*
6. *The art of Tamil music by Subramanian R, Indian Music Academy, 1997*
7. *Folklore of Kerala by Kavalam Narayana Panicker, National Book Trust, 1991*

SUGGESTED READINGS

1.Carnatic music and Tamils-T.V. Kuppuswami, Varunodaya Publications, 2017

2. Folk India: A Comprehensive study of Indian Folk Music and Culture by Manorama Sharma,Sandeep Prakasan, 2004

3. The History of Tamil Music by Salem S. Jeyalakshmi, University of Madras, 2006

4. Sangita Nighantu by Dr. Sunil V T, D C Books, Kottayam, 2012

DSE - MUSICAL FORMS - V

Course Code	:	**MCE5DSEMUS300**
Course Level	:	300-399
Teaching Hours	:	75 Hrs
Credits	:	4
Mode of ESE	:	Practical
Exam Duration	:	I Hour/Cand
Pre-Requisites	:	Aptitude in Music

Credit			**Teaching Hours**		**Assessment**		
L/T	P	Total	L/T/P	Total	CCA	ESE	Total
3	1	4	45:0:30	75	30	70	100

COURSE SUMMARY

This course is designed to introduce students to the rich and diverse world of Kritis, a musical form of Carnatic music tradition. Students will learn to identify different types of Kritis, analyze their musical elements, and perform them with proper vocal technique and expression. It also provides an introduction to Kathakali padas, songs in the complex and beautiful dance-drama. Apart from these, the structure and musical elements of Padavarnas are also dealt with in this course.

TEACHING & LEARNING OUTCOME

Direct instruction	Active co-operative learning
Interactive instruction	Presentation by individual & group learners

COURSE OUTCOMES

Upon successful completion of the course, the learner will be able to

CO No.	**Expected Course Outcome**	**Learning Domains**	**PO No**
1	Identify different types of Kritis based on their musical structure and content.	R	1
2	Analyze the musical elements of Kritis, including raga, tala, and lyrics.	An	2
3	Perform Kritis with proper vocal technique and expression.	S	4
4	Analyze the structure and basic principles of Kathakali padas	An	2

5	Gain a comprehensive knowledge of the structure, composition, and performance aspects of Padavarna	U	2

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

LEARNING OUTCOME

After transacting the modules, the learner will be able to

LO No	Expected learning outcome
1	Identify the musical structure of Kriti form
2	Analyze and appreciate the works of different composers and recognize their distinct styles.
3	Develop vocal and rhythmic skills to perform Kritis with accuracy and expression.
4	Analyze and interpret Kritis from a musical perspective.
5	Acquire practical skills in performing Kathakali padas with proper expressions, and vocal techniques.
6	Perform Padvarnas and analyze the use of pada varna in dance performances
7	Evaluate the potential applications of Padavarnas in dance sequences

COURSE CONTENT

Module	Course description	Hrs	CO No.
1	Kritis for the following Mela ragas Simhendramadhyamam, Todi, Vachaspathi	10	1,2&3
2	Kritis in Major and Minor Janya ragas Kedaragaula, Begada, Bahudari, Athana, Hamsanadam, Vasanta, Suddha Saveri	25	1, 2&3
3	Kathakali Pada - 1	10	4
4	Padavarna - 1	15	5

ASSESSMENT RUBRICS

	Marks
End Semester Evaluation	**70**
Kritis in Melaragas	20
Compositions in Major & Minor Ragas	25
Kathakali Pada & Padavarna	25
Continuous Comprehensive Assessment	**30**
Practical Test paper	10

Viva voce	10
Assignment	10

REFERENCE

1. *South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai1973*
2. *Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016*
3. *Carnatic Music Reader Part 2 by Dr. Bhagyalekshmi, CBH Publications, Thiruvananthapuram2010*
4. *The ragas of Carnatic music. N.S. Ramachandran, University of Madras, 1938*
5. *Carnatic Music Compositions – An Index by Dr. Bhagyalekshmi, CBH Publications,Thiruvananthapuram 2014*

SUGGESTED READINGS

1. *Eenavum Thalavum by L S Rajagopalan, Kerala Kalamandalam Publication*
2. *Chittappeduthiya Kathakalipadangal*

DSE - GROUP KRITIS - 1

Course Code	:	**MCE5DSEMUS301**
Course Level	:	300-399
Teaching Hours	:	75 Hrs
Credits	:	4
Mode of ESE	:	Practical
Exam Duration	:	I Hour/Cand
Pre-Requisites	:	Aptitude in Music

Credit			**Teaching Hours**		**Assessment**		
L/T	P	Total	L/T/P	Total	CCA	ESE	Total
3	1	4	45:0:30	75	30	70	100

COURSE SUMMARY

This course delves into the vibrant world of Carnatic music, exploring the remarkable attributes of group kritis of different composers. The golden era of the Trinity composers, this era witnessed a surge of creativity and innovation, shaping the foundations of Carnatic music as we know it today. Studying group kritis in various aspects offers a deeper understanding of Carnatic music's compositional styles, and cultural significance. These compositions represent a crucial period in the development of the genre, and they continue to be performed and cherished by musicians and audiences alike. By studying these works, students will gain a valuable perspective on the rich history and vibrant naturet of Carnatic music.

TEACHING & LEARNING APPROACH

Direct instruction	Active co-operative learning
Interactive instruction	Presentation by individual & group learners

COURSE OUTCOMES

Upon successful completion of the course, the learner will be able to

CO No.	**Expected Course Outcome**	**Learning Domains**	**PO No**
1	Identify and analyse the unique styles and Contributions of prominent composers	R	1
2	Perform the group kritis of various composers in group	S	5
3	Explore the diverse musical forms	E	4

4	Gain insights into the theoretical and practical underpinings of Carnatic music, including raga structure, tala patterns, and melodic improvisation	U	2
5	Gain a deeper appreciation of Carnatic music's intricacies and the creative genius of its composers	U	2

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

LEARNING OUTCOME

After transacting the modules, the learner will be able to

LO No	Expected learning outcome
1	Gain knowledge of the works of the major composers during post-Trinity period
2	Render the compositions of Pattanam Subramanya Iyer & Ramanad Srinivasa Iyengar
3	Identifying the compositions of Ramaswami Sivan, Maha Vaidyanatha Iyer, Neelakanta Sivan and Papanasam Sivan
4	Organise the unique styles and contributions of prominent post-Trinity composers
5	Perform the compositions of Malayalam composers
6	Compare and contrast the works of the composers pertaining to post-Trinity era

COURSE CONTENT

Module	Course description	Hrs	PO No.
1	Tyagaraja 1.1. Ghanaraga pancharatana - Arabhi, 1.2. Kovoor, thiruvottiyoor - 1 each	10	1,2,3,4 &5
2	Muthuswami Dikshitar 2.1. Navagraham 2.2. Shodasa ganapathy	10	1,2,3,4 &5
3	Syamasastri 3.1. Navaratnamalika	10	1,2,3,4 &5
4	Swathithirunal 4.1. Navarathri - 1 4.2. Navavidha Bhakti - 1	10	1,2,3,4 &5

ASSESSMENT RUBRICS

	Marks
End Semester Evaluation	**70**
Tyagaraja Ghanaraga pancharatana - Arabhi,	20

Kovoor, thiruvottiyoor - 1 each	
Muthuswami Dikshitar Navagraham Navavaranam Shodasa ganapathy	20
Syamasastri Yadukulakamboji	15
Swathithirunal Navarathri - 1 Navavidha Bhakti - 1	15
Continuous Comprehensive Assessment	**30**
Practical Test paper	10
Viva voce	10
Assignment	10

REFERENCE

1. *South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai1973*
2. *Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016*
3. *Carnatic Music Compositions – An Index by Dr. Bhagyalekshmi, CBH Publications,Thiruvananthapuram 2014*
4. *Sri Patnam Subramanya Iyer (With Notation) by A S Panchapakesa Iyer, GanamruthaPanchuram Publication, Chennai, 2013*
5. *Nilakanta Sivan's Compositions by P L Saraswathy Ram. C B H P ublications,Thiruvananthapuram 1990*
6. *Veena Kuppayyar by Jesse Russell & Ronald Cohn, Book on demand, 2012*
7. *Compositions of sangeetha kalanidhi G. N. Balasubramaniam published by GNB FoundationChennai 2005*
8. *https://musicresearchlibrary.net/omeka/items/show/3422*
9. *https://www.shanlaxjournals.in/pdf/ASH/V1N4/Ash_V1_N4_004.pdf*

SUGGESTED READINGS

1. *Rare Compositions of Pattanam Subrahmanya Iyer Ramnad Srinivasa Iyengar: Kalanidhi Musikondan C Venkatrama Iyer and B Krishnamurti by Pattanam Cupiramaniya Ayyar, Music Academi, Chennai 1971*
2. *Athishaya Vara Prasadini: Lyrics and Detailed Notation in English for 50 Carnatic Music Songs of 24 Composers by Maragatham Ramaswami, Ragamalika School of Music LLC, 2022*
3. *https://www.jetir.org/view?paper=JETIR2109085*
4. *https://www.amazon.in/Harikesanallur-Bhagavathar-Composition-Shyamala- Venkateswaran/dp/B00OW7E26U*
5. *https://musicresearchlibrary.net/omeka/items/show/2978*
6. *https://www.swathithirunal.in/life.htm*

DSE - PRE & POST TRINITY COMPOSERS - I

Course Code	:	**MCE5DSEMUS302**
Course Level	:	300-399
Teaching Hours	:	75 Hrs
Credits	:	4
Mode of ESE	:	Practical
Exam Duration	:	I Hour/Cand
Pre-Requisites	:	Aptitude in Music

Credit			**Teaching Hours**		**Assessment**		
L/T	P	Total	L/T/P	Total	CCA	ESE	Total
3	1	4	45:0:30	75	30	70	100

COURSE SUMMARY

This course will explore the rich and diverse world of music, focusing on the compositions of pre & post Trinity period. Students will gain insights into the unique musical styles and traditions as well as the cultural and historical context that shaped them. Through lectures, discussions, and listening sessions, students will develop a deep appreciation for the beauty and complexity of music. Studying the compositions of composers offers a unique opportunity to learn about the diversity in compositions.

