

Programme Outcomes and Course Outcomes for all programmes offered by the institution are stated and displayed on website and communicated to teachers and students.

Department of Bharatanatyam

Objectives

- To guarantee an ongoing connection with the College's liberal arts heritage.
 - Ensure that students have access to the creative and intellectual resources they require to achieve artistic success.
 - To enable students to have an appreciation for, comprehend, and question traditional concepts.
 - Maintain an atmosphere that encourages diversity, reflection, and a commitment to creativity.
 - To promote critical thinking, innovative ideas and active arts leadership.
 - The goal is to provide both students and community members with world-class and multicultural arts experiences.
 - To equip students with the skills to maintain a vibrant connection with the arts throughout their life.
- It reinforces, challenges, and inspires both the individual and the community.

B.A. [Bharatanatyam]

Program Outcomes (POs)

- PO-1: Adapt domain-specific concepts and techniques that were gleaned from oral traditions.
- PO-2: Demonstrate entrepreneurial abilities by integrating different aspects of dance.
- PO-3: Gain an understanding of environmental concerns through the use of art.
- PO-4: Approach the subject with a research-oriented mind-set.
- PO-5: Try to experiment with the interdisciplinary aspects of the art form.
- PO-6: Evaluate the socio-cultural variables linked to dance and related disciplines in India and globally.
- PO-7: Acquire the ability to comprehend moral and ethical concepts and reasoning.
- PO-8: Develop and offer creative experiences and expressions.

Programme Specific Outcomes (PSOs)

- PSO-1: Recognize and recall the oral tradition's Bharatanatyam dance compositions.
- PSO-2: Display the distinct parts of the Natyasastra.
- PSO-3: Analyze concepts and practices and carry out independent research.
- PSO-4: Plan and organize the Chaturvidha - abhinaya Performance Practice.

Course Outcomes (COs)

I Year – Semester I

Course 1: Core Paper I - Theory 1 – Theory of Bharatanatyam I – UGTHE201401

1. Familiarizes oneself with the vocabulary necessary for Classical Art forms.
2. Acquire knowledge on how to utilize dance symbols and abhinayas.

Course 2: Core Paper 1 - Practical-1 – UGBHARATH201401

1. The physical and mental strength required is gained by dancers.

I Year – II Semester

Course 3: Core Paper 3 – First Year – Semester II – Theory – 2 - History of Bharatanatyam I – UGTHE201402

1. Acquire knowledge about the historical facts surrounding the admiration of Bharatanatyam Art by our forefathers.
2. Nattuvanar, who is passionate about dancing, lives history and gains experience by enhancing themselves.
- 3.

Course 4: Core Paper 4 – Practical 2 – Semester II – UGBHARATH201402

1. Become familiar with the maturity level of the adavus.
2. Ensure your fitness level is high enough to dance at high speed and continuously for seven minutes at a time.

II Year – III Semester

Course 5: Part 3 – Core Paper – 5 – Practical – 3 – UGBHARATH201403

1. Learn and master a variety of traditional Bharatanatyam dance elements/repertoire.
2. Understands the distinguishment between facial expression and devotion.

II Year – IV Semester

Course 6: Part 3 – Core Paper – 6 – Theory – 3 – History of Bharatanatyam II – UGTHE201403

1. Through fieldwork, they gain knowledge about the arts displayed at temples.
2. Familiarize yourself with the biographies of various instrument players.
3. Knows the use of different types of Hasta.

Course 7: Part – 3 – Core Paper – 7 – Practical – 4 – UGBHARATH201404

1. Recognizes the differences in facial expressions between Loka and Natya.
2. Ensures that the dancers have health screening before dancing continuously for sixty minutes.
3. Develop the skill to handle the body movements of the hero and heroine in dance by learning abhinaya.

III Year – V Semester

Course 8: Core Paper – 8 – Theory – 4 - History of Bharatanatyam – II – Paper I – UGTHEBHARATH201404

1. Global Perspective: Students can gain a historical perspective on Bharatanatyam's global impact and role in cross-cultural exchanges as it gains international recognition.
2. Respect for Tradition: By delving into the historical foundations of Bharatanatyam, students can cultivate a sense of respect for tradition and an awareness of how modern interpretations are rooted in the past.

Course 9: Theory paper 5 - History of Bharatanatyam -II Paper II – UGTHEBHARATH201405

1. Critical Analysis: Through the study of Bharatanatyam's history, students are able to critically analyze its development, influence on society, and depiction of cultural values.
2. Artistic Development: Students can develop a creative blend of traditional elements with contemporary expressions by gaining knowledge of Bharatanatyam's history, which can lead to innovation in their artistic pursuits.

Course 10: Core Paper – 10 - Practical – V – Margam – 5 – UGBHARATH201405

Rasa Exploration: The emotional depth of Devarnam verses enables students to explore different rasas (emotions) and convey nuanced expressions through dance.

Bhakti Connection: By including DivyaPrabandham, a collection of Tamil verses celebrating Lord Vishnu, students can better understand the bhakti (devotion) aspect of Bharatanatyam.

Course 11: Core Paper – 11 - Practical – VI – Margam - 6 – UGBHARATH201406

1. Variety in Repertoire: By including a diverse range of Nritha pieces in the repertoire, students are exposed to a range of rhythmic patterns, musical styles, and thematic expressions within Bharatanatyam.
2. Performance Flexibility: Having the flexibility to adapt their performances to different occasions, venues, and audience preferences is a benefit of learning multiple Nritha and Nrithya pieces.

Course 12: Core Paper – 12 - Practical VII – UGBHARATH201407

1. Artistic Fusion: Integrating folk dance elements into artistic expression enables students to create innovative choreographies that combine tradition with modernity.
2. Cultural Identity: Learning folk dances can help students with Tamil Nadu roots connect more closely with their cultural identity and heritage.

III Year – VI Semester

Course 13: Core paper 13 - Theory paper – 6 - Folk music and Folk Arts of Tamilnadu – UGTHEBHARATH201406

1. Informed Artistry: Students can make informed artistic choices with the help of theoretical knowledge, which enables them to adapt folk elements in a respectful and meaningful manner.

2. Cross-Cultural Connections: Cross-cultural appreciation can be facilitated by exploring the theory behind folk music and arts, which facilitates connections between different cultural practices.

Course 14: Core paper 14 - Theory paper - 7 - Classical Dance of India – Paper – II – UGTHEBHARATH201407

1. Global Perspective: Students gain insights into how classical dances are perceived and integrated into global artistic landscapes through a well-rounded education.
2. Future Educators: Those who aspire to be dance educators have the ability to impart comprehensive knowledge to future generations with an in-depth understanding.

Course 15: Core paper 15 – Practical -8 -Dance drama – UGBHARATH201408

1. Future Educators: Students' comprehension of stage presence, blocking, lighting, and other aspects of theatrical production is enhanced when they engage in dance drama.
2. Collaborative Endeavour: Collaboration and teamwork are promoted in dance drama by dancers, actors, musicians, and technical crew, creating a holistic artistic experience.

Course 16: Core paper 16 – Practical 9 –Nattuvangam – UGBHARATH201409

1. Performance Confidence: Build dancers' confidence by providing them with the tools to control the pace and energy of their basic lessons.
2. Dynamic Presentation: Enhance stage presence through precise rhythmic accents and pauses facilitated by Nattuvangam skills.

Course 17: Core paper 17 - Practical 10-Concert paper – UGBHARATH201410

1. Self-confidence can be built through stage exposure for the first time.
2. Understanding the pattern of a proper concert can aid in their development into performing artists.

**ELECTIVE PAPER
III SEMESTER**

Mridangam Solkattus-1 – UGELECMRI201401

1. Acquire knowledge of the five jaathi thatakaram and seven talam's thatakaram.
2. These talam will be evaluated to tell the sorkattus with talam in hands.

IV SEMESTER

Mridangam Solkattus – 2 – UGELECMRI201402

1. Understanding the five jaathi thatakaram and seven talam thatakaram in this lesson.
2. Apply the sorkattus with talam in hands and in Mridangam.

V SEMESTER

Mridangam Solkattus – 3 – UGELECMRI201403

1. Acquire the knowledge of Tisra nadai in five jaathis in this lesson.
2. Familiarize oneself with Tisra nadai purattal sorkal in this lesson.

VI SEMESTER

Mridangam Solkattus – 4 – UGELECMRI201404

1. Periya Mohara Korvai in talams (Adi talam, Rupaka talam, Kanda chapu, Misra chapu) will be educated and able to fabricate by this lesson.
2. Seven Talams will be retaining by this lesson.
3. Acquire the skill in the pattern of dance jathis and swaras.

NON - MAJOR ELECTIVE

III SEMESTER

Mridanga paala paadam - 1 – UGNMEMRI201401

1. Thathakaaram in Aadi and Rupaka talam lessons will be civilized.
2. These talams will be instructed to tell thathakaram sorkattus with talam in hands.

IV SEMESTER

Mridanga paala paadam - 2 – UGNMEMRI201402

1. Thani avaratana paadangal will be skilled in this unit.
2. Can originate avartanangal for jathis.

SKILL BASED ELECTIVE

III SEMESTER

Mridanga paala paadam – 1 - UGSBEMRI201401

1. Thathakaaram lessons will be grasped to manifest the sorkattus with talam in hands.

IV SEMESTER

Mridanga paala paadam – 2 - UGSBEMRI201402

1. Acquire the knowledgel of Talam for Thani avarthanangal in this unit.
2. Acquire the skill to compose sorkattus with talam.

V SEMESTER

Mridanga paala paadam – 3 – UGSBEMRI201403

1. Gain the realization in basic lessons of five jaathis in this unit.

VI SEMESTER

Mridanga paala paadam – 4 – UGSBEMRI201404

1. Sarva lagu nadaigal in Adi talam and Rupaka talam will be appertained in this lesson.

2. 4 and 8 akshara teermanams and Chapu talams will be crafted in this lesson.

B.A. ALLIED SYLLABUS

I YEAR

SEMESTER - 1 – UGALDVOC201401 – Basic Sangeetham - 1

1. Educate the skill of singing basic sa, pa, sa according to Sruti.
2. Acquire the skill of singing Sarali varisai, Jandai varisai, Thattu varisai, Geetham 1, Bharathiyar song 1.

SEMESTER – 2 – UGALDVOC201402 – Basic Sangeetham – 2

1. Retain sarali varisai in various ragas.
2. Obtain the skill of alangaram in first speed.
3. Cultured with the skill of geetham 4, jatiswaram 1, swarajathi 1, adi tala varnam 1.

II YEAR

SEMESTER – 3 – UGALDVOC201403 – Basic Sangeetham – 3

1. Obtain the skill of alangaram in three speeds.
2. Implement the skill of singing adi tala varnam 1, 2 speed and ada tala varnam 1.
3. Retain the skill of keerthanai 2, Bharatidasan song 1, kavadi chindu 1.

SEMESTER – 4 – UGALDVOC201404 – Basic Sangeetham – 4

1. Acquire the skill of 4 krutis.
2. Educate devaram, thivyaprabandham, Arunachalakavirayar, Marimuthu pillai and Gopalakrishna Bharathi.
3. Retain the skill of singing Thirupugazh and Thillana.

IBA [Bharatanatyam]

Objectives

- To make sure there is a constant connection with the College's liberal arts heritage.
- Make certain that students are granted access to the creative and intellectual resources they require to succeed artistically.
- To help students grasp, comprehend, and question traditional concepts.
- Create an environment that supports diversity, self-reflection, and commitment to creativity.
- The aim is to foster critical thinking, innovative ideas, and active leadership in the arts.
- The objective is to offer both students and community members top-quality and diverse experiences in the arts.
- To give students the knowledge and ability to maintain a vibrant connection with the arts throughout their life.

It strengthens, challenges, and motivates both individuals and the community.

Programme Outcomes

PO-1: Apply domain-specific concepts and techniques that were derived from oral traditions.

PO-2: Display entrepreneurial abilities by incorporating various aspects of dance.

PO-3: Gain a grasp of environmental concerns by utilizing art.

PO-4: Approach the topic with a mind-set of research.

PO-5: Experiment with the multidisciplinary aspects of the art form.

PO-6: Examine the socio-cultural factors related to dance and related disciplines both in India and globally.

PO-6: Gain proficiency in comprehending moral and ethical concepts and reasoning.

PO-7: Create and offer inventive experiences and expressions.

Program Specific Outcomes (PSOs)

IBA Students of Bharatanatyam are expected to:

1. Teach students how to learn all the elements of dance systematically.
2. Promotes the development of multilingual personality skills among students.
3. Foster a deep love for Bharatanatyam among the students and make them skilled dancers.
4. Acquire the ability to develop and perform choreography for any song on their own.
5. Enjoy the diverse group of students utilizing Bharatham as a tool.
6. Teach students personality skills, charm, non-verbal communication, guiding power, poise, enthusiasm, patient handling, and physical strength, as well as dance.
7. Instill discipline, respect, self-esteem, self-confidence, self-love, beauty, spirituality, social concern, and awareness in students through dance.
8. Provide students with the confidence and mental strength needed to learn new arts on their own.

Course Outcomes (COs)

IBA- FIRST YEAR

I Semester

CC - I Theory of Bharatanatyam -1

1. To comprehend the significance and importance of dance.
2. To acquire a grasp of the fundamental terms and body gestures of dance.
3. Enhance your knowledge of other classical dance styles.

I Semester

CC - II PRACTICAL-I

1. To enhance core strength, students are interested in receiving practical lessons on basic levels of Adavu.

II Semester

CC - III History of Bharatanatyam -I

1. To understand dance from the point of view of its heritage.
2. Acquired an understanding of the pictorial sculptures and dance postures in the temple.
3. To gain understanding of the renowned contributors to the art of dance.

II Semester

CC - IV practical – II

1. The goal is to learn Adavu at an intermediate level with a concentration on rhythm.
2. Progressing to the advanced level by utilizing a simple item with a rhythmic calculation.

