

**Dept. of Music**

**Programme Specific Outcome of P G Programme**

1. Professional Artist
2. Self-employment
3. Teaching
4. Media – such Television, AIR, FM Stations, Film etc.
5. Composing
6. A job oriented/professional course
7. Any job which demands a PG as qualification
8. Music Therapy
9. Research

**Dept. of Music**

**Course Outcome of P G Programme**

**Semester – I**

**Core course – I – MUS1VOPC1**

**Theory – I – History of Music**

1. Knowledge about the origin and evolution of music
2. Knowledge about the vedas and the music there in and the influence of veda in later development of music
3. Awareness of the earliest treatises dealt with music
4. Knowledge about the earliest scientific experiment regarding the development of pitch and its varieties

**Core course – II MUS1VOPC2**

**Theory – II – Musicological Perspective – II**

1. Awareness of the ancient time measures, prevailing time measures and their classification
2. Awareness of the lyrical and musical aspects while composing

3. Awareness of the musical discourses and their accompaniments
4. Rules regarding concerts
5. Awareness of the title and honours bestowed on musicians
6. Knowledge about new modes
7. Awareness in notating compositions in different time measures

#### Core course – III – MUS1VOPC3

##### Practical – I – 35 Alankaras and Varnas

1. Awareness of permutations of note in different time measures and modes
2. Awareness of complexity of time measures through the musical form varna
3. Awareness of the aesthetics of music through dance musical forms

#### Core course – IV – MUS1VOPC4

##### Practical – II – Compositions in Minor Janya Ragas

1. Advance knowledge in the characteristics of minor modes

#### Core course – V – MUS1VOPC5

##### Practical – III – Different Musical Forms

1. Awareness of the variety of compositions in the realm of music

### **Semester – II**

#### Core course – VI – MUS2VOPC6

##### Theory – III – Musicological Perspectives – II

1. Awareness of the emotional content of devotion
2. Awareness of the aesthetics of modes
3. Awareness of the acoustical requirements of concert halls
4. Awareness of the treatises of medieval period

#### Core course – VII – MUS2VOPC7

##### Theory – IV – Musicological Perspectives – III

1. Knowledge about other systems of music

2. Advanced knowledge in the formation of new modes through shifting of notes
3. Awareness of the embellishments of modes
4. Knowledge about the origin and evolution of veena
5. Awareness about the mathematical applications in music
6. Awareness of the mnemonics in music
7. Awareness the life and contribution of the composers during 7<sup>th</sup> to 16<sup>th</sup> cent.

Core course – VIII – MUS2VOPC8

Practical – IV – Vilambita kala Kritis

1. Awareness of the structure of modes in compositions with varied tempo

Core course – IX – MUS2VOPC9

Practical – V – Group Kritis of Trinity

1. Awareness about the collective compositions on a particular theme by the famous Carnatic Music Trio

Core course – X – MUS2VOPC10

Practical – VI – Compositions of Pre & Post Trinity Composers

1. Awareness of the compositions of the composers of pre & post Trinity period

**Semester – III**

Core course – XI – MUS3VOPC11

Theory – V – Musicological Perspectives – IV

1. Life and contribution of the composers of 18<sup>th</sup> cent. to present day
2. Knowledge about the collective compositions of various composers
3. Knowledge about the application and way of execution of creative music
4. Awareness of music pedagogy
5. Awareness of the recent developments in different areas of music
6. Awareness of the life and contributions of the Malayalam composers of different era

Core course – XII – MUS3VOPC12

Practical – VII – Compositions of Swathithirunal

1. Awareness of the contributions of Maharaja Swathithirunal

Core course – XIII – MUS3VOPC13

Practical – VIII – Compositions Melas and Major Janyaragas

1. Awareness of the compositions in the Major and Minor Modes

Core course – XIV – MUS3VOPC14

Practical – IX – Manodharma Sangeetham – I

1. Knowledge about the extemporisation of major modes

Core course – XV – MUS3VOPC15

Practical – X – manodharma Sangeetha – II

1. Knowledge about the extemporisation of minor modes

Core course – XVI – MUS3VOPC16

Practical – XI – Varnas and Thillanas of Lalgudi

1. Awareness of the compositions of Lalgudi

**Semester – IV**

Core course – XVII – MUS4VOPC17

Practical – XII – Compositions of Modern Composers

1. Awareness of the compositions of composers of 19<sup>th</sup> & 20<sup>th</sup> cent.

Core course – XVIII – MUS4VOPC18

Practical – XIII – Compositions of Swathithirunal

1. Awareness in the performance of advanced creative music

Core course – XIX – MUS4VOPC19

Practical – XIV – Concert

1. Training of a performance with all accompaniments

Project – MUS4VOPP

1. Awareness of preparing a research study in the field of music

Viva – MUS4Viva

1. Training for competitive examinations