TEACHING & LEARNING APPROACH

Direct instruction	Active co-operative learning
Interactive instruction	Presentation by individual & group learners

COURSE OUTCOMES

Upon successful completion of the course, the learner will be able to

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Identify and discuss the major musical styles of the composers from different era	R	1
2	Gain comprehensive knowledge of the contributions of different composers	U	2
3	Analyse the unique features of music of different periods	An	2
4	Perform compositions of composers from different periods	S	4

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

LEARNING OUTCOME

After transacting the modules, the learner will be able to

LO No	Expected learning outcome
1	Gain in-depth knowledge of the rich tradition of Carnatic music
2	Familiarise with the major composers, from different times & their styles, and contributions to Carnatic music.
3	Identify and analyze the compositions of different composers
4	Acquire proficiency in singing the compositions of various composers
5	Explore the different musical forms and styles employed by composers

COURSE CONTENT

Module	Course description	Hrs	CO No.
1	Compositions of Annamacharya 2 Nos	15	1,2,3,4 &5
2	Composition of Purandaradasa & Gopalakrishna Bharathi (One each)	10	1,2,3,4 &5
3	Compositions of Irayimman Tampi 2 Nos & K C Kesava Pillai 1	15	1,2,3,4 &5
4	Composition of Kuttamath & Puthukkodu Krishna Moorthy & M D Ramanathan - 1 Each	5	1,2,3,4 &5
5	Teacher Specific Content		

ASSESSMENT RUBRICS

	Marks
End Semester Evaluation	**70**
Compositions of Annamacharya	15
Composition of Purandaradasar & Gopalakrishna Bharathi	20
Compositions of Irayimman Thampi & Gopalakrishna Bharathi	20
Composition of Kuttamath, Puthukkodu Krishna Moorthy & MDR	15
Continuous Comprehensive Assessment	**30**
• Practical Test paper	10

• Viva voce	10
• Assignment	10

REFERENCE

1. *Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016*
2. *Carnatic Music Compositions – An Index by Dr. Bhagyalekshmi, CBH Publications,Thiruvananthapuram 2014*

SUGGESTED READINGS

1. *Kerala Sangitam by V Madhavan Nair, D C Books, Kottayam 2003*
2. *Travancore Music, Musicians and Composers by T Lakshmana Pillai, Trivandrum 1918*
3. *Great Composers by Dr. Gowri Kuppuswamy& Dr. Hariharan, B R Rhythms, New Delhi 2016*
4. *Irayimman Tampi (Mal) by Dr. V S Sharma, University of Kerala, 2014*
5. *M D Ramanathan Meaningful Pauses by Dr. Madhu Vasudevan, D C Books, Kottayam 2015*
6. *Sampoorna Sangita Kritikal-Mahakavi K C Kesava Pilla,*
7. *Composers of Kerala, Article published in Sruti Magazine, September 2010*

SEC - MANODHARMA SANGITAM - II

Course Code	:	**MCE5SECMUS300**
Course Level	:	300-399
Teaching Hours	:	60 Hrs
Credits	:	3
Mode of ESE	:	Practical
Exam Duration	:	I Hour/Cand
Pre-Requisites	:	Aptitude in Music

Credit			**Teaching Hours**		**Assessment**		
L/T	P	Total	L/T/P	Total	CCA	ESE	Total
2	1	3	30:0:30	60	25	50	75

COURSE SUMMARY

This course will explore the concept of Manodharma sangita in Carnatic music. Manodharma sangita is a form of improvised music that is created on the spot during the performance. It is a showcase of the performer's creativity, imagination, and technical skill. It is the form of music that allows the performer to express their individuality and creativity. It is also the form of music that is most challenging and rewarding to learn and perform.

TEACHING LEARNING APPROACH

Direct instruction	Active co-operative learning
Interactive instruction	Presentation by individual & group learners

COURSE OUTCOMES

Upon successful completion of the course, the learner will be able to

CO No.	**Expected Course Outcome**	**Learning Domains**	**PO No**
1	Identify the basic principles of raga and tala	R	1
2	Describe the different forms of Manodharma sangita	E	4
3	Demonstrate the techniques and skills required to perform Manodharma sangita	A	5
4	Acquire the skill to perform different forms of Manodharma Sangita used in Carnatic music	S	5

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

LEARNING OUTCOME

After transacting the modules, the learner will be able to

LO No	Expected learning outcome
1	Explain the role of Manodharma Sangita in Carnatic music
2	Identify the different forms of Manodharma sangita, and describe their characteristics.
3	Analyze the technical skills and knowledge that are necessary for performing Manodharma sangita.
4	Perform raga alapana, niraval, and kalpana svara in a technically proficient and expressive manner.

COURSE CONTENT

Module	Course description	Hrs	CO No.
1	Detailed Alapana, Niraval and Kalpana Swara Kalyani, Kamboji and Kharaharapriya.	20	1,2,3& 4
2	Brief Alapana and Kalpana swara – Poorvikalyani, Mohanam, Madhyamavathy, Amrithavarshini and Nattakurinji.	15	1,2&3
3	Kalpana swara – Abhogi, Valachi, Natta, Rithigoula and Khamas.	10	1,2,3& 4
4	Teacher Specific Content		

ASSESSMENT RUBRICS Marks

End Semester Evaluation	**50**
Detailed Alapana, Niraval & Kalapana svara	25
Brief Alapana & Kalapana svara	15
Kalpana svara only	10
Continuous Comprehensive Assessment	**25**
Practical Test paper	10
Viva voce	10
Assignment	5

REFERENCE

1. *South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai1973*
2. *Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016*
3. *Techniques of Manodharma Swara Singing Made Easy: N P Ramaswamy, Divine Books.Delhi 2002*
4. *Swara Sancharas of Popular Janya Ragas: N.P. Ramaswamy, Sangita Vidwan, Divine Books.Delhi 2005*
5. *A Rational Approach to Manodharma Sangitam by Dr. Radha Venkatachalam, MusicEducation Trust, Delhi 2001*
6. *Pedagogical aspects of Manodharma Sangitam in Karnatic Classical Music by Dr. K KanakaDurga, Blue Rose Publishers 2022*

SUGGESTED READINGS

1. *Ragalaksanasangraha: (Collection of Raga Descriptions) : From Treatises on Music of the Mela Period with Translation and Notes : Hema Ramanathan, N Ramanathan, Divine Books. Delhi 2004*
2. *Raganidhi 4 volumes, by B Subba Rao, Music Academy, Madras, 1993*
3. *Kalpana Swaram Advanced Lessons (DVD) by TR Subramanyam, SONY DADC Delhi, 2008*

SEMESTER - VI

	MAHARAJA'S COLLEGE, ERNAKULAM **(Govt. Autonomous)**

Programme	FYUGP SYLLABUS FOR BA (Hons) MUSIC-VOCAL					
Course Name	**DIFFERENT CONCEPTS IN MUSICOLOGY - V**					
Type of Course	DSC A					
Course Code	**MCE6DSCMUS300**					
Course Level	**300 - 399**					
Course Summary	This course delves into the theoretical and practical foundations of Indian music throughthe lens of Lakshana Grandhas, ancient treatises that codified musical knowledge and practice. Alongside this theoretical foundation, the course will delve into the captivating world of Indian musical instruments, their unique construction, playing techniques, and roles in various musicalgenres. In addition to these, the lakshanas of different ragas included in this course will help the students for exploring the melodic possibilities within the raga framework. By delving into the theoretical and practical aspects of Indian music, this course aims to equip students with a comprehensive understanding and appreciation for this rich and diverse musical tradition.					
Semester	VI	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
		60				60
Pre-requisites, if any	Aptitude in Music					

COURSE OUTCOMES

CO No.	Expected Course Outcome	Learning Domains	PO No
Upon the completion of the course, student will be able to:			
1	Explain the role of Lakshana Grandhas in preserving and evolving the musical heritage ofIndia	E	2
2	Estimates the contributions of different Vaggeyakaras of the post Trinity period	U	2
3	Identify the construction, playing techniques, and tonal characteristics of instruments like Mridangam, Nagasvaram and Flute etc.	R	1
4	Develop an understanding of the basic conceptsof Raga	U	2
5	Identify and differentiate between different ragas, based on their characteristic features such as their melodic phrases, ascending and descending patterns, and use of specific svarasand gamakas.	R & An	1
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Module	Course description	Hrs	CO No.
1	Lakshana Grandhas in Music -Natyasastra Sangita Ratnakara Chaturdandi Prakasika	15	1
2	Contributions of the following composers,Pattanam Subramanya Iyer Ramanad Sreenivasa IyengarVeena Kuppayyar Mysore Vasudevacharya Maha Vaidyanatha Iyer	20	1
3	Construction and playing techniques of the followinginstruments Mridangam, Nagaswaram, Flute	10	3
4	Ragalakshana of the followingTodi, Simhendramadhyamam Kedaragaula, Athana, Begada, Bahudari, AnandaBhairavi	15	4&5
5			

TEACHING AND LEARNING APPROACH

Teaching and Learning Approach	1. Direct instruction 2. Active cooperative learning 3. Interactive instruction 4. Seminar presentation 5. Group discussion 6. Chart preparation
Assessment Types	**MODE OF ASSESSMENT** **O. Continuous Comprehensive Assessment (CCA) *Min. 5** Assignment - 10 Theory Test Paper - 10 Seminar Presentation - 10
	P. Semester End examination Very short answer type questions - 1x6 = 6 Short answer questions - 2x7 = 14 Short essay - 10x2 = 20 Long essay - 15x2 = 30

REFERENCE

(Format- Name of Author, Year of publishing, Name of the reference book to be specified.)

1. Treatise on carnatic music, Vidyabhavani Suresh, Skanda Publications 2007

2. Lakshana grandhas in Music by Dr. S. Bhagyalakshmi.

3. Great composers by Dr. Gauri kuppuswami & Dr. N. Hariharan

4. Musical instruments of India - Their history & development by B. Chaithanyadeva, Mushiram Manoharlal Publishers pvt ltd. New Delhi. 1987

5. Mridangam - The king of percussions by Dr. T. V. Gopalakrishnan. The Carnatic music book centre. Chennai 2010

6. Resounding Mridangam - The majestic south india drum, by Erikavu Sunil, Amazon digital services LLC - Kdp 2021

7. Great composers (Vol 1&2) by prof. P. Sambamoorthy

8. Dictionary of Indian music & musicians, by Prof. P. Sambamoorthy

9. Ragas in carnatic music by Dr. S. Bhagyalakshmi

10. The ragas of carnatic music by N. S. Ramachandran, University of Madras 1938.

SUGGESTED READINGS

1. Encyclopedia of india musical instruments (Vol. 1 to 3), Amrutha Priyamvada, Anmol Publications. Delhi. 2009.

2. Sangitha Nighantu by Dr. Sunil. V. T. DC Books, kottayam 2012.

3. Sounds of celebration - The Nadaswaram and its greatest exponent, by Terada Yoshitaka

DSC A - DIFFERENT CONCEPTS IN MUSICOLOGY - VI

Course Code	:	**MCE6DSCMUS301**
Course Level	:	300-399
Teaching Hours	:	60 Hrs
Credits	:	4
Mode of ESE	:	Theory
Exam Duration	:	2 Hrs
Pre-Requisites	:	Aptitude in Music

COURSE SUMMARY

This course aims to equip students with a comprehensive understanding and appreciation of the unique compositional style and significance of group kritis by the musical Trinity of South India and Swati Tirunal. Exploring the use of Mudras in musical compositions,added to this course, will offer a fascinating and enriching learning experience, delving into the intersection of music, gesture, and symbolism.