SECOND YEAR

III Semester

CC - V Theory of Bharatanatyam - II

1. To acquire knowledge of dramatic expression and navarasa, while also studying Nayakanayaki in detail, and performing tandava and lasya.
2. To learn more about dance through Sangam Literature.
3. To acquire knowledge about the significance of devotional items.

III Semester

CC - VI practical paper - III

1. Gain practical lessons while immersing you in a rhythmic genre that includes devotional items.

IV Semester

CC - VII History of Bharatanatyam II

1. To master the biographies of the dance contributors by analyzing the basic detailed concept in Bharatha's Natya shashtra.
2. To comprehend dance by studying the history of royal patronage and a masterful poetic novel, that is Silapathikaram.
3. To acquire knowledge about the instruments utilized in dance from ancient times to modern times.

IV Semester

CC - VIII practical IV

1. To gain practical knowledge of intermediate-level devotional items and a thorough understanding of gestures and talam through practical lessons.

THIRD YEAR

V semester

CC - IX Major written paper Theory of Bharatanatyam – III

1. To gain a thorough understanding of navarasa, along with a thorough study of lakshanas of devotional items.
2. To be well-versed in nayaki-nayaki, along with tandava and lasya.
3. Having a class on the theory of the perfect theater for Bharatha's natya shashtra.

CC - X Major Practical Paper -V

1. To gain knowledge about Tamil Nadu folk dance forms.

CC - XI Major Practical Bharatanatyam paper - VI

1. Completing a comprehensive curriculum that includes both practical and theoretical knowledge.

VI semester

CC - XII major written paper History of Bharatanatyam - III

1. To acquire dance knowledge through the lens of dance history and royal patronage, while simultaneously studying painting and sculpture in temples.
2. To gain knowledge about the various forms of Bharatanatyam and the changes in the contemporary context.
3. To gain knowledge about the iconic contributors to dance.

CC -XIII major practical VII Demonstration

1. To possess a comprehensive understanding of body gestures and fundamental terms.

FOURTH YEAR

VII Semester

CC - XIV Theory of Bharatanatyam IV

1. To acquire knowledge of ritualistic dance forms and the ability to write notations for dance compositions during dance practice.
2. To gain more insight into the development and propagation of dance on social platforms.

3. To gain detailed knowledge about the changes in orchestra, stage guides, and costumes in Bharatanatyam from then to now.

CC - XV major practical paper VIII

1. To acquire practical lessons on items derived from Abhinaya.

CC – XVI major practical paper-IX Kuravanji

1. Students came to know the Tamil tradition form of Kuravanji.
2. To learn any dance piece of folk art.

VIII Semester

CC - XVII History of Bharatanatyam IV

1. To comprehend the biographical details of the dance contributors and the comprehensive understanding of Bharatha's natya shashtra concept.
2. To gain in-depth knowledge about dance items that is related to Paise God.
3. To gain knowledge about the categorization of instruments utilized in dance shows, both prior and present.

CC - XVIII major practical paper X

1. To learn how to handle thattukazhi at a Basic level.

FIFTH YEAR

IX Semester

CC - XIX Theory and history of Bharatanatyam

1. To comprehend the advancement and structure of dance drama, as well as the genesis of Bharatanatyam.
2. To investigate the references to stage and dance within Silappatikaram.
3. To learn more about the legendary contributors of dance.

CC - XX major practical paper XI

Devotional dance

1. To learn practical lessons on advanced devotional items and acquire comprehensive gestural knowledge in multiple languages.

CC - XXI major practical paper XII

1. To learn dance, it is important to have items that are aligned with Sangam literature.

CC - XXII major practical paper XIII

1. To acquire knowledge of dance items rooted in nritta.

CC - XXIII major practical paper XIV

1. To master the art of dance drama.

X semester

CC - XXV major written paper

Dance of the ancient Tamil

1. To possess in-depth information about Tala, the dramas found, and the instruments utilized by ancient Tamils.
2. To gain thorough knowledge of the devotional dance forms.
3. To acquire knowledge about the life and contributions of legendary figures.

CC - XXVIII major written paper

Folk music and folk arts of Tamil Nadu

1. To gain an understanding of the general information and function of folk art in Tamil Nadu.
2. To acquire knowledge about diverse folk genres and the instruments employed in the art form.
3. To become familiar with the ragas used in folk art.

CC - XXVI major practical paper XV

Choreography

1. To master the skill of generating a flawless dance for a specific jathi and swara.
2. To create a dance that incorporates abhinaya with given lyrics.

CC - XXVII major practical paper XVI

1. To acquire expertise in any folk art dance piece.

CC - XXIX Major based elective II practical paper

Nattuvangam XVII

1. To acquire a complete talam recital capability for Adavus.
2. To gain expertise in handling thattukazhi and talam for the course material that has been taught.
3. To be capable of performing Nattuvangam for dance performances in Bharatanatyam.

CC - XXX Concert XVIII

1. To perform concert completing a full Margam with a duration of 1 hour.

I.B.A. ALLIED SYLLABUS

I YEAR – II SEMESTER

1. Acquire the knowledge and skill of sarali varisai to saptha tala alangarantal.
2. Expertise geetham 2, jatiswaram and swarajathi.

II YEAR – IV SEMESTER

1. Cultured in adi tala varnam, kritis, devaram and thirupugazh.

III YEAR – V SEMESTER

1. Grasp the skill of swara jathi, pada varnam, keerthanais, thillana and javali.

IV YEAR – VIII SEMESTER

1. Acquire the skill of singing the songs of main practical.

Master of Arts (Bharatanatyam)

Objectives

- To ensure a sustainable connection with the College's liberal arts tradition.
- Provide students with the creative and intellectual tools they need to achieve artistic success.
- To make it possible for students to value, comprehend, and challenge traditional concepts.
- Maintain an environment that encourages diversity, reflection, and dedication to creativity.
- To promote critical thinking, innovative ideas, and active arts leadership.
- To provide arts experiences that are both world-class and multicultural for both students and community members.
- To educate students for a vibrant lifelong connection with the arts.

It strengthens, challenges, and inspires both the person and the community.

Program Outcomes (POs)

PO-1: A comprehensive and systematic understanding of Bharatanatyam's academic field, its distinct learning areas and applications, and its connections with related disciplinary areas/subjects.

PO-2: Become well-versed in theoretical concepts by studying musical treatises in Sanskrit and Tamil from ancient times to modern times.

PO-3: Demonstrate and perform Indian Classical Bharatanatyam with a well-rounded repertoire of compositions.

PO-4: Gaining skills and knowledge is intrinsically valuable, leading to proficiency in analytical reasoning.

PO-5: Knowledge and skills that are related to one's specialization within the discipline and the latest and emerging developments in music and fine arts.

At the end of this course, the students will be able to:

POS-1: Gain a comprehensive understanding of Performing Arts: Recognize and explore the practice of performing arts by revisiting basics and progressively delving into more advanced forms as well.

POS-2: Educate yourself about art from a historical perspective: Analyze art forms in music and dance from treatises, manuscripts, and oral tradition.

POS-3: Recording practice and continuing the legacy and tradition of our Indian heritage through Bridge Theory and Practice of Art.

POS-4: By involving students in research studies, performance can become theoretical concepts for future generations.

Course Outcomes (COs)

I Year – I Semester

Course 1: PBHP1 - Foundation of Bharatanatyam - Introduction to MARGAM and Abhinaya

1. Margam exploration is used to introduce and preserve the traditions of Bharatanatyam.
2. Enhancing the capacity to convey Abhinaya with the highest level of care and innovation.
3. Maintaining Margam's True essence through the development of energy levels.

Course 2: PBHP2 - Nritha Nrithya Natya

1. Develops a strong foundation and enhances the three technical aspects of dance.
2. Experiencing one's body movements, creativity, and innovation through the process of learning.
3. Experiencing art on a deeper level by combining emotions, gestures, and movements.

Course 3: PBHP3 - "Facets of Abhinaya"

1. Aids in acquiring a more comprehensive understanding of the connection between soul and emotion.
2. The art of expressing with the subtle emotion is kindled.
3. Realizing the main aspect of telling a story through body language and emotional expression.

Course 4: PBHT1/ PMRT1/ PMUT1 - HISTORY OF MUSIC AND PERFORMING ARTS

1. Developing knowledge in the history and nuances of the performing arts and its development.
2. Acknowledging the significance of history and the evolution of performing arts throughout time.
3. Self-assessment of the in-depth connection of the art forms with time.

Course 5: PBHE1- Basics of Bharatanatyam - I (Mridangam)

1. As a dancer, it's important to understand the significance of musical instruments and their nuances.
2. Developing the rhythmical skills and basic technical aspects of mridangam.
3. Helps to understand the notational aspects of choreography

Course 6: PCOM - Basics of computer

The basic of computer helps in understanding the current needs of society as performing artists.

1. Helps in understanding the technical aspects of teaching and marketing
2. Helps to self-design and edit the musical compositions, and songs.
3. Helps to modernize the way of teaching and learning.
4. Documentation and data collection is made simpler
5. Opens up a wide range of opportunities.

I Year – II Semester

Course 7: PBHP4 - Sringaram, Bhakthi and vatsalyam

1. Acquiring the wisdom of linking the emotional profundities of Shringara, bhakti, and vasalya.
2. Enable the artist to acquire a deeper understanding of creativity, choreography, and understanding.
3. Creating a transcendental meditation between body soul and mind.

Course 8: PBHP5 - Facets of Shringara

1. Understanding the importance of aesthetic performance.
2. Learning techniques in conveying the art of Shringara through self-expression.

Course 9: PBHP6 - Madhura Bakthi

1. A deeper understanding of devotion and bhakti through bodily expression.
2. The inner core of devotion is connected to the communication aspect through dance.

Course 10: PBHT2/ PMRT2/ PMUT2 - HISTORY OF MUSIC AND PERFORMING ARTS

1. Extensifying knowledge of music and dance from basic to advanced levels.
2. Cultivate the narratives, culture, and historical knowledge.

Course 11: PBHE1- Basic of Bharathanatyam

1. The goal is to learn Adavu at an intermediate level with a concentration on rhythm.
2. To become familiar with the maturity level of the Basic adavus.
3. To enhance core strength, students are interested in receiving practical lessons on basic levels of Adavus.
- 4.

II Year – Semester III

Course 12: PBHP7- Compositions of Medieval and Modern Poets

1. Innovation: Motivate dancers to blend traditional and contemporary elements, leading to artistic innovation.
2. Expressive Range: The expressive range of dancers permits them to explore a wide range of emotions through both traditional and modern poetic forms.
3. Cognitive Growth: Encourage the development of critical thinking while dancers analyze and interpret various poetic themes and techniques.

Course 13: PBHP8 - Nattuvangam

1. Performance Confidence: Build dancers' confidence by providing them with the tools to control the pace and energy of their performances.
2. Dynamic Presentation: Enhance stage presence through precise rhythmic accents and pauses facilitated by Nattuvangam skills.

Course 14: PBHP9 - Folk Dances, of Tamil Nadu

1. Cultural Preservation: Preserve and promote the diverse folk dance traditions of Tamil Nadu, safeguarding their cultural heritage.
2. Regional Identity: Foster a strong sense of regional identity and pride by engaging with the traditional folk dances of the region.

Course 15: PBHT3 - Advanced Theory Dance – 1

1. Deep knowledge about all the minute details of abhinayas and natya sastra
2. Ideas about Nayaka Nayaki and their emotions.

Course 16: PBHE1 - Folk Songs

1. Musical Understanding: Foster the musical comprehension of dancers by educating them on how to appreciate and interpret vocal melodies.
2. Collaboration Skills: Create a collaborative environment where dancers and vocalists can work together effectively, leading to harmonious performances on stage.

II Year – Semester IV

Course 17: PBHCP - Concert Paper

1. To allow a stage performance where students can have a concert experience.
2. Experience performing an entire Margam on stage.

Course 18: PBHPR - Project Work Dissertation

1. Experience is gained by students as preparation for a Ph.D. degree. projects.
2. Confidence is gained by students when they write a book about their chosen topic on their own, using only references.

Course 19: PBHT4 - Advanced Theory Dance – 2

1. Ideologies about various classical dances and theatres in India
2. Important contributions of various people for the revival of Bharatanatyam.

B. A. Department of Vocal Music

Program Outcome

1. To learn basic elements of Carnatic music.
2. To learn different types of compositions in carnatic music.
3. To learn alapana and Kalpanaswaram .
4. To understand the techniques of Raga ,tala through various composers.
5. To know the knowledge of instrumental music.
6. To know the folk music genre.
7. To gain the knowledge of manodharma sangitam.
8. To learn the ability of concert performing.

I SEMESTER

Core Paper-1 Theory-1

Title of the Paper – Greatness of Music Sub. Code : UGTHE201401

1. To know the Values and Special Features of Music
2. To know the fundamental Technical Terms of Music
3. To get the knowledge of the uniqueness of Indian Music
4. To know the classification of Ragas in detail.
5. To acquire the basic knowledge of Talas and it's fundamental terms in simple manner.

Core Paper – 2 Practical – 1 Sub. Code: UGVOC201401

Title of the Paper – Kalpitham and Manodharma Sangeetham – 1

1. To understand Sruti
2. To know about tala
3. To get the knowledge of the swara through basic exercise in the Raga Mayamalavagoula
4. To Practice the Swaras in different Talas particularly in seven Talas
5. To Practice the swara with lyrics in simple tune and in simple musical forms like Geetham, Jathiswaram (swara only),and swara jathi with only swara and swara with lyrics

II SEMESTER

Core Paper – 3 – Theory - 2

Title of the Paper – Musical Forms Sub. Code: UGTHE201402

1. To understand the simple South Indian Musical forms, like Geetham, Jathiswaram and Swara jathi.
2. To get the knowledge of Devotional Musical forms.

3. To know the value of the contribution of some composers and to realize the wonders of music through their compositions.
4. To understand and realise the knowledge of some Raga Lakshanas
5. To understand the usage of musical forms.

Core Paper -4 – Practical II

Title of the Paper Kalpitham and Manodharma Sangeetham – II Sub. Code: UGVOC201402

1. To understand the Tala pattern
2. To develop the swara gnana practice
3. To understand the structure of musical forms
4. To learn simple musical forms
5. To know the raga through musical forms

III SEMESTER

Core Paper -5 – Practical III

Title of the Paper Kalpitham and Manodharma Sangeetham – II Sub. Code: UGVOC201403

1. To learn the nuances of Tala
2. To understand the structure of Major Ragas
3. To know the various musical forms in multi languages.
4. To gain the knowledge of raga sancharas
5. To learn about alapana

IV SEMESTER

Core Paper -6 – Theory

Title of the Paper: Musical Instruments – II Sub. Code: UGTHE201403

1. To know the structure and classification of the musical instruments
2. To understand the usage of various musical instruments
3. To know the Technical nuances of Ragas
4. To know the formation of the musical forms
5. To understand the various composing styles.

Core Paper -7 – Practical IV

Title of the Paper Kalpitham and Manodharma Sangeetham – IV Sub. Code: UGVOC201404

1. To learn the method of singing raga alapana
2. To know the singing method of kalpana swara
3. To understand the structure devotional songs

4. To learn different type of devotional songs
5. To apply the laya aspects

V SEMESTER

Core Paper -8 – Theory -4

Title of the Paper: Folk music and folk Arts of TamilNadu – II Sub. Code: UGTHE201404

1. To understand the history of folk arts
2. To know the variety of folk dances
3. To know the usage of folk instruments
4. To understand the folk tunes
5. To Know the rags used in folk music

Core Paper -9 Theory -5

Title of the Paper: Music and Media –Sub. Code: UGTHE201405

1. To understand the role of media in propagating the music throughout the world.
2. To learn the usage of Internet for music learning.
3. To know the technology of recording system.
4. To know about the e learning platforms
5. To study the structure of recording studio.

Core Paper -10– Practical V

Title of the Paper Kalpitham and Manodharma Sangeetham –V Sub. Code: UGVOC201405

1. To learn the rare musical forms
2. To learn the musical forms of dance
3. To get the knowledge of manodharma aspect of Niraval
4. To sing the kalpanaswara
5. To understand the handling techniques of manodharma sangitam

Core Paper -11– Practical VI

Title of the Paper Kalpitham and Manodharma Sangeetham –VI Sub. Code: UGVOC201406

1. To get the knowledge of ancient Tamil music lyrics
2. To learn the devotional music in Tamil
3. To know the ancient system of music in Tamil
4. To understand the role of music in social life
5. To gain the composing techniques.

Core Paper -12 Practical VII

Title of the Paper Kalpitham and Manodharma Sangeetham –VII Sub. Code: UGVOC201407

1. To understand the manodharma aspects.
2. To get the knowledge of Ragam, Tanam, Pallavi
3. To realize the nuances of rhythm

4. To know the tuning method of the stringed musical instruments
5. To get creativity skills in singing

VI SEMESTER

Core Paper -13 Theory -6

Title of the Paper: History of Music -I –Sub. Code: UGTHE201406

1. To get the knowledge of Tamil works related to music
2. To know about Sanskrit books in music
3. To understand the history of tradition in music
4. To understand the history of music through the music centres
5. To realize the musical contribution of composers

Core Paper -14 Theory -7

Title of the Paper: History of Music -II –Sub. Code: UGTHE201407

1. To get the knowledge of the great legends and the composers of carnatic music
2. To understand the composing style of various composers
3. To understand the nuances of some ragas through the ragalakshanas.
4. To get the knowledge of important aspects of manodharma Sangitham
5. To understand the role of creativity in manodharma sangitam.

Core Paper -15 Practical VIII

Title of the Paper Kalpitham and Manodharma Sangeetham –VII Sub. Code: UGVOC201408

1. To understand the nuances of Pallavi singing
2. To know the varieties of Pallavi
3. To learn the different Nadai Pallavi
4. To apply the laya knowledge in Pallavi singing
5. To understand the simple compositions in Tamil

Core Paper -16 Practical IX

Title of the Paper Kalpitham and Manodharma Sangeetham –VII Sub. Code: UGVOC201409

1. To analyse some ragas
2. To learn alapana for rare ragas
3. To know the method of singing kalpana swara
4. To understand laya aspects
5. To apply creativity in singing

Core Paper -17 Practical X

Title of the Paper Kalpitham and Manodharma Sangeetham –VII Sub. Code: UGVOC201410

1. To understand the stage management
2. To apply the creativity skills

3. To learn the role of accompaniments
4. To select compositions properly
5. To equip themselves for giving concert

IBA. Department of Vocal Music

Program Outcome

1. To learn basic and techniques of carnatic music
2. To understand different musical forms
3. To know the folk music genre
4. To understand the techniques of talas
5. To Sing raga alapana and kalpana swara.
6. To apply creativity in rendering.
7. To learn The Composing Techniques

Course outcome

SEMESTER I

Core Paper-1 Theory-1

Title of the Paper – Theory of Music Sub. Code : UGINTGKKMUSTHE201401

1. Knowing the basic technical terms of Carnatic Music
2. Knowing the value of music
3. Identifying the outline knowledge of Carnatic Music
4. Understanding the Ragas
5. Knowing about the Talas and musical forms.

Core Paper-2 Practical-1

Title of the Paper – Practical -1 Sub. Code : UGINTGKKVOC201401

1. Understanding the Shruti and Svarasthana
2. Knowing the basic exercises
3. Applying the Tala in basic lessons
4. Knowing the structure of simple musical forms
5. Learning devotional musical forms.

SEMESTER II

Core Paper-3 Theory of Music

Title of the Paper – History of Music Sub. Code : UGINTGKKMUSTHE201402

1. Knowing the Ancient Raga system
2. Knowing the seats of music
3. Knowing about the contribution of composers
4. Understanding the musical treatises
5. Learning about temple music

Core Paper-4 Practical 2

Title of the Paper – Practical Sub. Code : UGINTGKKVOC201402

1. Understanding the basic nuances of musical
2. Knowing simple Kriti-s
3. Understanding Tamil Devotional forms
4. Understanding Tala-s through musical forms
5. Gaining voice stability through Akaaram Practise

Core Paper- Allied

Title of the Paper – Allied Practical 1 Sub. Code : UGINTKKALDVOC201401

1. Understanding the basic exercises
2. Knowing the structure of Tala
3. Knowing basic musical forms

SECOND YEAR

SEMESTER III

Core Paper-5 Theory of Music

Title of the Paper – Theory of Music 2 Sub. Code: UGINTGKKMUSTHE201403

1. Knowing the structure of musical forms.
2. Understanding the Taladasapranas.
3. Knowing about the classification of musical instruments
4. Knowing about the structure.
5. Knowing the classification of Ragas.

Core Paper- 6 MAJOR PRACTICAL 3

Title of the Paper –PRACTICAL 3

Sub. Code : UGINTGKKVOC201403

1. Knowing Adi Tala Varnam
2. Knowing Kritis in Janya and Janaka ragas
3. Knowing folk musical forms
4. Understanding Devotional musical forms

SEMESTER IV

Core Paper-7 Theory of Music

Title of the Paper – History of Music 2 Sub. Code: UGINTGKKMUSTHE201404

1. Knowing the history of music during the Chola Period
2. Knowing the ancient Tamil work related to music
3. Understanding the Vaishnava Cult through Divyaprabandham
4. Knowing the contribution of Tamil composer
5. Understanding the musical contribution of Telugu and Sanskrit composers about the
6. Knowing the landmarks in history of music.

Core Paper- 8 MAJOR PRACTICAL 4

Title of the Paper –PRACTICAL 4

Sub. Code: UGINTGKKVOC201404

1. Knowing Adi Tala Varnam
2. Knowing simple Kritis in Sampurna Shadava Audava ragas
3. Knowing the prayogas in different ragas through kritis
4. Understanding the Tala nuances
4. Knowing about Tevaram hymns

Allied

Title of the Paper – Allied Practical 2

Sub. Code: UGINTKKALDVOC201402

1. Understanding the structure of Tala through Varnam
2. Understanding the structure of Audava Ragas
3. Knowing devotional musical forms

**THIRD YEAR
SEMESTER V**

Core Paper 9 Theory of Music

Title of the Paper – Theory of Music 3 Sub. Code: UGINTGKKMUSTHE201405

1. Recognising the varieties of Talas
2. Understanding the beauty of Prosody
3. Understanding the structure of Sabha Gana musical forms Ragamalika, Padam, Javali.
4. Gain comparative knowledge of musical forms in operas
5. Understanding the lakshana of Ragas.

SEMESTER VI

Core Paper 12 Theory

**Title of the Paper – Folk music and Folk arts of Tamil Nadu
Sub. Code: UGINTGKKMUSTHE201406**

1. Understanding the history of folk arts in Tamilnadu
2. Understanding the usage of Folk Arts
3. Knowing the folk dances
4. Gaining knowledge of Folk musical instruments
5. Getting Familiar to Folk tunes

Core Paper- 10 MAJOR PRACTICAL 5

Title of the Paper –PRACTICAL 5 Sub. Code : UGINTGKKVOC201405

1. Knowing Adi Tala and Ata Tala Varnam
2. Knowing Kritis in Varja Ragas
3. Knowing Kritis in Vakra Ragas
3. Knowing the prayogas in different Varja and Vakra Ragas through kritis
4. Recalling the previous Varnas learnt.
4. Knowing about Tevaram hymns

Core Paper- 11 MAJOR PRACTICAL 6

Title of the Paper –Devotional Music 1 Sub. Code : UGINTGKKVOC201406

1. Knowing Tamil Saiva, Vaishnava and folk devotional musical forms

Core Paper- 13 MAJOR PRACTICAL 7

Title of the Paper –1 PRACTICAL 7 Sub. Code : UGINTGKKVOC201407

1. Knowing the Varnas in Jampa Talam
2. Knowing the dance musical forms
3. Knowing the kritis in vakra and prati Madhyama ragas
4. Understanding the structure of Raga Alapana
5. Understanding the structure of Kalpana Swaras.

Allied

Title of the Paper – Allied Practical 3 Sub.Code : UGINTKKALDVOC201403

1. Knowing different kritis and keertanas in various languages (Tamil, Telegu and Sanskrit)

FOURTH YEAR

SEMESTER VII

Core Paper 14 Theory

Title of the Paper – Theory of Music 4

Sub. Code: UGINTGKKMUSTHE201407

1. Learning how to apply Manodharma Sangitam
2. Knowing Musical forms and themes of Kuravanji Natakas
3. Learning about ancient music through Sanskrit Lakshana granthas
4. Knowing about the structure, construction and working of different musical instruments.
5. Knowing the structure of different Ragas.

SEMESTER VIII

Core Paper 18 Theory

Title of the Paper – History of Music 4

Sub. Code: UGINTGKKMUSTHE201408

1. Knowing the biography and contribution of Carnatic Music composers.

2. Learning about 19 th century Tamil and Sanskrt Music treatises
3. Understanding the history of music through historical sources
4. Knowing the ancient music treatises
5. Analysing the musical beauty of kritis learnt.

Core Paper- 15 MAJOR PRACTICAL 8 Title of the Paper –PRACTICAL 8 (Kalpitam) Sub. Code : UGINTGKKVOC201408

1. Knowing Ata Tala and Pada Varnam
2. Knowing group Kritis
3. Understanding the structure of Vilamba Kala Kritis
3. Knowing the dance musical forms
4. Knowing the devotional and folk musical forms

Core Paper- 16 MAJOR PRACTICAL 9

Title of the Paper –Practical -9 (manodharmam) Sub. Code : UGINTGKKVOC201409

1. Knowing and understanding Manodharma Aspects for Mela raga, Janya raga, Vakra Raga and Varja Ragas.

Core Paper- 17 MAJOR PRACTICAL 10

Title of the Paper –1 Devotional music 2 Sub. Code : UGINTGKKVOC201410

1. Knowing different devotional musical forms of various composers in different languages

Allied

Title of the Paper – Allied Practical 4 Sub.Code : UGINTKKALDVOC201404

1. Knowing different varnams in Ata and Adi Talam
2. Knowing different kritis and keertanas in Bhashanga and Mela Ragas.
2. Knowing various devotional and ritualistic musical forms.

FIFTH YEAR

SEMESTER IX

Core Paper 19 Theory

Title of the Paper – Theory of Music 5

Sub. Code: UGINTGKKMUSTHE201409

1. Understanding the physics of Music.
2. Knowing the Application of Gamaks Knowing the biography and contribution of Carnatic Music composers.
3. Knowing the structure of musical instruments
4. Understanding the technical music concepts

5. Knowing the lakshnas of different ragas.

Core Paper- 21 MAJOR PRACTICAL 11 Title of the Paper - Opera
Sub. Code : UGINTGKKVOC201411

1. Knowing the structure of Opera (musical forms, ragas , talas , storyline and characters)

Core Paper- 22 MAJOR PRACTICAL 12
Title of the Paper –Devotional 3 Sub. Code : UGINTGKKVOC201412

1. Knowing and understanding different devotional musical forms.

Core Paper- 23 MAJOR PRACTICAL 13
Title of the Paper – Group Kritis Sub. Code : UGINTGKKVOC201413

1. Knowing different group Kritis of various composers

Core Paper 24 MAJOR BASED ELECTIVE I
Title of the Paper – Folk Music 2
Sub. Code: UGINTGKKMUSVOC201414

1. Understanding folk song used in folk dances
2. Knowing traditional songs
3. Knowing patriotic songs

SEMESTER X

Core Paper 25 Theory
Title of the Paper –Music of Ancient Tamil
Sub. Code: UGINTGKKMUSTHE201410

1. Understanding the ancient Raga system
2. Knowing the musical references in Tamil works
3. Understanding the details of devotional forms
4. Knowing the ancient Tamil musical instruments.

Core Paper- 26 MAJOR PRACTICAL 15

Title of the Paper – Practical 15 (kalpitam)
Sub. Code : UGINTGKKVOC201415

1. Knowing Ata Tala and Pada Varnam
2. Knowing group Kritis
3. Understanding the structure of Vilamba Kala Kritis
4. Knowing the kritis in different rare ragas.