Credit			**Teaching Hours**		**Assessment**		
L	T/P	Total	L/T/P	Total	CCA	ESE	Total
4	0	4	60:0:0	60	30	70	100

TEACHING &LEARNING APPROACH

1	Direct instruction	3	E - learning
2	Interactive instruction	4	Seminar Presentation
5.	Group discussion	6.	Chart

COURSE OUTCOMES

Upon successful completion of the course, the learner will be able to

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Analyse the group kritis and structure in detail, paying particular attention to the content, prosody, decorative angas and mudra usage.	An	2
2	Interpret mudras within the context of a musical piece, considering various factors	E	4

3	Define and identify the concept of mudras, their historical significance in Indian music, and their different classifications	R	4
4	Grasp the fundamental principles of sound waves, including propagation, frequency, amplitude, and timbre.	U	2
5	Identify and differentiate the 22 srutis used in Indian music	R & An	1
6	Apply their knowledge of srutis to sing accurately in different ragas.	A	4
7	Explain Cycles of Fourths and Fifths in detail	U	5
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

LEARNING OUTCOME

After transacting the modules, the learner will be able to

LO No	Expected learning outcome
1	Cultivate a deep appreciation for the beauty, depth, and emotional richness of group kritis.
2	Analyse group kritis of Musical Trinity and Swati Tirunal in detail
3	Examine how mudras are employed in specific pieces to enhance expression and meaning.
4	identify and interpret the use of mudras within musical pieces
5	Demonstrate a comprehensive understanding of the fundamental principles of acoustics as applied to music.
6	Identify and differentiate the ragas in which different srutis are used
7	Analyze and appreciate the subtle nuances of music performances that are influenced by srutis
8	Illustrates cycles of Fourths and Fifths

COURSE CONTENT

Module	Course description	Hrs	CO No.
1	Group Kritis of Musical Trinity and Swati Tirunal	15	1
2	Mudras used in musical compositions	15	2&3
3	Acoustics Pitch, Intensity, Timbre, Amplitude & Resonance	15	4

4	An overview of 22 Srutis Cycle of Fourths & Cycle of Fifths	15	5,6&7
5	Teacher specific content		

ASSESSMENT RUBRICS	**Marks**
End Semester Evaluation	**70**
• Very Short answer type questions	6
• Short answer questions	14
• Short Essay	20
• Long Essay	30
Continuous Comprehensive Assessment	**30**
• Assignment	10
• Theory Test Paper	10
• Seminar presentation	10

REFERENCE

1. *South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai1973*
2. *Dictionary of Indian music and Musicians by Prof P Sambamoorthy, The Indian MusicPublishing House, Chennai 1952*
3. *Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016*
4. *Compositions of Tyagaraja by T K Govinda Rao, Ganamandir Publications, 1999, Devinebooks, Delhi*
5. *Compositions of Mudduswami Dikshitar by T K Govinda Rao, Ganamandir Publications, 2003,Devine books, Delhi*
6. *Compositions of Syama Sastri: Subbaraya Sastri and Annasvami Sastri compiled and editedby T K Govinda Rao, Ganamandir Publications, 2003, Devine books, Delhi*
7. Golden Treasury of Swathi Tirunal Kritis: S Bhagyalekhsmy, CBH Publications,Thiruvananthapuram 1999
8. The Physics of Music by R K Viswanathan, Annamalai University Publication 1948

SUGGESTED READINGS

1. *Navagraha Kritis of Muthuswami Dikshitar by Dr. Bhagyalekshmi, CBH Publications, Thiruvananthapuram 2008*
2. *A Study of Acoustics in Performance Spaces – With SpeCCAl Reference to Indian ClassicalMusic by Dr, M A Madhuvanthi, Varnamala Centre for Art and Culture Publications, 2020*
3. *Sangita Nighantu by Dr. Sunil V T, D C Books, Kottayam, 2012*
4. *The Periodic Table and 22 Shrutis of Indian Classical Music: Unveiling the universal code ofcreation and music by Dr. Vidyadhar Gopal Oke*

DSE - GROUP KRITIS - II

Course Code	:	**MCE6DSEMUS300**
Course Level	:	300-399
Teaching Hours	:	75 Hrs
Credits	:	4
Mode of ESE	:	Practical
Exam Duration	:	I Hour/Cand
Pre-Requisites	:	Aptitude in Music

Credit			**Teaching Hours**		**Assessment**		
L/T	P	Total	L/T/P	Total	CCA	ESE	Total
3	1	4	45:0:30	75	30	70	100

COURSE SUMMARY

This course aims into the unique realm of group kritis within the rich tapestry of Carnatic music. Through in-depth analysis, kritis will be explored, and students will gain insights into the thematic and musical interplay between musicians. Group kritis hold a special place in Carnatic music, offering a distinct collaborative dimension compared to solo kritis. Group kritis are often associated with particular themes and special occasions, offering a glimpse into the cultural significance of Carnatic music. By studying group kritis, students will gain a deeper appreciation for the collaborative spirit of Carnatic music, develop analytical and creative skills, and contribute to the preservation and evolution of this unique musical tradition.

TEACHING & LEARNING APPROACH

Direct instruction	Active co-operative learning
Interactive instruction	Presentation by individual & group learners

COURSE OUTCOMES

Upon successful completion of the course, the learner will be able to

CO No.	**Expected Course Outcome**	**Learning Domains**	**PO No**
1	Examine the cultural and aesthetic significance of group kritis	E	2
2	Gain a comprehensive understanding of the concept and evolution of group kritis	U	2

3	Critically analyze and appreciate the unique features and compositional techniques employed in group kritis.	An	1
4	Develop skills in performing group kritis collaboratively	S	5
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

LEARNING OUTCOME

After transacting the modules, the learner will be able to

LO No	Expected learning outcome
1	Explain the concept of group kritis in Carnatic music
2	Define and differentiate between individual kritis and group kritis.
3	Trace the historical development of group kritis in Carnatic music, identifying key composers and compositions.
4	Explain the various compositional techniques used in group kritis
5	Identify the musical and lyrical challenges associated with performing group kritis.
6	Perform different group kritis composed by Musical Trinity and others
7	Define and explain the concept of group kritis in Carnatic music
8	Illustrate the ragas in which the kritis are composed

COURSE CONTENT

Module	Course description	Hrs	CO No.
1	Ghanaraga Pancharatna of Tyagaraja - Sri Kovoor & Thiruvottiyoor Pancharatna - I Each	20	1,2,3& 4
2	Muthuswami Dikshitar - Navagraham, Shodasa Ganapathy & 1 Each	20	1,2,3& 4
3	Syamasasthri -Yadukulakamboji Swarajathi	15	1,2,3& 4
4	Swathithirunal - Navarathri, Navavidhabhakthi 1 Each	15	1,2,3& 4
5	Teacher Specific Content		

ASSESSMENT RUBRICS Marks

End Semester Evaluation	**70**
□ Pancharatnam	20
□ Navaratnamalika & Navaratri kriti	20

□ Tiruvottiyur Pancharatna, Navagraha Kriti & Kovur Pancharatna	30
Continuous Comprehensive Assessment	**30**
• Practical Test paper	10
• Viva voce	10
• Assignment	10

REFERENCE

1. *South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai1973*
2. *Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016*
3. *Carnatic Music Compositions – An Index by Dr. Bhagyalekshmi, CBH Publications,Thiruvananthapuram 2014*
4. *Pancharatna of Saint Tyagaraja by Dr. Bhagyalekshmi, CBH Publications, Thiruvananthapuram*
5. *Navagraha Kritis of Muthuswami Dikshitar by Dr. Bhagyalekshmi, CBH Publications,Thiruvananthapuram 2008*
6. *Compositions of Syama Sastri : Subbaraya Sastri and Annasvami Sastri compiled and edited byT K Govinda Rao, Ganamandir Publications, 2003, Devine books, Delhi*

SUGGESTED READINGS

1. *Compositions of Tyagaraja by T K Govinda Rao, Ganamandir Publications, 1999, Devinebooks, Delhi*
2. *Compositions of Mudduswami Dikshitar by T K Govinda Rao, Ganamandir Publications, 2003,Devine books, Delhi*
3. *Golden Treasury of Swathi Tirunal Kritis : S Bhagyalekhsmy, CBH Publications,Thiruvananthapuram 1999*

DSE - AN INTRODUCTION TO VEENA

Course Code	:	**MCE6DSEMUS301**
Course Level	:	300-399
Teaching Hours	:	75 Hrs
Credits	:	4
Mode of ESE	:	Practical
Exam Duration	:	I Hour/Cand
Pre-Requisites	:	Aptitude in Music

Credit			**Teaching Hours**		**Assessment**		
L/T	P	Total	L/T/P	Total	CCA	ESE	Total
3	1	4	45:0:30	75	30	70	100

COURSE SUMMARY

This course explores an introduction to Veena, one of the most important instruments in carnatic music. This is one among the vadya trayas - veena-venu-mrdangam. This is one of the ancient instruments and the students get acquainted with the basic playing techniques of the instrument. Students get training in playin the preliminary lessons in carnatic music.