Core Paper- 27 MAJOR PRACTICAL 16
Title of the Paper –PRACTICAL 16 (Manodharmam)
Sub. Code : UGINTGKKVOC201416

1. Application of Raga Alapana and Kalpana Svaras for rare ragas.
2. Understanding the structure of Pallavis
3. Knowing to render pallavis in different talas.

Core Paper- 27 MAJOR PRACTICAL 17
Title of the Paper – Tirumurai Padalgal Sub. Code : UGINTGKKVOC201417

1. Knowing different compositions of 12 Tirumurais

Core Paper XXVIII MAJOR BASED ELECTIVE II
Title of the Paper – Bhajans Practical XVIII
Sub. Code: UGINTGKKMUSVOC201418

1. Knowing Hindi Bhajans of different composers
2. Learning to render Ashtapadi-s.

Core Paper 29 MAJOR BASED ELECTIVE III
Title of the Paper – Music of the ancient Tamil Practical 19
Sub. Code: UGINTGKKMUSVOC201419

1. Knowing Sangam literature songs
2. Knowing Songs from Silappatikaram
3. Knowing songs from Panniru Tirumurais.

Core Paper XXX MAJOR PRACTICAL XX
Title of the Paper – Concert – Practical XX
Sub. Code: UGINTGKKMUSVOC201420

1. Gaining the ability to do stage performance
2. Knowing to perform with accompaniment.
3. Knowing to select proper songs for stage performance.
4. Knowing the structure of concert tradition.

M.A. Department of Vocal Music

Program Outcome

1. To Learn advance techniques of basic lessons.
2. To Learn the ability of handling difficult ragas .
3. To Gain more Knowledge of manodharma sangitam
4. To learn the composing techniques and creativity
5. To perform concert and learn composing techniques.
6. To know basics of research.

Course outcome

I SEMESTER

Core Paper-I Practical

Credits - 4

Title of the Paper – Kalpita Sangitam I

Sub. Code : PMUP1

1. Knowing the pitch level and svarasthanas.
2. Identifying the svara syllables with gamakam
3. Knowing to render basic lessons in different Ragas
4. Understanding laya aspects through basic lessons
5. Knowing to render Adi and Ata Tala varnams

Core Paper –II Practical – II

Credits - 4

Sub. Code: PMUP2

Title of the Paper – Kalpitha Sangeetham – II

1. Knowing to render compositions in different Talas
2. Knowing to render compositions in different Ragas
3. Understanding the notation system
4. Knowing to interpret notations and sancaras of ragas
5. Understanding the lyrical beauty of compositions

Core Paper –III Practical – III

Credits - 4

Sub. Code: PMUP3

Title of the Paper – Manodharma Sangeetham – I

1. Knowing to render Raga Alapana
2. Understanding the method of singing Tanam
3. Applying knowledge to render Niraval within the Tala framework.
4. Gaining creative ability to set Korvais

Core Paper –IV Core Theory

Credits - 4

Sub. Code: PMUT1

Title of the Paper – History of Music and Performing Arts I

1. Understanding the basic concepts of Vedic music

2. Knowing the musical references in ancient Tamil works.
3. Knowing to applying diacritical marks
4. Knowing ancient Tala varieties through Tamil works.
5. Understanding the historical developments of musical instruments
6. Understanding the technical aspects and history of dance system.

Core Paper –ELECTIVE PRACTICAL

Credits - 3

Sub. Code: PMUE1

Title of the Paper – Basic Fundamentals I

1. Understanding the basic music exercises
2. Gaining ability to sing simple musical forms
3. Understanding the application of symbols used in notation system.

II SEMESTER

Core Paper – Practical

Title of the Paper – Kalpita Sangitam III

Credits – 4

Sub. Code: PMUP4

1. Rendering basic exercises in Akaram for developing voice culture.
2. Gaining rhythmic knowledge through Laya exercise
3. Knowing adi and ata tala varnams.
4. Understanding laya bheda-s through varnams
5. Understanding notation system for varnam

Core Paper – Practical

Title of the Paper – Kalpita Sangitam IV

Credits – 4

Sub. Code: PMUP5

1. Rendering compositions in Vakra and Mela Ragas.
2. Knowing the structure of Chapu Talas.
3. Knowing to render compositions in different Mela and Bhashanga Ragas
4. Knowing to interpret notations and sancaras of ragas
5. Understanding the lyrical beauty of compositions

Core Paper Practical

Credits - 4

Sub. Code: PMUP6

Title of the Paper – Manodharma Sangeetham – II

1. Knowing to render Raga Alapana
2. Understanding the method of singing Tanam
3. Applying knowledge to render Niraval within the Tala framework.
4. Gaining creative ability to sing Karpana Svarams
5. Understanding Notation Symbols.

Core Paper – Core Theory

Credits - 4

Sub. Code: PMUT2

Title of the Paper – History of Music and Performing Arts II

1. Understanding the historical development of svarasthanas ,raga classification and application of 72 melakarta scheme
2. Knowing the nuances of different classical music and dances
3. Applying the techniques of playing Mridangam for dance
4. Understanding the role of musical compositions
5. Knowing the musical treatises concepts.

Core Paper –ELECTIVE PRACTICAL

Credits - 3

Sub. Code: PMUE2

Title of the Paper – Basic Fundamentals II Vocal

1. Understanding the basic music exercises
2. Understanding different pitches through basic lessons
3. Knowing simple musical compositions
4. Understanding notation writing procedure.

SECOND YEAR

SEMESTER III

Core Paper – Core Practical

Title of the Paper – Kalpita Sangitam 5

Credits – 4

Sub. Code: PMUP 7

1. Knowing to render devotional forms in Tamil.
2. Gaining knowledge to Render devotional forms in Telugu, Sanskrit and Kannada.
3. Understanding the usage of keerthanas for Pooja.

4. Knowing to apply music for Geya Natakas.
5. Understanding notation system for krithis and keerthanas.

Core Paper –Core Practical

Title of the Paper – Kalpita Sangitam 6

Credits – 4

Sub. Code: PMUP 8

1. Understanding the structure of Group krithis in Telugu and Sanscrit
2. Gaining the knowledge of ragas used for Group krithis.
3. Knowing the structure of Dance musical forms.
4. Analysing the rhythm pattern in Varnams.
5. Knowing to write notions.

Core Paper : Core Practical

Credits - 4

Sub. Code: PMUP 9

Title of the Paper – Manodharma Sangeetham –3

1. Knowing to rendering method of Raga Alapana
2. Understanding the method of singing Tanam
3. Knowing the structure of pallavi
4. Applying knowledge to render Niraval within the Tala framework.
5. Gaining creative ability to sing Karpana Svarams

Core Paper Core Theory

Credits - 4

Sub. Code: PMUT 3

Title of the Paper –Advanced Theory Music 1

1. Understanding the historical background of ragas.
2. Knowing the history and development of Notation system .
3. Understanding the different genre of music.
4. Knowing to analyse the structure of musical forms.
5. Understanding the composing techniques.

Core Paper –ELECTIVE PRACTICAL

Credits - 3

Sub. Code: PMUE 3

Title of the Paper – Rendition of Folk Songs

1. Knowing the different varieties of Folk Songs.
2. Understanding the composition of Kuravanji.
3. Learn to sing folk tunes.
4. Gaining the knowledge of Folk forms.
5. Knowing Bhajans in other Languages.

SEMESTER IV

Core Paper Core Practical

Credits - 6

Sub. Code: PMUCP

Title of the Paper – Concert Paper

1. Understanding the structure of concert tradition.
2. Learn to apply creativity skill.
3. Gaining the ability to do stage performance
4. Knowing to perform with accompaniment.
5. Knowing to select proper songs for stage performance.

Core Paper: Core

Credits - 6

Sub. Code: PMUPR

Title of the Paper – Project work.

1. Knowing the Research Methodology
2. Gaining the ability to analyse.
3. Knowing the structure of Dissertation.
4. Understanding and realising the usage of punctuations.
5. Gaining the writing ability.

Core Paper Core Theory

Credits - 4

Sub. Code: PMUT 4

Title of the Paper –Advanced Theory Music - 2

1. Understanding the historical background of Hindustani ragas and Talas.
2. Knowing the usage of Mudras in Musical forms..
3. Understanding the different musical forms used in Operas.
4. Knowing the fundamentals of Western music.
5. Understanding the basic concepts of research.

Department of Veena

BA [Veena]- 3 Years Course

Program Outcome (POs)

PO-1: The program gives a complete examination of the Veena instrument and its techniques.

PO-2: The curriculum encompasses both theoretical and practical elements.

PO-3: The program aims to acquire a profound comprehension of Indian classical music.

PO-4: Specialization in Veena is possible for students through the program.

PO-5: The curriculum focuses on studying Indian classical music with a focus on Veena.

PO-6: Students gain a comprehensive understanding of the Veena instrument and its techniques, as well as theoretical and practical knowledge of Indian classical music through this program.

First year

1st semester

Course (kalpitha sangeetham) – sub code-BMP 1 (practical-1)

1. Learn to positioning the veena and know to play swara, tala meetu.
2. Know to play janta varisai for fingering practice.
3. Learn to play janta varisai, thara sthayi, madhiya sthayi.
4. Know to play sapta tala alankaras in 3 speed and learn all the swarasthanas by alankaras.
5. Knowing the method of playing and structure of geetha in various language.
6. Gain knowledge by learning jathiswaram and swarajathi and its structure.

Course (basic theory) - sub code- BMP 1 (theory)

1. Learn about the excellence of music.
2. Knowing about the basic characteristics of words of arts- Nadham, Sruthi, Swaram, Swara names, Swarasthanas, Sthayi, vadhi, samvadhi, anuvadhi, vivadhi, and learn about 4 types of gamakas.
3. Learn about the uniqueness of Indian music.
4. Learning the raga classification in 72 melakartha and classification in vajra, vakra, bhasanga, upanga, nishadhanthiya, dhavadhantiya and janya sampoorna classification.

5. Learning about tala words of music- tala, akshara kala, maathirai, avarthanam, kriya, kraha, angam, jathi, yati, kalai, kalapramanam(duration), and 7 talas, 35 talas, saapu tala varieties, desadhi, madiyathi talas.

ALLIED-1

SUBJECT CODE – 1BMA1

1. We can learn How to learn and handle the veena.
2. From the Saralivarisai Exercises we learn the swarasthanams of swaras (In the raga Mayamalavagowlai) Of Tharasthayi, mathiyasthayi, manthirasthayi.
3. From the jandaivarisai Exercises we learn the Fingering techniques of Jandaiswaras.

First year

2nd semester

Course(kalpitha sangeetham) - sub code- BMP 2 (practical-2)

1. Gain knowledge about adi tala varnas and its structure of playing in veena.
2. Learn to play ata tala varana and getting practice by playing varnas in different types of tala.
3. Learning compositions of krithi in various ragas – mayamalavagowla, mohanam, hamsadhvani, bantuvrali,
4. Know to learn keerthana in the signature of the composers in their own compositions- subramaniya bharathi, bharathidasan.

Course(Basic theory) - sub code-BMT2 (Theory)

1. Gain knowledge by knowing about Musical elements- geeta, jathiswaram, swarajathi, thaana varnam.
2. Knowing about Tamil musical form like Tevaram, thirupugzhual, divyaprabandham, thiruvagasam.
3. Learning brief about the musical instruments used in southern music.
4. Knowing about life history of tamil composers and their contributions- Thiruganasambandar, Appa, Sundharar, Manikavasgar, Panniru alvargal, Arunagirinadhar, Muthuthandavar, Arunachala kavirayar, Maarimutha pillai, Gopala krishana bharathi, Trinities in tamil musical form (mumoorthigal in tamil) and Purundharadasar.
5. Learn about raga lakshana for Mayamalavagowla, Vasantha, Madhiyamavathi, Sankarabarnam, Hamsadhvani, Bilahari and Bantuvrali.

ALLIED-2 SUB CODE- 2BMA2

1. We learn to Tune veena.
2. From the alankaram Exercises we learn Different thalas.
3. From the Dhattuvarisai we learn how to jump over one swara to another.

Second year

III semester

Course: (kalpitha and manodharmam sangeetham)

Sub code-UGVEEN201403 (Practical-3)

1. Learning to play raga alapana in raga- sankarabarnam, Bantuvarali, Mohanam.
2. Knowing the krities in raga- Aabohi, Shanmukapriya, Keeravani, Purvikalyani.
3. Knowing to play raga alapana and its structures in raga- Aabohi, Shanmukapriya, Keeravani.
4. Learn to play kalpana swaram and its structure in raga- Aabhogiui, Shanmugapriya, Keeravani, Mohanam, Sankarabaranam by listening the audios.
5. Knowing different types of keerthanas like Divyanama keerthana, Urchavasamradhaiya keerthana, Pathrachala ramadass keerthana.

ALLIED - 3 PAPER - III

SUB CODE- UGALDVOC201403

1. By Practising Alankaram, varnas, We learned to play veena at Fast tempo.
2. We learn gamagas, swarasthanas by learning keerthanai.
3. We also learn to play few bharathithasan songs and kavadinthu.

ELECTIVE1 PAPER-1

SUB CODE - UGELECVOC201401

1. We learn Gamagas, thalas, swarasthanas by learning Ramanadaga keerthanai.
2. We learn significance of bhakthi.

2nd Year

IV semester

Course(kalpitha and manodharma sangeetham-1)- sub code- UGVEEN201401(practical-4)

1. Learn tala eadupu $\frac{1}{2}$, $\frac{3}{4}$, places in sarali varisai, janta varisai, melsthai, Madhya sathayi, dhatu varisai, in 3 speeds.
2. Knowing pada varnam for fingering practices.
3. Learn to play with various gamakas.