TEACHING & LEARNING APPROACH

Direct instruction	Active co-operative learning
Interactive instruction	Presentation by individual & group learners

COURSE OUTCOMES

Upon successful completion of the course, the learner will be able to:

CO No.	**Expected Course Outcome**	**Learning Domains**	**PO No**
1	Understanding the structure of a veena	R	1
2	Covering the preliminary lessons	Ap	4
3	This helps the student as a stepping stone in advance learning in veena	An	2

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

LEARNING OUTCOME

After transacting the modules, the learner will be able to

LO No	Expected learning outcome
1	Understanding the construction of veena
2	Understanding of the difference in fingering of veena with other stringed instruments.
3	Understanding the basic elements in the performance in veena

COURSE CONTENT

Module	Course description	Hrs	CO No.
1	Sarali varisas in mayamalavagaula, sankarabharanam, kalyani and panthuvarali.	15	1,2&3
2	Alankaras in above mentioned ragas along with mohanam, hamsadhvani and hindolam.	20	1,4,5& 6
3	Geetham - 2	25	1&2

ASSESSMENT RUBRICS Marks

End Semester Evaluation	**70**
Varisas	20
Alankaras	20
Geetham 1	30
Continuous Comprehensive Assessment	**30**
Practical Test paper	10
Viva voce	10
Assignment	10

REFERENCE

1. *South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai1973*
2. *Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016.*
3. *Carnatic Music Compositions – An Index by Dr. Bhagyalekshmi, CBH Publications,Thiruvananthapuram 2014*
4. *Karnataka Sangita Mala (Mal) Part 6 by Dr. Bhagyalekshmi, CBH Publications,Thiruvananthapuram*

SUGGESTED READINGS

1. *Veena the instrument par excellence - Vainika Vidvan C. K. Shankara Narayana Rao.*
2. *Approach to music: tha Indian way - Vocal & Veena - Bhavana Pradyumna Thiruvananthapuram*

SEC - MANODHARMA SANGITAM - III

Course Code : **MCE6SECMUS300**

Course Level : 300-399

Teaching Hours : 60 Hrs

Credits : 3

Mode of ESE : Practical

Exam Duration : I Hour/Cand

Pre-Requisites : Aptitude in Music

Credit			Teaching Hours		Assessment		
L/T	P	Total	L/T/P	Total	CCA	ESE	Total
2	1	3	30:0:30	60	25	50	75

COURSE SUMMARY

This course will explore the concept of Manodharma sangita in Carnatic music. Manodharma sangita is a form of improvised music that is created on the spot during the performance. It is a showcase of the performer's creativity, imagination, and technical skill. It is the form of music that allows the performer to express their individuality and creativity. It is also the form of music that is most challenging and rewarding to learn and perform.

TEACHING & LEARNING APPROACH

Direct instruction	Active co-operative learning
Interactive instruction	Presentation by individual & group learners

COURSE OUTCOMES

Upon successful completion of the course, the learner will be able to

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Identify the basic principles of raga and tala	R	1
2	Describe the different forms of Manodharma sangita	E	4
3	Demonstrate the techniques and skills required to perform Manodharma sangita	U	4
4	Acquire the skill to perform different forms of Manodharma Sangita used in Carnatic music	S	5

LEARNING OUTCOME

After transacting the modules, the learner will be able to

LO No	Expected learning outcome
1	Explain the role of Manodharma Sangita in Carnatic music
2	Identify the different forms of Manodharma sangita, and describe their characteristics.
3	Analyze the technical skills and knowledge that are necessary for performing Manodharma sangita.
4	Perform raga alapana, niraval, and kalpana svara in a technically proficient and expressive manner.
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)	

COURSE CONTENT

Module	Course description	Hrs	CO No.
1	Detailed Alapana, Niraval and Kalpana Swara Saveri, Todi, Bhairavi & Simhendramadhyamam.	20	1,2,3&4
2	Brief Alapana and Kalpana swara – Bilahari, Begada, Kanada & Anandabhairavi	15	1,2,3&4
3	Kalpana swara – Hamsanadam, Saranga, Malayamarutam & Bahudari.	15	1,2,3&4
4	Raga Identifying	10	1,2,&4
5	Teacher Specific Content		

ASSESSMENT RUBRICS **Marks**

End Semester Evaluation	**50**
• Detailed Alapana, Niraval and Kalpana Swara	20
• Brief Alapana and Kalpana swara	15
• Kalpana swara & Raga identifying	15
Continuous Comprehensive Assessment	**25**
• Practical assignment	5
• Singing test	10
• Assignment	10

REFERENCE

1. South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai1973

2. Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016
3. Techniques of Manodharma Swara Singing Made Easy: N P Ramaswamy, Divine Books.Delhi 2002
4. Swara Sancharas of Popular Janya Ragas: N.P. Ramaswamy, Sangita Vidwan, Divine Books.Delhi 2005
5. A Rational Approach to Manodharma Sangitam by Dr. Radha Venkatachalam, MusicEducation Trust, Delhi 2001
6. Pedagogical aspects of Manodharma Sangitam in Karnatic Classical Music by Dr. K KanakaDurga, Blue Rose Publishers 2022

SUGGESTED READINGS

1. *Ragalaksanasangraha : (Collection of Raga Descriptions) : From Treatises on Music of the Mela Period with Translation and Notes : Hema Ramanathan, N Ramanathan, Divine Books. Delhi*
2. *Raganidhi 4 volumes, by B Subba Rao, Music Academy, Madras, 1993*
3. *Kalpana Swaram Advanced Lessons (DVD) by TR Subramanyam, SONY DADC Delhi, 2008*

VAC - MUSIC CONCERT

Course Code	:	**MCE6VACMUS300**
Course Level	:	300-399
Teaching Hours	:	60 Hrs
Credits	:	3
Mode of ESE	:	Practical
Exam Duration	:	½ Hour/Cand
Pre-Requisites	:	Aptitude in Music

Credit			**Teaching Hours**		**Assessment**		
L/T	P	Total	L/T/P	Total	CCA	ESE	Total
2	1	3	30:0:30	60	25	50	75

COURSE SUMMARY

This course offers a unique opportunity to delve into the captivating world of Carnatic music through an immersive live concert experience. Participants will witness firsthand the artistry and virtuosity of renowned Carnatic musicians, gaining a deeper understanding of structure,and procedure of music concert. The course will be structured around a live concert featuring established Carnatic artists.

TEACHING & LEARNING APPROACH

Direct instruction	Active co-operative learning
Interactive instruction	Presentation by individual & group learners
Demonstration	Practice for improvisation

COURSE OUTCOMES

Upon successful completion of the course, the learner will be able to

CO No.	**Expected Course Outcome**	**Learning Domains**	**PO No**
1	Evaluate the ability to be a performer	E	2
2	Perform music concert with accompaniments	S	4
3	Become a full-fledged performer	A	5

4	Demonstrate proper breath control, vocal projection, and clarity in tone production	E	4
5	Acquire Improvisational skills in exploring the raga and kriti through swarakalpana and niraval	S	4

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

LEARNING OUTCOME

After transacting the modules, the learner will be able to

LO No	Expected learning outcome
1	Acquire a commanding stage presence and be able to connect with the audience.
2	Perform music concert with accompaniments
3	Improvise creatively within the framework of the raga and tala.
4	Familiarise the format of a concert
5	Become confident and engaging stage presence, connecting with the audience and conveying the emotional essence of the music.

COURSE CONTENT

Module	Course description	Hrs	CO No.
1	A mini–Vocal Concert, with accompaniments of 30 minutes duration. The items chosen for the concert must be from the prescribed syllabus for practical papers.	45 Hrs	1,2,3,4 &5
1.1	A Kriti as an invocation		1,2,3,4 &5
1.2	A small Kriti with Kalpana svara passages		1,2,3,4 &5
1.3	Main item of the concert comprising of Alapana, Niraval and Kalpana swaram.		1,2,3,4 &5
1.4	One of the musical forms from the following Padam, Javali, Bhajan, Tillana etc		1,2,3,4 &5
2	Teacher Specific Content		

ASSESSMENT RUBRICS **Marks**

End Semester Evaluation	**50**
• Concert items	5
• Invocatory song	5
• Sub main item of concert	10
• Main item	15
• Over all Manodharma part	10
• Tukda	5
Continuous Comprehensive Assessment	**25**
• Practical assignment	5
• Singing test	10
• Notation	10

REFERENCE

1. *Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016*
2. *Music in South India: The Karnatak Concert Tradition and Beyond: Experiencing Music,Expressing Culture by T Viswanathan & Matthew Harp Allen, Oxford University Press, 2004*
3. *https://www.thehindu.com/entertainment/music/whats-kutcheri-darmam/article24218786.ece*

SUGGESTED READINGS

1. *The Shaping of an Ideal Carnatic MusiCCAn Through Sadhana: Pantula Rama, Gyan Pub, 2008*
2. *Kalpana Swaram Advanced Lessons (DVD) by TR Subramanyam, SONY DADC Delhi, 2008*
3. *A Southern Music: The Karnatik Story by T N Krishna, Harper Collins, 2013*

SEMESTER VII

	MAHARAJA'S COLLEGE, ERNAKULAM **(Govt. Autonomous)**

Programme	FYUGP SYLLABUS FOR BA (Hons) MUSIC-VOCAL					
Course Name	**RARE VARNAS & THILLANAS**					
Type of Course	DCC					
Course Code	**MCE7DCCMUS400**					
Course Level	**400-499**					
Course Summary	This practical course aims into the intricacies of Carnatic music compositions, focusing on the knowledge of the musical forms Varnas and its varieties such as Tana varna, Padavarna, Daru Varns & Thillanas. Through comprehensive theoretical understanding and practical application, the course equips aspiring musicians with the skills to confidently navigate and interpret these diverse compositional formats. This course is ideal for the students to expand their repertoire and refine their compositional skills.					
Semester	VII	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
		45	0	30		75
Pre-requisites, if any	Aptitude & Skill in Music					

COURSE OUTCOMES

CO No.	Expected Course Outcome	Learning Domains *	PO No
Upon the completion of the course, student will be able to:			
1	Recognise the framework of Alankaras – theirtypes, functions, and applications in 35 talas	R	2
2	Exemplify the structure and intricacies of Varnas	U	4

3	Analyze the lyrical content and thematic elements of Varnas	An	2
4	Master the techniques of singing Daru Varnasand Padavarnas	S	5
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1		Rare Varnas – 5 Nos.	20	1
2		Rare Thillanas – 5 Nos.	20	2&3
4		Padavarna (1 No) Daru Varna (1No)	20	4,5&6
5		Teacher Specific Content		

CLASSROOM PROCEDURE

Teaching and Learning Approach	1. Direct instruction 2. Active cooperative Learning 3. Interactive instruction 4. Presentation by Individual and group learners
Assessment Types	**MODE OF ASSESSMENT** **Q. Continuous Comprehensive Assessment (CCA) *Min. 5** Practical Test Paper - 10 Viva Voice - 10 Assignment - 10
	R. Semester End examination Varnas - 25 Rare Thillanas - 25 Compositions in janya ragas- 20

REFERENCES

1. *Ganamrutha Varna Malika by Panchapakesa Iyer, A.S, Karnatic Music Book Centre, Chennai2002*
2. *Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016*
3. *Carnatic Music Compositions – An Index by Dr. Bhagyalekshmi, CBH Publications,Thiruvananthapuram 2014*

SUGGESTED READINGS

1. *South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai1973*

DCC - MUSICAL FORMS – VI

Course Code	:	**MCE7DCCMUS401**
Course Level	:	400-499
Teaching Hours	:	75 Hrs
Credits	:	4
Mode of ESE	:	Practical
Exam Duration	:	I Hour/Cand
Pre-Requisites	:	Aptitude in Music

Credit			**Teaching Hours**		**Assessment**		
L	T/P	Total	L/T/P	Total	CCA	ESE	Total
3	1	4	45/0/ 30	75	30	70	100

COURSE SUMMARY

This course delves into the intricacies of the most cherished compositions of Carnatic music. By studying the works of legendary composers, students will gain a deeper understanding of these masterful compositions. Through detailed analysis of melodic structures, rhythmic patterns, lyrical content, and historical context, students will develop critical listening skills; appreciate the rich tradition of Carnatic music. By understanding the nuances of phrasing, ornamentation and emotional expression of these compositions, students can refine their own interpretations and performance techniques.