4. We can learn about krithi the signature of composers in their own compositions- purandharadasar, Arunagiri nadhar, Thiyagarajar, Muthuthandavar, Marimutha pillai, Arunachala kavirayar.
5. We can learn devotional songs like Devaram, Thirupavai, Thirupugzhal, Kavadisindu

ALLIED - 4 - PAPER - IV

SUB CODE- UGALDVOC201404

1. We learned to play many composers keerthanais.
2. We learned how to play Thilana.
3. We learned to play few Devotional songs like thevaram, thivyaprapantham etc.....

ELECTIVE1 PAPER-1

SUB CODE - UGELECVOC201402

1. We learned about story of Prahalada, Devotee of lord Vishnu.
2. We learned few keerthanais from prahalada keertanai composed by Sri Thyagarajar.

Course (ISAI KARUVIGAL)

Sub code- (UGTHE201403) (Theory)

1. Knowing the classification of musical instruments.
2. Learning the making of instruments like Tambura, Veena, Violin, Kottu vadhiyam, Kulazhal, Nadaswaram, Taval, Mirdungam.
3. Gain knowledge by knowing about yazh and its types.
4. Learn about the musical elements like keerthana, krithi, padam, jaavali, ragamalika, tillana.

Fifth semester

Part 3 core Paper 8

Theory 4- folk music and folk arts

Sub code- UGTHEVEEN201404

1. Gain knowledge by knowing tamilnadu folk music and its information.
2. Learn about social folk arts of tamilnadu people entertain folk arts.
3. Knowing about folk dances like karagam, kavadi, poikal kudirai, bommalattam, thorpavai kothu, kummi, kollatam.
4. Learn the making of instruments and its uses- Nadaswaram, taval, pambai.
5. Learn about the musical elements used in folk music like mettugal, killikanni, sindu, nondi sindu, themmangu.

Part 3 Core Paper 9

Theory-5 (music and media)

Sub code- UGTHEVEEN201405

1. Knowing about musical magazines, newspaper, and musical information.
2. Gain knowledge by knowing the sound structure, music halls, recording studio, open air stadium.
3. Getting ideas by knowing about musical websites, gramophones, photojournalism, CDs, audio CDs, ipod.
4. Getting knowledge by learning hoe to record in studio- music recordings, sound recordings and sound field.
5. Learning about music through internet.

Course 28

(Kalpitham and manodharma Sangeetham- 5)

Sub code – UGVEEN201405

1. Know to play krities, panchanarathana, subburaya sastri and its playing methods.
2. Learn the swarajathi and ragamalika and its structures.
3. Learn to play nirival and kalpana swaram for raga- Sankarabarnam, Keeravani, Mohanam, Purvikalyani.
4. Know to play techniques of tillana and learn Ramanadha srinivasa iyangar composition, and lalgudi jayaram composition.
5. Gain knowledge by learning padam compositions, dakshidar and kanam krishanaiyyar compositions.

Course 29

Kalpitham and manodharma sangeetham-6

Sub code- UGVEEN201406

1. Knowing the compositions in the topic of padam, jaavali and paasuram- jaavali, tirupathi narayana swamy composition, pattnam subramaniya Iyyar composition.
2. Know to play padam and learning the Tamil compositions like tevaram, thirupuzhal, abirami andhadi.
3. Learning alvars compositions like- namalvar, periyalvar, thirumangai alvar and virutham.
4. Knowing the devotional song of selected composers like kunangudi mastan songs, vedhanayakam sastriyar song, kavimani desiyavinayakam pillai, and mazhavai sidambara bharathi songs.

Kalpitham and manodharma sangeetham-7

Sub code- UGVEEN201407

Knowing to play ragam, thanam, and pallavi in adi, kandan, tripura, natapallavi.

1. Know to play nirival and kalpana swaran in raga- Shanmugapriya, Bantuvrali, Bilahari, Kamboji.
2. Know to tune the instruments like tambura and veena

3. Learning the compositions of uthukadu venkatasubbiya kreethan an pattnam subramaniya iyar keerthana and know to play kamalamba varnam.

**Third year
6th semester**

Course(Musical history 1)

Sub code: UGTHEVEEN201406 (Theory)

1. Learn about music history basic source and key events.
2. Know about ancient Tamil music, the genre of music is grama murchana caste.
3. Gain knowledge about a short introduction to sangeet ratnakaram and panchamarabu.
4. Learn about veena history origin of musical programs and mela structure.
5. Know about seats of music- Thanjavur, Tiruvanadhapuram, Mysore, and Chennai.

Theory-2 (Musical History 2)

Sub code- UGTHEVEEN201407

1. Learn about life history and music charity of vedhanayakampillai, Mysore vasudhevachariyar, harikesanallur nallur muthiya bhagavathar, kottiswara iyyar, papanasa sivan, subramaniya bharathiyar, bharathidasan.
2. Know about raga lakshanas- todi, kanada, sahana, kamas, atana, saveri, suruti, purvikalyani, sriranjani, begada, kharaharapriya, suddhadhanyasi.
3. Gain knowledge by knowing manodharma sangitha- raga alapana, tanam, pallavi, nirival, and kalpanaswaram.
4. Learn about the musical instrument in ancient Indian architectural sculpture and colorful plaster sculpture.
5. Learn about origin and development of musical elements.

Course :(kalpitham and manodharmam sangeetham 8)

Sub code- UGVEEN201408 (Practical-1)

1. Learning the methods of Natta pallavi in 4 kalai.
2. Know to play the Tamil composer song- kudhambai siddar song, and thirupuzhal.
3. Gain knowledge by playing tevaram, divyaprabandham.
4. Learn raga based kritirs - simhendramadhiyamam and mayamalavagowla in Retta kala (2) talam.
5. Learn to play thiru-aruthpa, tharangam and tillana.

Practical-2 :(kalpitham and manodharmam sangeetham 9)

Sub code- UGVEEN201409

1. Know to play raga, tana and pallavi in given raga- suddhasaveri and kanada
2. Learn ragam, tanam, and pallavi and kalpana swaram in raga- simhendramadhiyamam, madhyamavathi, sriranjani, mayamalavagowla, kedaragowla, hamirkalyani, saaranga and darbar.

Practical-3:(kalpitham and manodharmam sangeetham 10)

Sub code- UGVEEN201410

1. Do the exercise in concert and process interpretation.

Part 3 Elective – 4 Paper IV

Subject code - UGELECVEE 201403

Grasp the traditional knowledge of Sankaradas swamigalin Nadagap Padalgal.

Part 4 Skill Based Elective 4 Paper 4

Subject code - UGSBE

Fabricate Miruthanga Aavarthanagal

I.B.A - Department of Veena

Programme outcomes

PO-1: The program gives a complete examination of the Veena instrument and its techniques.

PO-2: The curriculum encompasses both theoretical and practical elements.

PO-3: The program aims to acquire a profound comprehension of Indian classical music.

PO-4: Specialization in Veena is possible for students through the program.

PO-5: The curriculum focuses on studying Indian classical music with a focus on Veena.

PO-6: Students gain a comprehensive understanding of the Veena instrument and its techniques, as well as theoretical and practical knowledge of Indian classical music through this program.

IBA students of Veena are expected to:

1. Teach students how to learn all the techniques of veena.
2. Contribute the development of personality skill among all students.
3. Obtain the ability and knowledge to perform for any raga, tala, in own compositions.
4. Provide students with the mental strength and confidence needed to gain new arts on their own.
5. Promote a deep love for the instrument among the students and make them perform well.

IBA- FIRST YEAR

1 Semester

CC- 1 Theory of music- 1

1. Acquire knowledge from Greatness of music nadam, sruthi, swara, swarasthana, avartha, arohanam, avarohanam, aksharakala, graham and notations used in carnatic music.

2. Learn the 72 melakartha system, katapayathi sankya, janaka and janya system of ragas classification.
3. Gain knowledge from raga lakshana in ragas Mayamalavagowla, Mohanam, Shankarabarnam, Hamsadvani, Suddhasaveri, Bilahari, Kedaram, Pantuvarali.
4. Knowing the shadangas, Sapta talas, 32 Talas and Lakshana for Gitas, Jatisvaram, Swarajathi.

1-Semester

CC-2 practical- 1

1. Gain knowledge through varisaigal, Sapta tala Alankaras in various ragas Mayamalava gowlai, Mohanam, Shankarabarnam, Suddhasaveri, Hamsadhvani.
2. Learn the Sanchari gitam, Jathiwaram, Swarajathi, Tevaram, Thiruppugazh, and Thiruppavai.

2- Semester

CC-3 History of Music-1

1. Acquire knowledge from Grama murchana jathi system, and principle seats of music tanjore.
2. Learn knowledge by knowing the biography of composers Karaikkalamaiyar, Ganasamandhar, Arunagirinadhar, Purandhradasar, Muthuthandavar, Arunachalakavirayar, and Marimuthapillai.
3. Obtain knowledge by lakshana grandhas of Brihadessi, Swaramela kalanidhi and temple music of tamilnadu.

CC—4 Practical- 2

1. Gain knowledge through Adi tala varnam and kritirs in various ragas Mayamalava gowlai, Mohanam, Shankarabarnam, Suddhasaveri, Hamsadhvani.
2. Knowing the Tamil compositions like Tevaram, Divyaprabandham, Thiruppugazh.

Allied practical

1. Getting knowledge through Varisigal, Sapta tala Alankaras, Gita, Jathiswaram, Swarajathi, Adi tala Varna.

SECOND YEAR

Third- Semester

CC-5 Theory of Music- 2

1. Acquire knowledge through Varnas, Kriti, Keerthana, Tala dasapranas.
2. Learning classification of musical instruments in general- construction and technique of playing instruments Tambura, Veena, Flute, and raga classification in general.
3. Gain knowledge through Raga lakshana Bowli, Chakaravagam, Malyamarutham, Valaji, Vasantha, Sriranjani, Abhogi, Kamas.

4.

Third- Semester

CC-6 Practical- 3

1. Obtain knowledge through Adi tala varnam and Simple kritis in various ragas Bowli, Chakaravagam, Malyamarutham, Valaji, Vasantha, Sriranjani, Abhogi, Kamas.
2. Knowing Tamil compositions like Kavadi chindhu, Thiruppugazh.

Fourth- Semester

CC-7P History of Music- 2

1. Acquire knowledge through Reference of Music in Thollkappiyam and Divya prabandham.
2. Knowing the life history of Appar, Sundarar, Narayana thirthar, Gopalakrishana Bharathi, Tyagarajar, Muthuswamy Dikshidhar, Syama Sastri.
3. Learning about Patronage of Chola Kings to Music in Tamilnadu from 9th century to 12th century and know the Landmark in the History of Music.

Fourth- Semester

CC-8 Practical- 4

1. Gain knowledge through learning Ata tala varnam , Simple kiritis in various ragas Sriranjani, Bilahari, Kedaram, Kalayani, Amirthavarshini, Kambodhi, Abogi, Pantuvarali and tamil composition Tevaram

Allied practical-2

1. Knowing Adi tala varnam and kirtis in Mayamalavagowla, Mohanam, Hamsadvani, Hindolam, Suddhasaveri, Sriranjini, Madyamavathi.
2. Simple tamil devotional songs like Tevaram, Thiruppugazh.

Third Year

Fifth- Semester

CC-9 Theory of Music-3

1. Gain knowledge by knowing 108 tala scheme and 175 talas in Desadi, Madyadhi talas in Chapu talas and its varieties.
2. Learn the prosody, Ragamalika, Padam, Javali and Forms Finguring in Geyanatakas.
3. Obtain informations from Raga lakshanas Dhanyasi, Saveri, Ritigowla, Darbar, Gowrimanohari, Charukesi, Harikamboji, and Natakurunji.

Fifth – Semester

CC-10 Practical-5

1. Learn varnas in Adi and Ata Talam and kritis in various ragas Dhanyasi, Saveri, Ritigowla, Darbar, Charukesi, Harikamboji, Nattakurinji, Arabhi.
- 2.

CC-11 Practical-6-Devotional music-1

1. Acquire knowledge from Tevaram, Divyaprabandham, Thiruvagasam, Thiruppuzhal, Thiruvarutpa, Kavadihindhu, Thiruppavai, and Thiruvempavai.

5- Semester

Allied practical-3

1. Learning 10 compositions of composers Papanasamsivam, Periyasamy thoran, Harikesanallur Muthiyya Bhagavathar, M.M. Dandapani Desikar, G.N. Balasubramaniam, Ambujam Krishna, Suddhanadha Bharathi, Lakshamana Pillai, and Tanjore Sankara Iyar.

IBA-3 YEAR

Fifth-Semester

CC-12- Folk Music and Folk arts of Tamilnadu-1

1. Gaining general information on Folk arts of Tamilnadu and Social life of People rituals and Folk arts and Folk arts of recreation.
2. Knowing the Folk dances Karagam, Kavadi, Poykkal kudurai, Bommallattam, Thorppavai koothu, Therukoothu, Kummi, Kollattam.
3. Obtain knowledge and technique of playing of Nagaswaram, Taval and Pambai and knowing the Ragas and Mettu Killikanni, Chindu, Nondi Chindu- Themmangu.

Sixth- Semester

CC-13 Practical-7

1. Acquire the knowledge from Jampa tala varnam, Javali, Ragamalika and Raga based krities Poornachandrika, Nattai, Simhendramadhiyamam, Saraswathi, and Saranga.
2. Rendering Raga alapana in Raga Vasantha, Madhyamavathi, Mohanam, Shankarabarnam, Hamsadvani, Pntuvaraliu, Ritigowla, and Kalayani.

Fourth YEAR

Seventh- Semester

CC-14 Theory of Music-4

1. Learning Manodharma sangita and its branches, Kuravanji natakas which is refer to South Indian Music.
2. Gaining knowledge through Lakshana Grandhas Sangita Ratnakara, Sangita Saramnitha, Sangraha Choodamani and constructions of Violin, Gottu vadhiyam, Ghatam.

3. Knowing the raga lakshana Todi, Bhairavi, Kharaharapriya, Husini, Anandhabhairavi, Kanada, Kedaragowlai, and Purvikalyani.