TEACHING & LEARNING APPROACH

Direct instruction	Active co-operative learning
Interactive instruction	Presentation by individual & group learners

COURSE OUTCOMES

Upon successful completion of the course, the learner will be able to

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Gain advanced knowledge of various types of compositions	U	2
2	Handle various Ragas and Talas which require higher performance skills	S	5
3	Explore the works of renowned composers like Tyagaraja and Syama Sastri.	E	4

4	Analyze the composer's unique styles, thematicchoices, and contributions to the Carnatic repertoire.	An	2

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

LEARNING OUTCOME

After transacting the modules, the learner will be able to

LO No	Expected learning outcome
1	Identify and analyze the various components of a musical composition
2	Sing or play a variety of compositions with accuracy and expression
3	Improvise within the framework of a raga and tala
4	Perform a music concert in an ensemble setting
5	Gain a comprehensive understanding of the major composers and styles ofCarnatic music
6	Develop their critical thinking and analytical skills

COURSE CONTENT

Module	Course description	Hrs	CO No.
1	Compositions of any composer in the following Melas Natabhairavi, Gauri manohari, Subha pantuvarali,Dhenuka & Ramapriya	20	1&3
2	Compositions of any composer in the following raga Gaula, Begada, Bilahari, Kedaragaula and Poorvi kalyani	20	1&3
3	Kathakalipada – 1	10	2&4
4	Padavarna – 1	10	2&4
5	Teacher Specific Content		

ASSESSMENT RUBRICS Marks

End Semester Evaluation	70
Compositions of any composer in the following Melas Natabhairavi, Gauri manohari, Subhapantuvarali,Dhenuka & Ramapriya	20
Compositions of any composer in the following raga Gaula, Begada, Bilahari, Kedaragaula and Poorvi kalyani	20

Kathakalipada – 1	15
Padavarna – 1	15
Continuous Comprehensive Assessment	**30**
• Practical Test paper	10
• Viva voce	10
• Assignment	10

REFERENCE

1. *Compositions of Tyagaraja by T K Govinda Rao, Ganamandir Publications, 1999, Devinebooks, Delhi*
2. *Compositions of Syama Sastri : Subbaraya Sastri and Annasvami Sastri compiled and editedby T K Govinda Rao, Ganamandir Publications, 2003, Devine books, Delhi*
3. *Carnatic Music Compositions – An Index by Dr. Bhagyalekshmi, CBH Publications,Thiruvananthapuram 2014*

SUGGESTED READINGS

1. *South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai1973*
2. *Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016*
3. *Great Composers by Prof P Sambamoorthy (Vol. I & II), The Indian Music Publishing House,Chennai 1960*
4. *The Spiritual Heritage of Tyagaraja : C Ramanujachari, The President Sri Ramakrishna, 2001*

DCC - RESEARCH METHODOLOGY

Course Code	:	**MCE7DCCMUS402**
Course Level	:	400-499
Teaching Hours	:	60 Hrs
Credits	:	4
Mode of ESE	:	Theory
Exam Duration	:	2 Hrs
Pre-Requisites	:	Aptitude in Music

Credit			**Teaching Hours**		**Assessment**		
L	T/P	Total	L/T/P	Total	CCA	ESE	Total
4	0	4	60:0:0	60	30	70	100

COURSE SUMMARY

This course delves into the exciting world of research methodology in music, equipping the students of music with the tools and knowledge to critically analyze existing research and conduct their own studies. They will explore various research methods, from quantitative experiments to qualitative interviews, gaining a comprehensive understanding of their strengths, limitations, and applications in diverse musical contexts. This course aims to empower the students to become an active participant in the ever-evolving landscape of music research.

TEACHING LEARNING APPROACH

Direct instruction	Active co-operative learning
Interactive instruction	Presentation by individual & group learners
Seminar	Debates & Group discussion

COURSE OUTCOMES

Upon successful completion of the course, the learner will be able to

CO No.	**Expected Course Outcome**	**Learning Domains**	**PO No**
1	Formulate a research question and develop a research plan	A	1
2	Evaluate the validity and reliability of research	E	2

3	Choose the appropriate research design and data collection methods	R	2
4	Conduct research ethically and responsibly	A	8
5	Critically evaluate research findings and draw valid conclusions	E	3
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

LEARNING OUTCOME

After transacting the modules, the learner will be able to

LO No	Expected learning outcome
1	Prepare a strong research question and design a research plan
2	Apply appropriate research methodologies for the project
3	Collect and analyze data using qualitative and quantitative approaches
4	Organise research ethically and responsibly
5	Analyze and interpret data effectively
6	Evaluate research findings and draw valid conclusions

COURSE CONTENT

Module	Course description	Hrs	LO No.
1	Fundamentals of Research 1.1 Research- Definition, Aims & Objectives 1.2 Concept & process of research 1.3 Various types of research	10	1
2	Research Procedure 2.1 Research procedure- Selection of topics, types of source materials, hypothesis, data collection, Cataloguing, Principles of Data bases 2.2 Primary and secondary sources-their importance in research	15	1&2
3	Methods of Research 3.1. Oral, textual, documentary analysis, questionnaire, interviews, historical data collection 3.2. Manuscripts: -published data of manuscripts from various manuscripts, libraries, unpublished manuscripts, collection from private sources, electronic resources, reviews, articles and journals, letters 3.3 Data on traditional singing, recordings & notation of compositions of traditional musicians 3.4 Archeological findings, sculpture, inscriptions, Musical Pillars and stones, museums, coins, paintings and frescoes	15	2&3

4	Synopsis 4.1 Synopsis-definition, importance 4.2 preparation of synopsis on different topics Structure of Thesis 4.3 Introduction, body of the thesis and conclusions, preface, table of contents, acknowledgment, introduction, division of chapters, sub-chapters, footnotes, end notes, quotations,references, analytical study, bibliography, appendices 4.4 Discography, Year of books, Directories, Websites	20	4&5
5	Teacher Specific Content		

ASSESSMENT RUBRICS **Marks**

End Semester Evaluation	**70**
Very Short answer type questions	6
Short answer questions	14
Short Essay	20
Long Essay	30
Continuous Comprehensive Assessment	**30**
Assignment	10
Theory Test Paper	10
Seminar presentation	10

REFERENCE

1. *The Craft of Research by Wayne C Booth, The University of Chicago Press, 2016*
2. *Research Methodology in Indian Music by Amit kumar Verma, Aayu Publications, 2017*
3. *Research Methodology: Methods and Techniques by C.R. Kothari, New Age InternationalPublishers, New Delhi 1990*
4. *Sources of Research in Indian Classical Music: Reena Gautam, Kanishka, New Delhi 2010*
5. *Introduction to Research Methods by Dr, Catherine Dawson, Robinson Publishers, 2019*

SUGGESTED READINGS

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

DCE - PRE & POST TRINITY COMPOSERS

Course Code	:	**MCE7DCEMUS400**
Course Level	:	400-499
Teaching Hours	:	75 Hrs
Credits	:	4
Mode of ESE	:	Practical
Exam Duration	:	I Hour/Cand
Pre-Requisites	:	Aptitude in Music

Credit			**Teaching Hours**		**Assessment**		
L/T	P	Total	L/T/P	Total	CCA	ESE	Total
3	1	4	45:0:30	75	30	70	100

COURSE SUMMARY

This course will explore the rich and diverse world of music, focusing on the compositions of pre & post Trinity period. Students will gain insights into the unique musical styles and traditions as well as the cultural and historical context that shaped them. Through lectures, discussions, and listening sessions, students will develop a deep appreciation for the beauty and complexity of music. Studying the compositions of composers offers a unique opportunity to learn about the diversity in compositions.

TEACHING & LEARNING APPROACH

Direct instruction	Active co-operative learning
Interactive instruction	Presentation by individual & group learners

COURSE OUTCOMES

Upon successful completion of the course, the learner will be able to

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Identify and discuss the major musical styles ofthe composers from different era	R	1
2	Gain comprehensive knowledge of the contributions of different composers	U	2
3	Analyse the unique features of music of different periods	An	2
4	Perform compositions of composers from different periods	S	4

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

LEARNING OUTCOMES

After transacting the modules, the learner will be able to

LO No	Expected learning outcome
1	Gain in-depth knowledge of the rich tradition of Carnatic music
2	Familiarise with the major composers, from different times & their styles, and contributions to Carnatic music.
3	Identify and analyze the compositions of different composers
4	Acquire proficiency in singing the compositions of various composers
5	Explore the different musical forms and styles employed by composers

COURSE CONTENT

Module	Course description	Hrs	LO No.
1	Tevaram & Thirupugazh – 2 Each	10	1,2,3& 4
2	Compositions of Arunagirinathar & uthukad Venkata Subbayyar – 1 Each	15	1,2,3& 4
3	Compositions of Pattanam Subrahmanya Iyer, Ramanad Srinivasa Iyengar & Maha Vaidyanatha Iyer – 1 Each	15	1,2,3& 4
4	Compositions of Mysore Vasudevachar, Papanasam Sivan, Neelakanta Sivan & T. Lakshmana Pillai – 1 each	20	1,2,3& 4
5	Teacher Specific Content		

ASSESSMENT RUBRICS **Marks**

End Semester Evaluation	**70**
Ashtapadi – 2 Nos	10
Compositions of Arunagirinathar & uthukad Venkata Subbayyar – 1 Each	10
Compositions of Pattanam Subrahmanya Iyer, Ramanad Srinivasa Iyengar & Maha Vaidyanatha Iyer – 1 Each	25
Compositions of Mysore Vasudevachar, Papanasam Sivan, Neelakanta Sivan & T. Lakshmana Pillai – 1 each	25
Continuous Comprehensive Assessment	**30**
Practical Test paper	10
Viva voce	10
Assignment	10

REFERENCES

1. *Carnatic Music Compositions – An Index by Dr. Bhagyalekshmi, CBH Publications, Thiruvananthapuram 2014*
2. *The ragas of Carnatic music. N.S. Ramachandran, University of Madras, 1938*
3. *Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publishers, Thiruvananthapuram,2010*
4. *Raganidhi 4 volumes, by B Subba Rao, Music Academy, Madras, 1993*
5. *Ragalaksanasangraha : (Collection of Raga Descriptions) : From Treatises on Music of the Mela Period with Translation and Notes : Hema Ramanathan, N Ramanathan, Divine Books.Delhi 2004*
6. *Swara Sancharas of Popular Janya Ragas: N.P. Ramaswamy, Sangita Vidwan, Divine Books. Delhi 2005*

SUGGESTED READINGS

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

DIFFERENT CONCEPTS IN MUSICOLOGY – VII

Course Code	:	**MCE7DCEMUS401**
Course Level	:	400-499
Teaching Hours	:	60 Hrs
Credits	:	4
Mode of ESE	:	Theory
Exam Duration	:	2 Hrs
Pre-Requisites	:	Aptitude in Music

Credit			**Teaching Hours**		**Assessment**		
L/T	P	Total	L/T/P	Total	CCA	ESE	Total
4	0	4	60:0:0	60	30	70	100

COURSE SUMMARY

This course investigates into the rich history of Indian music, offering a comprehensive exploration of its theoretical, historical, and practical aspects. Through engaging modules, students will embark on a journey that begins with the ancient Vedic chants of Samagana and progresses through key milestones in musical history, searching into the wisdom of Lakshana Granthas, intricate details of Srutis and their application, significance of Bharata's experiment on Dhruva and Chala Vina and its objectives and the evolution of diverse musical forms and Prabandhas.