Seventh Semester

CC-15 Practical-8

1. Acquire knowledge through Ata tala varnam, Pancharatna Kirthanai, Padavarnam and krithis in Raga Todi, Bhairavi, Kharaharapriya, Husini, Anandhabhairavi, Kanada, Kedaragowlai, Purvikalyani
2. Learning the Kahetrajnar Padam, Tevaram, Thiruppugazh, Kavadihindu.

CC-16 Practical- 9 (Manodharanam)

1. Rendering the raga alapana in Todi, Sriranjani, Abogi, Anandhabhairavi, Kedaragowla, Shanmugapriya, Purvikalyani, and Bhairavi.

CC-17 Practical-10 (Devotional Music)

1. Obtain knowledge through learn other languages Utsava Sambradaya Kirthana, Divyanama Kirthana, Dasar Padam, Annamachariyar Kirthana, Ashtapathi, Tarangam, Bhajan.

Allied practical

1. Recall the varnas learnt in the previous year Adi and Ata tala varnas.
2. Learned krities in various ragas Sankarabarnam, Kamboji, Pantuvarali, Abogi, Bilahari, Vasantha, Ritigowlai and Tamil songs Tevaram, Thiruppugazh, Thiruppavi or Thiruvempavai.

Eighth- Semester

CC-18- History of Music-3

1. Observe the short Biography and Contribution of Ramanadhapuram Srinivasa Iyar, Tanjore Quartette, Papanasamsivam, Kotteeswaraiyar, Kshetarajnar, Mahavidhyana Iyar, Subbaraya Iyar.
2. Gain information from Chaturdandi prakasika, Sangita Saramrutha, Karunamrutha Sagaram and Study of Dattilam, Yazhnool.

Fifth Year

Nineth Semester

CC-19- Theory of Music-5

1. Learning the physics of Music- Musical sound and its Characteristic features- Laws vibration in stretched strings, Pitch, Intensity and Timbre.
2. Knowing the Mirdhangam, Tavil and Nagasvaram and Ragalakshana Kalyani, Hindolam, Sahana, Arabhi, Shanmugapriya, Begada, Mukhari, Suruthi, Nilambari, Sri.

CC-20- Practical-11

1. Acquire the Ata and pada varnam, Pancharatna Kirthana, Navavarna Kirthana, Kirthis in Hindolam, Latangi, Gowla, Sourasta, Mukhari, Sri, Suruti, Vasaspathi, Keeravani, vilambakala kirthi in Kambodhi, Mohanam.

CC-21- Practical-11

1. Getting knowledge through Ata and Adi tala varnam, Pancharathna Kirthis, Navavarnam, Kirthis in the ragam of Hindolam, Latangi, Gowla, Sourastra, Mukhari, Sri, Suruti, Vasaspathi, Keeravani, in vilambakalam Kambodhi, Mohanam.

CC-22- Practical-12

1. Learning the opera from following 10 Rama natakam, Nandanar charitram, Prahalandha bhakthi vijayam, Nowka charitram, Azhagar kuravanji.

CC-23- Practical-13 (Devotional-3)

1. Gain knowledge by knowing devotional songs Tevaram, Thiruppavai, Thiruvempavai, Thiruppugazh, Divya prahbandam, Arutpa, Irai podumai padalgal, Tamil padam.

CC-23- Practical-14 (Group Kirthis)

1. Acquire knowledge from group sing song Syamasasrti Swarajathi, Ganaraga pancharatnam, Lalgudi \Thiruvotiyur pancharatnam, Uttukadu venkata subbiyar pancharatnam, and Panchalinga sthala kirthis.

CC-24- Elective- 1 (Folk music- practical-15)

1. Knowing Folk compositions Kummi, Kollatam, Kavadi, Lavani, Siddhar padal, Traditional songs, National integration Awareness song.

Fifth Year**Tenth Semester****CC-25- Written paper- Music of The Ancient Tamil**

1. Obtain knowledge through Raga system of Ancient Tamil, Kural tirubu, Sevan Major Palai Pans- Classification pan, Pannial, Tiram, Tirattiram, Pagal pan, Iravu pan- Podupan and Getting reference through Music of Silapathikaram.
2. Knowing the Chapters of Panchamarabu and Reference found in Tolkappiyam.
3. Learned Details of Devotional songs Tevaram, Divya prabandham, Thiruvagasam, Thiruppugazh and know about Yazh- Strings- Wind and Percussion instruments.

CC-26- Practical-16

1. Knowing to render Raga Alapana and Swaran in Hindolam, Gowla, Latangi, Dhanyasi, Sruti, Vasaspathi, Natakurunji, Keeravani, Arabhi and pallavies.

CC-27- Practical (Thirumurai Padalkal)

1. Acquire to know the Appar, Sundarar, Samandhar, Manikavasakar, Thiruviasapa, Thirumular, Periyapuranam compositions.

CC-28- Elective- Bhajans Practical- 18

1. Gain knowledge by learning Bhajans in Meera, Kabir, Aurdus, Tulsidass, Astapathi.

CC-29- Elective- Music of the Ancient Tamil Practical -19

1. Knowing the Sangam Literature songs like Silapadhikaram, Karaikalammaiyar, Thiruvagasam, Thirumandiram, Periyapuranam.

CC-30- Practical-20

M.A. Department of Veena

MA - 2 Years Course

Program Outcome (POs)

PO:1- Enhanced focus and concentration.

PO:2- Recognize the distinction between playing Sure and playing Sahitya in Veena.

PO:3- Learning how to use your fingers to play janya ragas.

PO:4- Gain knowledge of playing gitas in three distinct ragas.

PO:5- Familiarize yourself with the playing techniques and differences between Jatiswaram and Swarajati.

PO:6- Playing Adi tala Varnam in two ragas in Veena is within my abilities.

PO:7- To perform Ata tala Varnam in veena, there is a skill required to Obtain the ability.

PO:8- To play Adi Tala Varnam on Veena

PO:9- Acquire the skill of playing Hindhola Varnam in Mohanam, Nattai, Kalyani, Sree ragam, and Veena.

PO:10- Having the ability to play one ata tala Varnam from the Veena raga list.

PO:11- Gets the chance to play one 'koala' in one 'koala' on Veena by attending Tala Varnam.

Program Specific Outcomes (PSO)

Students of veena are expected to

1. Prepare students to systematically learn all the elements and techniques of veena.
2. Inculcates multilingual personality skills in students.
3. Inculcate the students a deep love for veena transform into a good instrumentalist.
4. Develop the ability to create and perform any songs by themselves.
5. Celebrating the multiformity of students by playing veena as a tool.
6. Impact through playing veena personality skill, non-verbal communication, guiding power, enthusiasm, patient handling, and physical strength to the students along with veena.
7. Inculcate self-confidence, self-esteem, a sense of beauty, spirituality, playing a veena leads to salvation and awareness in students along with this instrumental music.
8. Enrich the students with confidence, and mental peace, strength to learn any new art in their own.

Department of Violin

BA Degree Programme in Violin

Program Outcomes

PO-1: Having the ability to master their instrument and present themselves professionally.

PO-2: Their artistic work should reflect their freedom and independence.

PO-3: Be capable of critically addressing issues related to both art and science.

PO-4: Have the ability to perform professionally in an orchestra/ensemble.

- PO-5: Being able to contribute to chamber music formation in an artistically.
- PO-6: Have acquired a comprehensive understanding of different playing techniques.
- PO-7: Become well-versed in orchestral literature and proficient in relevant Orchestral parts.
- PO-8: Acquired knowledge about the literature and performance techniques of music from the early and contemporary periods.
- PO-9: Have a complete understanding of music theory and can put it into practice.
- PO-10: Have mastered the fundamentals of academic work and can analyze, interpret, and write up artistic content in a well-researched manner.
- PO-11: Being able to utilize audio-visual media for personal presentations, including competition submissions, demo recordings, and internet presentations.
- PO-12: To gain knowledge on the topics of physical and mental health maintenance, self-management, and performance optimization.

Year : BA I year
 Semester : I
 Core course : Theory 1
 Name of the course : Greatness of Music
 Course Code : UGTHE201401

Course Objectives:

1. To understand the greatness of Music
2. To know the fundamentals of South Indian Classical Music

Course Outcome:

- CO1** : To Understand greatness of Music
CO2: Students can know the basic technical terms of Carnatic music
CO3: Know the uniqueness of Indian Music
CO4: Students can understand about 72 Melakartha Scheme
CO5: Students can understand about the basics of Talas

Year : BA I year
 Semester : I
 Core course : Main Violin Practical
 Course Code :UGVIOL201401

Course Objectives:

1. To know the posture, Bowing and Fingering Techniques.
2. Understand the swarasthanas in the fingerboard.

3. To know the basic Talas.
4. Creating interest in Violin.
- 5.

Course Outcome:

- CO 1:** Students will be able to know about fundamentals of the Violin.
CO 2 : Students came to know Swarasthana of Mayamalavagowlai Raga
CO 3: Bowing and fingering techniques and three octave placements in violin.
CO 4 : Simple compositions without complex gamakas were introduced.
CO 5: Talas like Adi and Rupaka were introduced.

Year : BA I year
Semester : I
Core course : Allied Violin Practical -Part 3
Course Code :UGALDVIOL201401

Course Objectives:

1. To know the posture, Bowing and fingering Techniques.
2. Understand the swarasthanas in the fingerboard.
3. To know the basic Talas.
4. Creating interest in Violin.

Course Outcome:

- CO 1:** Students will be able to know about fundamentals of the Violin.
CO 2: Students come to know Swarasthana of Mayamalavagowlai Raga.
CO 3: Bowing and fingering techniques and three octave placements in violin.
CO 4: Simple compositions without complex gamakas were introduced.
CO 5: Talas like Adi and Rupaka were introduced.

Year : BA I year
Semester : II
Core course : Theory 2
Name of the course : Greatness of Music
Course Code :UGTHE201402

Course Objectives:

1. Comprehend the basic and simple songs.
2. To know about the devotional songs.
3. Recognize about the music notation system in carnatic music.

Course Outcome:

- CO 1:** Students will be able to know about Geetham, and swarajathi.
CO 2: Students come to know about devotional songs.
CO 3: Students will be expert in notation system of Carnatic music.
CO 4: Encouraged by the life histories of various music composers.
CO 5: Students can understand and analysis different Mela and Janya ragas.

Year : BA I year
Semester : II
Core course : Main Violin Practical -2
CourseName :Kalpitha and Manodharma Sangeetham -2
Course Code :UGVIOL201402

Course Objectives:

1. To know the structure of Varnam.
2. Comprehend the varnam in different talas.

Course Outcome:

- CO 1:** On the successful completion of the Course, Students will be able to play Varnams
CO 2: Students come to know Adi and Ata Talas in details.
CO 3: Students will be able to identify Mayamalavagowlai and Mohanam Ragam.
CO4: Students will be able to identify Panthuravali and hamsadwani Ragam.
CO5: Students can understand to implement appropriate Gamagas for the above ragas mentioned

Year : BA II year
Semester : III
Core course : Main Violin Practical -III
CourseName :Kalpitha and Manodharma Sangeetham -III
Course Code :UGVIOL201403

Course Objectives:

1. Understand advance Bowing and fingering Techniques
2. To know the Sahityam (Lyrics)
3. Comprehend the Talas (2 Kalai)
4. To play the violin in two Speeds

Course Outcome:

CO1:On the successful completion of the course, Students will be able to play basic lessons with 1/2 and 3/4eduppu.

CO 2:Can understand about the lyric and melody of Padavarna.

CO3:Can Play the compositions in the ragas, Karahara Priya,Kalyani, Sangarabaranam, Dharmavathi, Anandabhairavi, KedharaGowlai.

CO 4: Can understand different styles of different composers.

CO 5: Can Play different kinds of devotional songs.

Year : BA II year
Semester : III
Core course : Elective -1
Name of the course :RamanatakaKeerthanai
Course Code :UGELECVIOL201401

Course Objectives

1. Students will gain insight into the historical significance of Rama Nataka Keerthanas in Indian classical music.
2. Students will develop advanced technical skills on the violin to perform Rama Nataka Keerthanas with appropriate style.

Course Outcomes

CO 1: Students will demonstrate the ability to perform selected Rama Nataka Keerthanas on the violin with a high level of technical skill.

CO 2: Students will be able to analyse discuss the structural and thematic elements of Rama Nataka Keerthanas.

CO 3: Students will articulate the cultural and historical significance of the Rama Nataka tradition.

CO 4: Students will participate effectively in group performances.

CO 5: Students will create and present a personal interpretation of a chosen keerthana, an understanding of its emotional and musical depth.

Year : BA II year
Semester : IV
Core course : Theory-3
Name of the course: Musical Instruments
Course Code : UGTHE201403

Course Objectives

1. Students will learn to classify and describe various Indian musical instruments.
2. Students will explore the history, types, and playing technique.
3. Students will identify the characteristics of specified ragas (Bhairavi, Kamboji, Shanmukhapriya, Kalyani, Ananda Bhairavi, and Sankarabharanam).

Course Outcomes

CO 1: Students will understand of the classification and usage of various Indian instruments.

CO 2: Students will articulate the types and historical context of the Veena.

CO 3: Students will effectively analyse the melodic structure and emotional intent of the specified ragas.

CO 4: Students will accurately notate learned compositions in the specified ragas.

CO 5: Students will identify and explain the characteristics of different musical forms.

Year	: BA II year
Semester	: IV
Core course	: Main Violin Practical -IV
Course Code	:UGVIOL201404
Course Name	: Kalpitha and Manodharma Sangeetham IV

Course Objectives

1. To gain basic knowledge of Raga alapana.
2. To know the Raga knowledge of Sangarabaranam, Panduravali,
3. Mohanam, Abogi,Shanmugapriya,Keeravani Ragas in Carnatic Music.
4. To gain basic knowledge of Kalpana swaram.

Course Outcome:

CO 1: Students can play raga alapana of Sankarabaranam, mohanam and Panduravali

CO 2: Can understand the melodic beauties of Abogi, Shanmugapriya, Keeravani, Poovikalyani.