TEACHING & LEARNING APPROACH

1	Direct instruction	3	E- learning
2	Interactive instruction	4	Seminar Presentation
5	Group discussion	6	Chart preparation

COURSE OUTCOMES

Upon successful completion of the course, the learner will be able to

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Explore the origins of Indian music in the chants of the Vedas, understanding Samagana and its characteristics	U	1
2	Trace the fascinating journey of Indian music through various periods, from the ancient era to the medieval and modern times	E	2

3	Dive deep into the microtonal system of 22 srutis, understanding their precise intervals and exploring their crucial role in various ragas	An	2
4	Uncover the treasures of knowledge enshrined in ancient treatises like Natya Shastra and Sangita Ratnakara, gaining insights into music theory, aesthetics, and performance	An	3
5	Acquire knowledge of diverse musical forms and Prabandhas, enriching your understanding of the multifaceted nature of Indian music	U	1

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

LEARNING OUTCOME

After transacting the modules, the learner will be able to

LO No	Expected learning outcome
1	Possess a nuanced understanding of the origins and evolution of Indian music
2	Trace the fascinating journey of Indian music through various periods, from the ancient era to the medieval and modern times
3	Gain valuable insights on Lakshana Granthas in music
4	Trace the fascinating journey of Indian music through various periods, from the ancient era to the medieval and modern times
5	Acquire knowledge of the 22 srutis and their application in various musical contexts
6	Embark on a captivating exploration of various musical forms and Prabandhas
7	Cultivate an appreciation for the richness and diversity of Indian music traditions

COURSE CONTENT

Module	Course description	Hrs	CO No.
1	Vedic music Samagana and its characteristics Saman chants Samahastha Sthobhas	10	1&2

2	Study of the important milestones of musical history: Ancient – Prehistoric – Bharata Medieval – Mathanga to Venkitamakhi Modern – Post Venkitamakhi period	10	1&2
3	Detailed study of the following lakshana grandhas Natyasastra – Musical chapters onlyBrihadesi Sangita ratnakaram Sangita makarandam Evolution of musical forms Sacred and Secular Obsolete forms Detailed study of Prabandhas	20	4&5
4	Srutis Significance of Bharata's experiment on Dhruva and Chala Vina and its objectives A detailed study on 22 srutis and its application in various ragas Srutis obtained through cycle of 4^{th} and 5ths Sruti nomenclature in Natya sastra, Sangita Ratnakara, Sangita makaranda Complimentary intervals Tone system	20	3
5	Teacher Specific Content		

ASSESSMENT RUBRICS	**Marks**
End Semester Evaluation	**70**
Very Short answer type questions	6
Short answer questions	14
Short Essay	20
Long Essay	30
Continuous Comprehensive Assessment	**30**
Assignment	10
Theory Test Paper	10
Seminar presentation	10

REFERENCE

1. *History of Indian music by Prof. P Sambamoorthy, The Indian Music Publishing House,Chennai*
2. *South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai1973*

3. *A History of Indian music by Swami Prajnanananda, Ramakrishna Vedanta Math, Calcutta,1963*
4. *Lakshana Granthas in Music by Dr. S Bhagyalekshmi, CBH Publications, Thiruvananthapuram1999*
5. *The Periodic Table and 22 Shrutis of Indian Classical Music: Unveiling the universal code ofcreation and music by Dr. Vidyadhar Gopal Oke, 2023*
6. *Essentials of Samaveda and its Music by R L Kashyap, Sakshi Trust, 2012*

SUGGESTED READINGS

1. *A Historical Study of Indian Music by Swami Prajnananda, Munshiram Manohar Lal Publishers Pvt Ltd, New Delhi 1981*
2. *Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, Chennai 1991*
3. *Sangita Nighantu by Dr. Sunil V T, D C Books, Kottayam, 2012*
4. *Treatise on Carnatic Music : Vidya Bhavani Suresh, Skanda Pub, 2007*
5. *Musical forms in Sangita Ratnakara by N Ramanathan, Sampradaya, Mylapore, Chennai-04*

DCE - GROUP KRITIS - III

Course Code	:	**MCE7DCEMUS402**
Course Level	:	400-499
Teaching Hours	:	75 Hrs
Credits	:	4
Mode of ESE	:	Practical
Exam Duration	:	I Hour/Cand
Pre-Requisites	:	Aptitude & Skill in Music

Credit			**Teaching Hours**		**Assessment**		
L	T/P	Total	L/T/P	Total	CCA	ESE	Total
3	1	4	45/0/30	75	30	70	100

COURSE SUMMARY

This course aims into the unique realm of group kritis within the rich tapestry of Carnatic music. Through in-depth analysis, kritis will be explored, and students will gain insights into the thematic and musical interplay between musicians. Group kritis hold a special place in Carnatic music, offering a distinct collaborative dimension compared to solo kritis. Group kritis are often associated with particular themes and special occasions, offering a glimpse into the cultural significance of Carnatic music. By studying group kritis, students will gain a deeper appreciation for the collaborative spirit of Carnatic music, develop analytical and creative skills, and contribute to the preservation and evolution of this unique musical tradition.

TEACHINF & LEARNING APPROACH

Direct instruction	Active co-operative learning
Interactive instruction	Presentation by individual & group learners

COURSE OUTCOMES

Upon successful completion of the course, the learner will be able to

CO No.	**Expected Course Outcome**	**Learning Domains**	**PO No**
1	Examine the cultural and aesthetic significanceof group kritis	E	2
2	Gain a comprehensive understanding of the concept and evolution of group kritis	U	2
3	Critically analyse and appreciate the uniquefeatures and compositional techniques employed in group kritis.	An	1

4	Develop skills in performing group kritis collaboratively	S	5
5	Examine the cultural and aesthetic significanceof group kritis	E	2
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

LEARNING OUTCOME

After transacting the modules, the learner will be able to

LO No	Expected learning outcome
1	Explain the concept of group kritis in Carnatic music
2	Define and differentiate between individual kritis and group kritis.
3	Trace the historical development of group kritis in Carnatic music, identifying key composers and compositions.
4	Explain the various compositional techniques used in group kritis
5	Identify the musical and lyrical challenges associated with performing group kritis.

COURSE CONTENT

Module	Course description	Hrs	LO No.
1	Ghanaraga Pancharatna of Tyagaraja – Natta & Gaula Kovoor, Thiruvottiyoor & Narada Pancharatna - I Each	20	1,2,3,4 &5
2	Muthuswami Dikshitar - Navagraham, Shodasa Ganapathy & panchalinga Sthalakriti –1Each	20	1,2,3,4 &5
3	Syamasasthri -Todi Swarajathi Veena Kuppayyar – Venkatesa Pancharatnam – 1	10	1,2,3,4 &5
	Swathithirunal - Navarathri, Navavidhabhakthi – 1 Each	10	
4	Teacher Specific Content		1,2,3,4 &5

ASSESSMENT RUBRICS Marks

End Semester Evaluation	70
Ghanaraga Pancharatna of Tyagaraja – Natta & Gaula Kovoor, Thiruvottiyoor & Narada Pancharatna - I Each	20

Muthuswami Dikshitar - Navagraham, Shodasa Ganapathy & panchalinga Sthalakriti –1Each	20
Syamasasthri -Todi Swarajathi Veena Kuppayyar – Venkatesa Pancharatnam – 1	15
Swathithirunal - Navarathri, Navavidhabhakthi – 1 Each	15
Continuous Comprehensive Assessment	**30**
Practical Test paper	10
Viva voce	10
Assignment	10

REFERENCES

1. *Carnatic Music Compositions – An Index by Dr. Bhagyalekshmi, CBH Publications,Thiruvananthapuram 2014*
2. *Gitagovinda of Jayadeva by Dr. Sujatha Mohan and Dr. Sharda Narayanan, Pratheepa Prasuram*
3. *Grandeur of Tiruppugazh by S R S Iyer, Bharatiya Vidya Bhavan, 1996*
4. *Subramanya Bharati by S Vijaya Bharati, Publication Division, Ministry of Information andBroadcasting, 2014*

SUGGESTED READINGS

1. *South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai1973*
2. *Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016*
3. *Mystic Songs of Mira by V K Subramanian, Abhinav Publication, 2005*
4. *https://learncarnaticmusicblog.wordpress.com/2015/12/10/nottuswara-sahithya-a-great-way-to-start-learning-carnatic-music/*
5. *https://www.swathithirunal.in/miscellanios.htm*

SEMESTER VIII

	MAHARAJA'S COLLEGE, ERNAKULAM **(Govt. Autonomous)**

Programme	FYUGP SYLLABUS FOR BA (Hons) MUSIC-VOCAL					
Course Name	**CHOWKA KALA KRITIS**					
Type of Course	DCC					
Course Code	**MCE8DCCMUS400**					
Course Level	**400-499**					
Course Summary	Chowkakala or Vilambitakala kritis played a pivotal role in shaping the Carnatic music tradition. They established high standards for musical scholarship, composition, and performance, influencing generations of musicians and composers. These compositions are known for their rhythmic structures often employing 'chowka' patterns, their adherence to strict raga frameworks, and their philosophical or devotional lyrics.					
Semester	VIII	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical/ Practicum	Others	
		45	0	30		75
Pre-requisites, if any	Aptitude & Skill in Music					

COURSE OUTCOMES

CO No.	Expected Course Outcome	Learning Domains *	PO No
Upon the completion of the course, student will be able to:			
1	Explore innovative rhythmic and melodic ideas within the framework of the choukakala kritis	A	2
2	Identify the composers who have composed Vilambitakala kritis	R	1
3	Analyzing the tempo of a kriti requires studying it within the broader context of its	An	2

	raga		
4	Develop a deeper appreciation for the artistryand expressiveness of kritis	E	4
5	Acquire vocal techniques for rendering slowkritis effectively	S	4
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction

Module	Course description	Hrs	CO No.
1	Choukakala kritis in Suddha madhyama melas Kharaharapriya, Sankarabharanam Todi, Kiravani, Mayamalavagaoula	20	1,3&4
2	Choukakala kritis in Prati madhyama melas Kalyani, Simhendramadhyamam, Pantuvarali, Hemavati, Dharmavati	20	1,2,3,4 &5
3	Chouka kala kritis in Janya ragas Kambhoji, Bhairavi, Purvikalyani, Mohanam, Varali	20	4&5

TEACHING AND LEARNING APPROACH

Teaching and Learning Approach	**Classroom Procedure** 1. Direct instruction 2. Active cooperative learning 3. Interactive instruction 4. Presentation by individual & Group learners
Assessment Types	**MODE OF ASSESSMENT** **S. Continuous Comprehensive Assessment** Practical Test Paper - 10 Viva Voice - 10 Assignment - 10
	T. Semester End examination Kritis in Sudha Madhyama melas - 25 Kritis in Pratimadhyama Melas - 25 Kritis in Janya Janyaragas - 20

REFERENCES

1. *Carnatic Music Compositions – An Index by Dr. Bhagyalekshmi, CBH Publications,Thiruvananthapuram 2014*
2. *Compositions of Tyagaraja by T K Govinda Rao, Ganamandir Publications, 1999, Devinebooks, Delhi*
3. *Compositions of Mudduswami Dikshitar by T K Govinda Rao, Ganamandir Publications, 2003,Devine books, Delhi*
4. *Compositions of Syama Sastri: Subbaraya Sastri and Annasvami Sastri compiled and edited byT K Govinda Rao, Ganamandir Publications, 2003, Devine books, Delhi*
5. *Golden Treasury of Swathi Tirunal Kritis: S Bhagyalekhsmy, CBH Publications,Thiruvananthapuram 1999*
6. *A Rational Approach to Manodharma Sangitam by Dr. Radha Venkatachalam, MusicEducation Trust, Delhi 2001*

SUGGESTED READINGS

1. *Techniques of Manodharma Swara Singing Made Easy: N P Ramaswamy, Divine Books.Delhi 2002*
2. *Swara Sancharas of Popular Janya Ragas: N.P. Ramaswamy, Sangita Vidwan, Divine Books.Delhi 2005*
3. *South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai1973*
4. *Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016*

DCC – MUSIC CONCERT

Course Code	:	**MCE8DCCMUS401**
Course Level	:	400-499
Teaching Hours	:	75 Hrs
Credits	:	4
Mode of ESE	:	Practical
Exam Duration	:	2 Hrs
Pre-Requisites	:	Aptitude in Music

Credit			**Teaching Hours**		**Assessment**		
L/T	P	Total	L/T/P	Total	CCA	ESE	Total
3	1	4	45/0/30	75	30	70	100

COURSE SUMMARY

This course offers a unique opportunity to delve into the captivating world of Carnatic music through an immersive live concert experience. Participants will witness firsthand the artistry and virtuosity of renowned Carnatic musicians, gaining a deeper understanding of structure,and procedure of music concert. The course will be structured around a live concert featuring established Carnatic artists.

TEACHING & LEARNING APPROACH

1	Direct instruction	3	E- learning
2	Interactive instruction	4	Individual Presentation

COURSE OUTCOMES

Upon successful completion of the course, the learner will be able to

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Evaluate the ability to be a performer	E	2
2	Perform music concert with accompaniments	S	4
3	Become a full-fledged performer	A	5

4	Demonstrate proper breath control, vocal projection, and clarity in tone production	E	4
5	Acquire Improvisational skills in exploring the raga and kriti through swarakalpana and niraval	S	4

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)

LEARNING OUTCOME

After transacting the modules, the learner will be able to

LO No	Expected learning outcome
1	Acquire a commanding stage presence and be able to connect with the audience.
2	Perform music concert with accompaniments
3	Improvise creatively within the framework of the raga and tala.
4	Familiarise the format of a concert
5	Become confident and engaging stage presence, connecting with the audience and conveying the emotional essence of the music.

COURSE CONTENT

Module	Course description	Hrs	CO No.
1	A mini–Vocal Concert, with accompaniments of 90 minutes duration. The items chosen for the concert must be from the prescribed syllabus for practical papers.	45 Hrs	1
2	A Varna with tisram & A Kriti with Kalpana swara	10	2,3,4& 5
3	A small Kriti with Alapana Kalpana svara passages	10	6&7
4	Main item of the concert comprising of Alapana, Niraval and Kalpana swaram.	15	6
5	Any two of the musical forms from the followingPadam, Javali, Bhajan, Tillana etc	10	

ASSESSMENT RUBRICS	**Marks**
End Semester Evaluation	**70**
A Varna with tisram & A Kriti with Kalpanaswara	15
A small Kriti with Alapana Kalpana svara passages	15

Main item of the concert comprising of Alapana, Niravaland Kalpana swaram.	25
One of the musical forms from the followingPadam, Javali, Bhajan, Tillana etc	15
Continuous Comprehensive Assessment	**30**
Assignment	10
Theory Test Paper	10
Seminar presentation	10

REFERENCE

1. *South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai1973*
2. *Dictionary of Indian music and Musicians by Prof P Sambamoorthy, The Indian MusicPublishing House, Chennai 1952*
3. *Dakshinendian Sangitam by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016*
4. *Compositions of Tyagaraja by T K Govinda Rao, Ganamandir Publications, 1999, Devinebooks, Delhi*
5. *Compositions of Mudduswami Dikshitar by T K Govinda Rao, Ganamandir Publications,2003, Devine books, Delhi*
6. *Compositions of Syama Sastri: Subbaraya Sastri and Annasvami Sastri compiled and editedby T K Govinda Rao, Ganamandir Publications, 2003, Devine books, Delhi*
7. *Facets of Notation in South Indian Music: Sharada Gopalam, Divine Books. Delhi 1991*
8. *Raganidhi 4 volumes, by B Subba Rao, Music Academy, Madras, 1993*
9. *Ragas in Carnatic Music by Dr. S Bhagyalekshmi, CBH Publishers, Thiruvananthapuram,2010*

SUGGESTED READINGS

1. *Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, Chennai 1991Ragalaksanasangraha : (Collection of Raga Descriptions) : From Treatises on Music of the Mela Period with Translation and Notes : Hema Ramanathan, N Ramanathan, Divine Books. Delhi 2004*
2. *The ragas of Carnatic music. N.S. Ramachandran, University of Madras, 1938*
3. *Sangita Nighantu by Dr. Sunil V T, D C Books, Kottayam, 2012*

DCE - MANODHARMA SANGITHAM – IV

Course Code : **MCE8DCEMUS400**

Course Level : 400-499

Teaching Hours : 75 Hrs

Credits : 4

Mode of ESE :

Practical

Exam Duration : 2 Hrs

Pre-Requisites : Aptitude in Music

Credit			Teaching Hours		Assessment		
L/T	P	Total	L/T/P	Total	CCA	ESE	Total
3	1	4	45/0/30	75	30	70	100

COURSE SUMMARY

This course will explore the concept of Manodharma sangita in Carnatic music. Manodharma sangita is a form of improvised music that is created on the spot during the performance. It is a showcase of the performer's creativity, imagination, and technical skill. It is the form of music that allows the performer to express their individuality and creativity. It is also the form of music that is most challenging and rewarding to learn and perform.

TEACHING LEARNING APPROACH

Direct instruction	Active co-operative learning
Interactive instruction	Presentation by individual & group learners

COURSE OUTCOMES

Upon successful completion of the course, the learner will be able to

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Identify the basic principles of raga and tala	R	1
2	Describe the different forms of Manodharmasangita	E	4
3	Demonstrate the techniques and skills requiredto perform Manodharma sangita	U	4
4	Acquire the skill to perform different forms of Manodharma Sangita used in Carnatic music	S	5

LEARNING OUTCOMES

After transacting the modules, the learner will be able to

LO No	Expected learning outcome
1	Explain the role of Manodharma Sangita in Carnatic music
2	Identify the different forms of Manodharma sangita, and describe their characteristics.
3	Analyze the technical skills and knowledge that are necessary for performing Manodharma sangita.
4	Perform raga alapana, niraval, and kalpana svara in a technically proficient and expressive manner.
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)	

COURSE CONTENT

Module	Course description	Hrs	CO No.
1	Alapana, Niraval & Kalpana swara in Suddha madhyama melas Kharaharapriya, Sankarabharanam, Todi, Kiravani, Mayamalavagaoula	20	1,3&4
2	Alapana, Niraval & Kalpana swara in Pratimadhyama melas Kalyani, Simhendramadhyamam, Pantuvarali, Hemavati, Dharmavati	20	1,2,3,4 &5
3	Alapana, Niraval & Kalpana swara in Janya ragas Kambhoji, Bhairavi, Purvikalyani, Mohanam, Varali	20	4&5
5	Teacher Specific Content		

ASSESSMENT RUBRICS	**Marks**
End Semester Evaluation	**70**
Alapana, Niraval & Kalpana swara in Suddha madhyama melas Kharaharapriya, Sankarabharanam,Todi, Kiravani, Mayamalavagaoula	20
Alapana, Niraval & Kalpana swara in Pratimadhyama melas Kalyani, Simhendramadhyamam, Pantuvarali, Hemavati, Dharmavati	20
Alapana, Niraval & Kalpana swara in Janya ragas Kambhoji, Bhairavi, Purvikalyani, Mohanam, Varali	20
Continuous Comprehensive Assessment	**30**
Assignment	10
Practical Test Paper	10
Seminar presentation	10

REFERENCES

1. *History of Indian music by Prof. P Sambamoorthy, The Indian Music Publishing House,Chennai*
2. *South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai1973*
3. *A History of Indian music by Swami Prajnanananda, Ramakrishna Vedanta Math, Calcutta,1963*
4. *Lakshana Granthas in Music by Dr. S Bhagyalekshmi, CBH Publications, Thiruvananthapuram1999*
5. *Veena: The Instrument Par Excellence: Vainika Vidwan and C.K. Shankara NarayanaRao, The Karnatic Music Book Centre, 2010*