CO 3: Developed the skilled to handle the imaginary creative music- raga alapana and Kritis in Abogi, Shanmugapriya, Keeravani and Poorvi Kalyani ragas.

CO 4: Can understand and play Kalpana swaras of above ragas in Violin.

CO 5: Can Play different kinds of devotional songs.

Year	: BA II year
Semester	: IV
Core course	: Elective -2
Course Name	:Prakalatha Bhakthi Vijayam
Course Code	:UGELECVIOL201402

Course Objectives

1. Students will analyse and interpret the verses of PrakalathaBhakthivijayam.
2. Students will learn to set selected verses of Prakalatha Bhakthivijayam to music, exploring different ragas and musical forms for effective expression.

Course Outcomes

CO1: Students will demonstrate the ability to recite selected verses from PrakalathaBhakthivijayam with clarity.

CO2: Students will perform musical renditions of chosen verses,

CO3: Students will articulate the cultural and historical relevance of PrakalathaBhakthivijayam.

CO4: Students will create original compositions inspired by the themes of PrakalathaBhakthivijayam, demonstrating their understanding of musical structure and lyrical content.

CO 5: Students will participate in group discussions and performances.

Year : BA III year
Semester : V
Core course : Theory 4
Name of the course : Folk music and Folk arts of Tamil Nadu
Course Code :UGTHE201404

Course Objectives

1. Students will explore the various folk arts of Tamil Nadu.
2. Students will study the musical components of Tamil folk arts, including the specific instruments, ragas, and rhythms used.

Course Outcomes

CO 1: Students will be able to articulate the key features and significance of various.

CO 2 : Students will analyse the impact of folk arts on the social fabric of Tamil Nadu.

CO 3 : Students will demonstrate the ability to perform selected folk art forms, incorporating appropriate musical elements and traditional practices.

CO 4: Students will identify the roles of instruments like Nadhaswaram, Thavil, and Pampai in folk performances.

CO 5: Students will create original compositions.

Year : BA III year
Semester : V
Core course : Theory 5
Name of the course : Music and Media
Course Code :UGTHE201405

Course Objectives

1. Students will explore various music publications, including magazines, newspapers, and reviews, to understand their role in the music industry.
2. Students will study the acoustics of different performance venues and recording studios.
3. Students will gain skills in utilizing electronic media and platforms for music dissemination.

Course Outcomes

CO1 : Students will demonstrate the ability to critically analyse music reviews.

CO 2 : Students will describe the characteristics of various performance and recording spaces.

CO 3: Students will showcase proficiency in basic recording techniques.

CO 4: Students will create and present a project that utilizes digital media.

CO 5: Students will effectively engage with online resources for music education.

Year : BA III year
Semester : V
Core course : Main Violin Practical -V
Course Name :Kalpitha and Msanodharma Sangeetham V
Course Code :UGVIOL201405

Course Objectives

1. To gain basic knowledge of Pancharathnam, Swarajathi
2. To know the Raga knowledge of Thillana, Padam and Javali.

Course Outcomes

- CO 1:** As a Kalpita Sangeetha exploration, Students will be able to Play Pancharatnam, swarajathi.
- CO2:** Can understand the structure of vakra raga by learning SubburayaSasthiri- Janani Ninnu Vina (RithiGowlai).
- CO 3:** Can play the niraval and kalpanaswaram of Keeravani, Mohanam and Poorvikalyani and Sankarabaranam in detailed manner.
- CO 4:** Students can play Padam.
- CO 5:** Students can understand the pattern of Thillana in difference with different composers.

Year : BA III year
Semester : V
Core course : Main Violin Practical -VI
Course Name :Kalpitha and Msanodharma Sangeetham VI
Course Code :UGVIOL201406

Course Objectives

1. To identify and explain the key characteristics and historical significance of Padam, Javali, and Pasuram.
2. To perform selected pieces such as "Thirupathi Narayana Swami" and "KunnakudiMasthan Shahib,"
3. To analyse the themes and emotional content of the devotional texts.

COURSE OUTCOMES:

- CO 1:** Students will demonstrate proficiency in performing a diverse range of compositions.
CO 2: Students will explore and perform Tamil Padams, developing an appreciation for the language and its poetic beauty.
CO 3: Students will engage with devotional compositions such as Devaram, Thirupugal, and Abirami Anthathi, effectively.
CO4 : Students will study and perform selections from the Nammalvar, Periyalvar, and Thirumangai Alwar Divyaprabhandams.
CO 5: Students will analyze and perform songs from modern composers.

Year	: BA III year
Semester	: V
Core course	: Main Violin Practical -VII
Name of the Course	:Kalpitha and ManodharmaSangitam – VII
Course Code	:UGVIOL201407

Course Objectives

1. To Develop a foundational understanding of Raga, Tanam, and Pallavi, particularly in the context of Adhi, Kanda Thiruputa, and Nada Pallavi.
2. To Learn and apply the concepts of Nirval and Kalpana Swaram in various ragas.

Course Outcomes

- CO1:** Students will demonstrate proficiency in performing and improvising Raga, Tanam, and Pallavi.
CO2: Students will exhibit the ability to perform Niraval and Kalpana Swaram in Shanmughapriya, Panthuravali, Bilahari and Komboji illustrating their creativity.
CO3: Students will effectively tune and maintain their instruments, particularly the violin.
CO4: Students will analyse and perform selected Kirthis from Uthukadu Venkata Subbaiyer and PattanamSubramaniya Iyer.
CO5: Students will perform Kamalamba Nava Varnam with clarity and musicality, integrating the learned techniques.

Year	: BA III year
Semester	: V
Core course	: Elective -3
Course Name	:NandhanarCharithram
Course Code	:UGELECVIOL201403

Course Objectives

1. Students will analyse the themes, characters, and narrative structure of NandanarCharithram.
2. Students will examine the socio-religious context of the story, understanding its impact on Tamil literature.
3. Students will learn the various performance styles associated with NandanarCharithram.

Course Outcomes

- CO 1: Students will demonstrate the ability to analyse key passages from NandanarCharithram.
- CO2: Students will explain the significance of NandanarCharithram within the broader context of Tamil literature and devotional practices, connecting it to contemporary issues.
- CO3: Students will perform selected scenes from NandanarCharithram, showcasing their understanding of character portrayal, emotion, and delivery.
- CO4: Students will create original adaptations of Nandanar Charithram, incorporating modern elements.
- CO5: Students will work in groups to discuss and present their interpretations of the text.

Year	: BA III year
Semester	: VI
Core course	: Theory 6
Name of the course	: History of Music-1
Course Code	: UGTHE201405

Course Objectives

1. To identify and describe the fundamental sources and key events in the history of music, particularly in Tamil classical music.
2. To explain the classification of ragas in ancient Tamil music, specifically focusing on the Grama, Moorchana, and Jathi systems.
3. To demonstrate the ability to apply their understanding of the concepts of Sangita Ratnakara and Panchama Parampara in analysing musical compositions.

Course Outcomes

- CO1: Students will be able to list and explain significant historical milestones.
- CO2: Students will classify various ragas using the Grama and Moorchana systems, demonstrating a clear understanding of their structures and classifications.
- CO3: Students will analyse selected compositions from the Sangita Ratnakara and other musical texts, articulating their musical forms and structures.
- CO4: Students will compare the musical styles and contributions of Tanjore, Thiruvananthapuram, Mysore, and Chennai.

CO5: Students will create a presentation or project that synthesizes their research on the historical development.

Year : BA III year
Semester : VI
Core course : Theory 7
Name of the course : History of Music-II
Course Code : UGTHE201407

Course Objectives

1. To identify and describe the contributions of key figures in Carnatic music, such as Vedenayagam Pillai, Mysore Vasudevachar, and others.
2. To explain the characteristics and structural elements of various ragas, including Todi, Kanada, and others listed.
3. To analyse the origins and evolution of different musical forms in Indian classical music, including ManodharmaSangeetam.

Course Outcomes

- CO 1: Students will be able to summarize the life stories and contributions of key Carnatic musicians, articulating their influence on the genre.
- CO 2: Students will classify and analyse the selected ragas, explaining their emotional expressions and applications in performance.
- CO 3: Students will describe the evolution of various musical forms, including the significance of ManodharmaSangeetam in improvisation.
- CO 4: Students will demonstrate an understanding of how music intersects with visual arts by presenting examples of musical instruments depicted in traditional sculptures.
- CO 5: Students will perform selected elements of Manodharma Sangeetam, applying their understanding of ragas and improvisational techniques in a live setting.

Year : BA III year
Semester : VI
Core course : Main Violin Practical -VIII
Name of the Course :Kalpitha and Manodharma Sangeetham VIII
Course Code :UGVIOL201406

Course Objectives

1. To understand and perform 4 Kalai Pallavi and Nada Pallavi, focusing on rhythmic variations and improvisational techniques.
2. Analyze the cultural significance of the Kudhampai Siddhar Song and Thirupugal.
3. Study and perform Devaram and Dhivyaprabhandam, understanding their lyrical content, musical structure.

Course Outcomes

- CO 1 :** Students will demonstrate proficiency in performing 4 Kalai Pallavi and Nada Pallavi.
- CO 2:** Students will articulate the cultural significance of the Kudhampai Siddhar Song and Thirupugal, performing them with appropriate emotional expression.
- CO 3:** Students will perform Devaram and Dhivyaprabhandam with an understanding of their lyrical themes, musical phrasing, and devotional context.
- CO 4 :** Students will successfully perform Kirthis in SimmendraMadhyamam and Mayamalavakowlai, demonstrating an understanding of the unique qualities of these ragas.
- CO 5:** Students will perform Thiruvarutpa, Tharangam, and Thillana with confidence and clarity.

Year : BA III year
Semester : VI
Core course : Main Violin Practical -IX
Course Name : Kalpitha and Msanodharma Sangeetham IX
Course Code : UGVIOL201409

Course Objectives

1. Develop a deep understanding of different ragas.
2. Learn and apply the techniques of Ragam, Niraval, and Kalpana Swaram within the context of different ragas, enhancing improvisational skills and creativity in performance.

Course Outcomes

- CO 1:** Students will demonstrate a thorough understanding of the ragas Suddha Saveri, Kanada, SimmendraMadhyamam, Mathyamavathi, Sri Ranjini, Mayamalavakowlai, Ketharakowlai, Hamir Kalyani, Saranga, and Dharbar through confident and expressive performances.
- CO 2:** Students will showcase their ability to create and perform Ragam, Niraval, and Kalpana Swaram in selected ragas, demonstrating creativity and musicality in their improvisations.
- CO 3:** Students will present compositions in the studied ragas with clarity, demonstrating an understanding of stylistic nuances.
- CO 4:** Students will analyse and articulate the melodic structures and emotional qualities of each raga.

CO 5:Students will effectively compare and contrast the characteristics of the ragas studied.

Year : BA III year
Semester : VI
Core course : Main Violin Practical X
Course Name : Concert Paper
Course Code : UGVIOL201410

Course Objectives

1. Achieve technical mastery in the selected pieces, focusing on intonation, bowing techniques, and articulation to ensure a polished performance.
2. Cultivate essential performance skills, including stage presence, audience engagement, and effective communication while performing.

Course Outcomes

CO 1: Confident Performance:

Students will demonstrate confidence and competence in performing a one-hour concert program.

CO 2: Audience Engagement:

Students will effectively engage and connect with the audience, using stage presence.

CO 3: Versatile Repertoire

Students will present a diverse repertoire that reflects their understanding of various musical styles.

CO 4: Collaborative Musicianship

If performing in an ensemble, students will effectively collaborate with other musicians.

CO 5: Self-Reflection and Improvement

Students will engage in self-reflection following the concert, identifying strengths and areas for improvement in their performance.

Year : BA III year
Semester : VI
Core course : Elective Practical -IV Violin
Name of the course: : Sankaradhasswamigal Nataka Padalghal
Course Code : UGVIOL201409

Course Objectives

1. Students will explore the life and contributions of Sankardas Swamigal,
2. Students will analyse the themes and narratives present in Sankardas Swamigal's Nataka Padalgal,.
3. Students will investigate the musical compositions and theatrical techniques used in the Nataka Padalgal.

Course Outcomes

- CO 1: Students will demonstrate the ability to interpret and discuss the themes of Sankardas Swamigal's Nataka Padalgal.
- CO 2: Students will explain the historical and cultural significance of Sankardas Swamigal's work within the broader context of Tamil devotional literature and theatre.
- CO3: Students will perform selected Nataka Padalgal, showcasing their understanding of the musical and dramatic elements involved.
- CO 4: Students will compare and contrast the Nataka Padalgal with other forms of Tamil literature.
- CO 5: Students will create original adaptations or interpretations of a Nataka Padal,

DEPARTMENT OF VIOLIN

MA-Violin

Programme Outcome (PO)

- PO 1 : Demonstrate exceptional technical skills on the violin.
- PO 2 : Exhibit a comprehensive understanding of the theoretical foundations of Carnatic music.
- PO 3 : Develop the ability to interpret and present traditional music.
- PO 4 : Analyze and articulate the historical and cultural significance of the violin in Carnatic music.
- PO 5 : Demonstrate effective collaboration skills through ensemble performances, engaging with vocalists and other instrumentalists.
- PO 6: Compose original works or arrangements that incorporate traditional Carnatic elements.
- PO 7 : Conduct independent research on topics related to Carnatic violin, contributing to the academic discourse and understanding of the instrument's role in the genre.
- PO 8 : Prepare to teach violin within the context of Carnatic music.
- PO 9 : Gain substantial performance experience through recitals, concerts, and festivals.
- PO 10 : Actively participate in community outreach programs that promote Carnatic music.