SUGGESTED READINGS

1. *A Historical Study of Indian Music by Swami Prajnananda, Munshiram Manohar Lal PublishersPvt Ltd, New Delhi 1981*
2. *Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, Chennai 1991*
3. *Sangita Nighantu by Dr. Sunil V T, D C Books, Kottayam, 2012*
4. *Treatise on Carnatic Music: Vidya Bhavani Suresh, Skanda Pub, 2007*

DCE - RAGAM-TANAM-PALLAVI

Course Code : **MCE8DCEMUS401**

Course Level : 400-499

Teaching Hours : 75 Hrs

Credits : 4

Mode of ESE :

Practical

Exam Duration : 2 Hrs

Pre-Requisites : Aptitude in Music

Credit			**Teaching Hours**		**Assessment**		
L/T	P	Total	L/T/P	Total	CCA	ESE	Total
3	1	4	45/0/30	75	30	70	100

COURSE SUMMARY

Ragam-Tanam-Pallavi may be termed as the last module of Manodharma Sangita. It is the last and most intricate item in the sabha gana category. Attaining proficiency in RTP needs rigorous practice and knowledge in the subject. One can attain proficiency in the fielf of alapana, niraval & swaraprasthara by practicing RTP with due commitment

TEACHING & LEARNING APPROACH

1	Direct instruction	3	E- learning
2	Interactive instruction	4	Seminar Presentation

COURSE OUTCOMES

Upon successful completion of the course, the learner will be able to

CO No.	**Expected Course Outcome**	**Learning Domains**	**PO No**
1	Identify the procedure of singing Ragam-Tanam-Pallavi	R	1
2	Familiarise with the intricacies about manodharma	U	2
3	Analyze and appreciate the complexities of manodharma	An	2
4	Understanding the mathematical applications in manodharma sangita	E	4

LEARNING OUTCOMES

After transacting the modules, the learner will be able to

LO No	Expected learning outcome
1	Perform ragam tanam pallavi with confidence and creativity
2	Identify the nuances of manodharma sangita
3	Generate an interest in the extemporisation of the ragas
4	Explore the mathematical foundations in music
5	Identify and describe the different facets of manodharma sangita

COURSE CONTENT

Module	Course description	Hrs	CO No.
1	Pallavi in 4 kalai – 1	20	1
2	Detailed alapana of the raga in which the Pallavi is set	10	2
3	Presentation of Pallavi in Anuloma, Viloma & Tisra	15	3&5
4	Detailed Niraval & Swara prasthara	15	4&6
5	Teacher Specific Content		

ASSESSMENT RUBRICS	**Marks**
End Semester Evaluation	**70**
Pallavi in 4 kalai – 1	15
Detailed alapana of the raga in which the Pallavi is set	15
Presentation of Pallavi in Anuloma, Viloma & Tisra	20
Detailed Niraval & Swara prasthara	20
Continuous Comprehensive Assessment	**30**
Assignment	10
Theory Test Paper	10
Seminar presentation	10

REFERENCES

1. *History of Indian music by Prof. P Sambamoorthy, The Indian Music Publishing House,Chennai*
2. *South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai1973*
3. *A History of Indian music by Swami Prajnanananda, Ramakrishna Vedanta Math, Calcutta,1963*
4. *Elements of Western Music for Students of Indian Music: P Sambamoorthy, The IndianMusic Publishing House, Chennai 2006*

SUGGESTED READINGS

1. *A Historical Study of Indian Music by Swami Prajnananda, Munshiram Manohar Lal PublishersPvt Ltd, New Delhi 1981*
2. *Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, Chennai 1991*
3. *Sangita Nighantu by Dr. Sunil V T, D C Books, Kottayam, 2012*

DCE - GROUP KRITIS – IV

Course Code	:	**MCE8DCEMUS402**
Course Level	:	400-499
Teaching Hours	:	75 Hrs
Credits	:	4
Mode of ESE	:	Practical
Exam Duration	:	I Hour/Cand
Pre-Requisites	:	Aptitude in Music

Credit			**Teaching Hours**		**Assessment**		
L	T/P	Total	L/T/P	Total	CCA	ESE	Total
3	1	4	45/0/30	75	30	70	100

COURSE SUMMARY

This course aims into the unique realm of group kritis within the rich tapestry of Carnatic music. Through in-depth analysis, kritis will be explored, and students will gain insights into the thematic and musical interplay between musicians. Group kritis hold a special place in Carnatic music, offering a distinct collaborative dimension compared to solo kritis. Group kritis are often associated with particular themes and special occasions, offering a glimpse into the cultural significance of Carnatic music. By studying group kritis, students will gain a deeper appreciation for the collaborative spirit of Carnatic music, develop analytical and creative skills, and contribute to the preservation and evolution of this unique musical tradition.

TEACHING & LEARNING APPROACH

Direct instruction	Active co-operative learning
Interactive instruction	Presentation by individual & group learners

COURSE OUTCOMES

Upon successful completion of the course, the learner will be able to

CO No.	**Expected Course Outcome**	**Learning Domains**	**PO No**
1	Examine the cultural and aesthetic significanceof group kritis	E	2
2	Gain a comprehensive understanding of theconcept and evolution of group kritis	U	2
3	Critically analyse and appreciate the unique features and compositional techniques employed in group kritis.	An	1
4	Develop skills in performing group kritis collaboratively	S	5

5	Examine the cultural and aesthetic significanceof group kritis	E	2
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

LEARNING OUTCOMES

After transacting the modules, the learner will be able to

LO No	Expected learning outcome
1	Explain the concept of group kritis in Carnatic music
2	Define and differentiate between individual kritis and group kritis.
3	Trace the historical development of group kritis in Carnatic music, identifying key composers and compositions.
4	Explain the various compositional techniques used in group kritis
5	Identify the musical and lyrical challenges associated with performing group kritis.

COURSE CONTENT

Module	Course description	Hrs	LO No.
1	Ghanaraga Pancharatna of Tyagaraja – Varali Kovoor, Thiruvottiyoor & Narada Pancharatna - I Each	20	1,2,3,4 &5
2	Muthuswami Dikshitar - Navagraham, Shodasa Ganapathy & panchalinga Sthalakriti –1Each	20	1,2,3,4 &5
3	Syamasasthri -Navaratnamalika – 2 Nos	10	1,2,3,4& 5
4	Swathithirunal - Navarathri, Navavidhabhakthi & Utsavapranabdha – 1 Each	10	1, 2 & 5
5	Teacher Specific Content		1,2,3,4 &5

ASSESSMENT RUBRICS Marks

End Semester Evaluation	**70**
Ghanaraga Pancharatna of Tyagaraja – Varali Kovoor, Thiruvottiyoor & Narada Pancharatna - 1 Each	20
Muthuswami Dikshitar - Navagraham, Shodasa Ganapathy & panchalinga Sthalakriti –1Each	15
Syamasasthri -Navaratnamalika – 2 Nos	15

Swathithirunal - Navarathri, Navavidhabhakthi & Utsavapranabdha – 1 Each	20
Continuous Comprehensive Assessment	**30**
Practical Test paper	10
Viva voce	10
Assignment	10

REFERENCES

1. *Carnatic Music Compositions – An Index by Dr. Bhagyalekshmi, CBH Publications,Thiruvananthapuram 2014*
2. *Compositions of Tyagaraja by T K Govinda Rao, Ganamandir Publications, 1999, Devinebooks, Delhi*
3. *The Spiritual Heritage of Tyagaraja: C Ramanujachari, The President Sri Ramakrishna, 2001*
4. *Pancharatna of Saint Tyagaraja by Dr. Bhagyalekshmi, CBH Publications, Thiruvananthapuram2021*
5. *Pancharatna kritis of Saint Tyagaraja, Giri Trading Agency Private Ltd Publishing, 2013*

SUGGESTED READINGS

1. *South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai1973*
2. *Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016*
3. *https://ssvt.org/wp-content/uploads/2021/07/ThyagarajaPancharathna.pdf*

PRJ - PROJECT

Course Code	:	**MCE8PRJMUS400**
Course Level	:	400-499
Credits	:	12
Mode of ESE	:	Evaluation of Project and Viva Voce
Pre-Requisites	:	Research Aptitude

Credit			**Teaching Hours**		**Assessment**		
L/T	P/I	Total	L/T/P	Total	CCA	ESE	Total
		12			50	150	200

Prepare a Project as given in the following format

Pages

Project of minimum 60-90 pages shall be prepared and submitted under aSupervising Guide having the qualification, Ph D

The title of a project

The title of a project is of ultimate importance. Titles must be attractive and exciting at the same time. The title must convey the meaning, the area of intervention and the goals of the project while being enticing

Order & Content

A. Preliminary Pages - The title of the dissertation should be a meaningful description of the content of the dissertation
B. Signature Page - The dissertation should be signed by the student and the supervisor. All signatures on the signature page must be original. However, if a faculty member is unable to sign in person, submissions with digital signatures may be permitted
C. Abstract of no more than 250 words
D. Acknowledgments
E. Table of contents, with page references for section headings

Text

a. Introduction

b. ***Literature review*** - a survey of scholarly sources related to the research question, as a means of situating the research work in relation to existing knowledge, combining both summary and synthesis.

c. ***Main body***, with the larger divisions and more important sub-divisions indicated by suitable, consistent headings.

Results and Discussion

This could also be in one or more chapters. Based on the analysis and interpretation of data and results, major findings should be pointed out

unambiguously.

Findings, Conclusions and Recommendations
Conclusions are to be drawn with reference to the previously stated objectives of theproject. This should highlight the major results.
Appendices
Appendices may be provided to give supplementary information, which is included in themain text may serve as a distraction and cloud the central theme.

Bibliography or List of References
The listing of references should be typed below the heading 'REFERENCES' in the orderin which they appear in the work.

Margins
All margins, including left and right, top and bottom, must be one inch

Spacing
One and a half or double spacing is required in the main body of the dissertation exceptwhere conventional usage calls for single spacing; e.g., footnotes, indented quotations, etc.

ASSESSMENT RUBRICS

	Marks
End Semester Evaluation	**150**
Preliminary pages & Introduction	20
• Quality of Presentation	10
• Content	30
• Literature review	20
• Results or Analysis	20
• Methodology	10
• Bibliography	10
• **Viva**	**30**
Continuous Comprehensive Assessment (CCA)	**50**
• Credibility	10
• Relevance of the study	10
• Reflection writing assignments	20
• Seminar presentation	10