Year	:	MA I year
Semester	:	I
Core course	:	Core Practical Main Violin
Name of the course	:	Kalpita Sangita Foundation Course -1
Course Code	:	PMUP1

Course Objectives

1. Develop advanced skills in rendering svara exercises across various ragas in multiple speeds.

2. Cultivate a deep understanding of laya (rhythm) through the practice of complex talas and shifting eduppus.
3. Equip students with the ability to accurately write and interpret the notation of learned varnams,

Course Outcomes

- CO 1:** Students will demonstrate the ability to render janta and dattu varisai in the ragas Harikamboji, Todi, Kalyani, Amruthavarshini, Abhogi, and Lalitha across three speeds and thisra laya.
- CO 2:** Students will be able to perform the specified tana varnams (Eranapai in Todi and Kalyani Varnam) in two distinct speeds,
- CO 3:** Students will competently write the notation for the varnams learned, enabling them to communicate musical ideas effectively.
- CO 4:** Students will demonstrate advanced bowing and fingering techniques across various talas, ensuring versatility and adaptability in performance.
- CO 5:** Students will effectively combine sahityam (lyrics) with their instrumental renditions,

Year : MA I year
 Semester : I
 Core course : Core Practical Main Violin
 Name of the course : Kalpita Sangita -2
 Course Code :PMUP2

Course Objectives

1. Develop proficiency in fingering and bowing techniques for the twelve swarasthanas on the violin, establishing a solid foundation for advanced playing.
2. Enhance the ability to effectively integrate swara bowing techniques with sahitya bowing, focusing on the expressive quality of musical phrases.

Course Outcomes

- CO 1:** Students will demonstrate advanced fingering and bowing techniques for all twelve swarasthanas.
- CO 2:** Students will be able to execute swara and sahitya bowing techniques seamlessly, enhancing the expressiveness of their musical interpretations.
- CO3:** Students will successfully render specified swara exercises in the ragas Shankarabharanam, Panthavarali, Kharaharapriya, Mohanam, Madhyamavathi, and Sriranjani in three speeds and in thisra laya.
- CO 4:** Students will demonstrate proficiency in laya exercises across various nadais and shifting eduppus, illustrating their ability to adapt rhythmically within Aditala.
- CO 5:** Students will be able to render selected tana varnams in two speeds, highlighting their technical skill and interpretative capabilities on the violin.

Year : MA I year

Semester : I
Core course : Core Practical Main Violin
Name of the course : Manodharma Sangeetam -1
Course Code :PMUP 3

Course Objectives:

1. Develop a deep understanding and proficiency in rendering Alapana, Tanam, Neraval, and Kalpanasvara.
2. Cultivate advanced improvisational skills within the structure of each raga.
3. Acquire the ability to accurately transcribe and document Carnatic musical compositions, improvisations, and elements.

Course Outcomes:

- CO 1 : Students will be able to render expressive and technically sound Alapana, Tanam, Neraval, and Kalpanasvara in the ragas Shankarabharanam, Kalyani, Saveri, and Panthuvrali.
- CO 2 : Students will acquire a deep theoretical and practical understanding of the specified ragas,.
- CO 3: Students will demonstrate the ability to creatively improvise within each raga's framework,.
- CO 4 : Students will be able to transcribe compositions, Alapana.
- CO 5 : Students will develop the skills necessary to perform confidently in a concert setting

Year : MA I year
Semester : I
Core course : Core Theory
Name of the course : History of Music and Performing Arts -1
Course Code : PMUT1

Course Objectives

1. Identify and list references to music and dance in the Vedas and Samaveda.
2. Describe the Pann and Palai system and its relevance to Tamil music.
3. Apply knowledge of Tala classifications to analyze musical compositions.

Course Outcomes

- CO 1 : Students will remember ancient Indian music and dance traditions through critical analysis of primary texts.

- CO 2 : Exhibit proficiency in reading and writing Tamil and Sanskrit scripts, enhancing their understanding of traditional literature.
- CO 3 :Apply theoretical concepts of rhythm and Tala in practical performance settings, showcasing their ability to engage with traditional forms.
- CO 4 :Analyze the historical and cultural contexts of fine arts, demonstrating an understanding of the contributions of various dynasties and social systems.
- CO 5 : Critically evaluate the evolution and influence of music and dance, preparing students for advanced studies or careers in the arts.

Year : MA I year
Semester : I
Core course : Elective Practical-1
Name of the course : Basic Fundamentals-1
Course Code :PMUE 1

Course Objectives:

1. Develop the technical ability to render Sarali Varisai (1-7), Janta Varisai (1-5), and Dattu Varisai (1st) in three different speeds.
2. Master the ability to maintain rhythmic accuracy while rendering the above exercises in Mayamalavagaula.
3. Develop the ear for tonal accuracy and the ability to sustain consistent tempo while performing complex patterns.

Course Outcomes:

- CO 1 : Students will be able to render Sarali Varisai, Janta Varisai, and Dattu Varisai in three speeds (slow, medium, and fast) with precise intonation and rhythmic clarity.
- CO 2 : Students will demonstrate improved control over bowing and finger coordination, showing technical advancement in playing in different tempos.
- CO 3 :Students will develop advanced skills in performing Melsthaiyi Varisai and Alankaram in various speeds with accuracy in both pitch and rhythm.
- CO 4 : Students will be able to confidently execute melodic and rhythmic ornamentations in Mayamalavagaula in all specified speeds and talas.
- CO 5 :Students will demonstrate an understanding of the structure and nuances of these musical forms, showcasing their ability to perform both technically and expressively.

Second Semester

Year : MA I year

Semester : II
Core course : Core Practical Main Violin
Name of the course : Kalpita Sangita Foundation Course -3
Course Code : PMUP 4

Course Objectives

1. Identify and recall the Svara exercises and Varnams in the specified ragas (Harikambhoji, Todi, Kalyani, Amruthavarshini, Abhogi, Lalitha).
2. Explain the characteristics and emotional expressions associated with each raga and how they influence the rendering of exercises.
3. Perform Janta Varisai, Dattu Varisai, Keezhsthai Varisai, and Alankaram in three speeds and Tisra, demonstrating the application of learned techniques.

Course Outcomes

- CO 1: Students will be able to accurately perform the specified Svara exercises and Alankaram in various speeds, demonstrating mastery of the assigned ragas.
- CO 2: Students will demonstrate the ability to execute Tisra, Caturasra, Khanda, and Misra Sollus with precision.
- CO 3: Students will successfully render selected Tana Varnams in two speeds, exhibiting both technical skill and expressive interpretation of the ragas.
- CO 4: Students will be able to write accurate notations for the Varnams learned, reflecting a thorough understanding of musical structure and theory.
- CO 5: Students will create and perform original compositions in Kalpitha Sangitam.

Year : MA I year
Semester : II
Core course : Core Practical Main Violin
Name of the course : Kalpita Sangita-4
Course Code : PMUP 5

Course Objectives

1. Identify and list the compositions associated with each specified raga (Todi, Bhairavi, Kambhoji, Purvikalyani, Kedaragaula, Madhyamavathi, Dhanyasi, Begada, Simhendramadhyamam, Mayamalavagaula).
2. Explain the features and characteristics of each raga and tala, and how they influence the performance of compositions.
3. Perform compositions in the specified ragas set to various talas (Adi, Rupaka, Khanda Capu, Misra Capu) with appropriate tempo and expression.

Course Outcomes

- CO 1: Students will be able to accurately render compositions in Todi, Bhairavi, Kambhoji, and Purvikalyani set to Adi (1 Kalai and 2 Kalai), Rupaka, Khanda Capu, and Misra Capu, demonstrating technical and expressive mastery.
- CO 2: Students will successfully perform any four compositions from the additional list of ragas (Kedaragaula, Madhyamavathi, Dhanyasi, Begada, Simhendramadhyamam, Mayamalavagaula).
- CO 3: Students will be able to accurately write the notation for the compositions learned, reflecting a strong understanding of musical structure and notation conventions.
- CO 4: Students will interpret musical notation and analyze Sanchara-s within the learned ragas.
- CO 5: Students will engage in discussions about the Sahithya of the compositions, articulating their meanings and cultural contexts, and enhancing their overall appreciation of the music.

Year	: MA I year
Semester	: II
Core course	: Core Practical Main Violin
Name of the course	: Manodharma Sangita -2
Course Code	:PMUP 6

Course Objectives

1. Identify and recall the essential characteristics of the ragas Todi, Bhairavi, Kambhoji, and Purvikalyani.
2. Perform Alapana in Todi, Bhairavi, Kambhoji, and Purvikalyani, demonstrating an application of melodic creativity and adherence to raga characteristics.
3. Compose and perform original Kalpanasvara-s in Todi, Bhairavi, Kambhoji, and Purvikalyani, showcasing innovation within traditional frameworks.

Course Outcomes

- CO 1: Students will be able to accurately render Alapana in the ragas Todi, Bhairavi, Kambhoji, and Purvikalyani, demonstrating a deep understanding of their melodic structures.
- CO 2: Students will successfully perform Tanam in Todi and Kambhoji, exhibiting clarity and confidence in their execution.
- CO 3: Students will effectively render Neraval in Bhairavi and Purvikalyani, showcasing their ability to explore variations while maintaining the essence of the raga.
- CO 4: Students will create and perform original Kalpanasvara-s in Todi, Bhairavi, Kambhoji, and Purvikalyani, demonstrating creativity and understanding of raga nuances.
- CO 5: Students will be able to accurately write notations for the compositions and exercises learned from Units 1 to 4, reflecting a strong grasp of musical notation and theory.

Year : MA I year
 Semester : II
 Core course : Core Theory
 Name of the course : History of Music and Performing Arts -2
 Course Code :PMUT 2

Course Objectives

1. Remember the historical development of the 12 Swarasthanas.
2. Understanding the concepts of Gramma, Moorchana, and Jathi systems.
3. Demonstrate knowledge of specific compositions through performance or analysis.

Course Outcomes

- CO 1: Demonstrate a comprehensive understanding of the historical development and classification of Indian musical elements, including Swarasthanas and Ragas.
- CO 2: Exhibit proficiency in reading and writing Telugu and Sanskrit, enhancing their engagement with classical music and dance literature.
- CO 3: Apply theoretical knowledge of Adavu systems and Marga baddhathi in practical Bharathanatyam performances.
- CO 4: Analyze and interpret the musical nuances of various classical dance forms, including the role of instruments like Mridangam and Veena.
- CO 5: Critically evaluate the impact of traditional texts and patronage on the development of fine arts, preparing students for further studies or careers in the arts.

Year : MA I year
 Semester : II
 Core course : Elective Practical-2
 Name of the course : Basic Fundamentals-2
 Course Code :PMUE 2

Course Objectives:

1. Enhance bowing precision and finger dexterity in executing complex rhythmic patterns, with particular attention to the smooth transition between different speeds.
2. Develop tonal accuracy and clarity in the raga Mayamalavagaula, focusing on consistent phrasing and rhythmic structure.
3. Build an understanding of the raga's character through its specific phrases and melodic patterns, while practicing at varied tempos.

Course Outcomes

- CO 1:** Students will be able to perform the raga Mayamalavagaula in an expressive and technically sound manner
- CO 2:** Students will demonstrate the ability to perform Keezhsthai Varisai and Alankaram (Dhravam, Truputa, Ata) in three speeds, maintaining technical precision, melodic accuracy, and rhythmic clarity.
- CO 3:** Students will successfully render two selected Geethams or two Svarajatis with correct rhythmic patterns, melodic intonation, and stylistic interpretation.
- CO 4:** Students will be able to integrate Sahitya vocally in their instrumental performances, enhancing their musical expression and deepening their understanding of the raga, tala, and lyrical content
- CO 5:** Students will show proficiency in notation writing, capturing the essential elements of each lesson in a structured and clear format.

III Semester

Year	: MA II year
Semester	: III
Core course	: Core Practical Main Violin
Name of the course	: Kalpita Sangita -5
Course Code	:PMUP 7

Course Objectives :

1. Remember the key features and themes of the compositions .
2. Understand historical and cultural significance of each composition type, along with their lyrical themes and musical structures.

Course Outcomes

- CO 1:** Students will be able to accurately render one composition from each of the specified genres (Tevaram, Tirupugazh, Tiruppavai, Tiruvarutpa) with appropriate musicality and expression.

- CO 2: Students will successfully perform one composition from each of the genres in (Astapathi, Tarangam, Dasarpadam, Annamacharya Krithi-s), showcasing their versatility.
- CO 3: Students will effectively render compositions from Utsava Sampradaya Krithi-s and Divayanama Krithi-s, demonstrating familiarity with their unique styles.
- CO 4: Students will render compositions from Kuravanji, Bhajan, and Kavadi Chindu, articulating their cultural significance and emotional depth.
- CO 5: Students will be able to accurately write the notation for all compositions learned across Units 1 to 4, demonstrating a strong understanding of musical notation and theory.

Year : MA II year
 Semester : II
 Core course : Core Practical Main Violin
 Name of the course : Kalpita Sangita -6
 Course Code :PMUP 8

Course Objectives

1. Remember the key features and characteristics of the compositions from each specified genre, including Ghanaraga Pancharatna, Navagraha Krithi-s, Svarajati, Pada Varnam, Padam, Ragamalika, Vivadi Krithi-s, Daru Varnam, Javali, Tillana, Navarathri Krithis, and Gopalakrishna Bharathi Pancharathanam.
2. Perform one composition from each specified genre, demonstrating technical proficiency and interpretative skill in conveying the essence of each piece.

Course Outcomes

- CO 1: Students will be able to accurately render one composition from each of the genres in Unit 1 (Ghanaraga Pancharatna, Navagraha Krithi-s, Svarajati), demonstrating musicality and understanding of the styles.
- CO 2: Students will successfully perform one Tamil composition from each genre in Unit 2 (Pada Varnam, Padam, Ragamalika, Vivadi Krithi-s), showcasing their versatility and interpretive abilities.
- CO 3: Students will effectively render compositions of Daru Varnam, Javali, Tillana, demonstrating familiarity with these forms and their stylistic characteristics.
- CO 4: Students will render compositions (Navarathri Krithis, Gopalakrishna Bharathi Pancharathanam), articulating their cultural significance and emotional depth.
- CO 5: Students will be able to accurately write the notation for all compositions learned across.

Year : MA II year
 Semester : II
 Core course : Core Practical Main Violin
 Name of the course : Manodharma Sangita-3
 Course Code :PMUP 9

Course Objectives:

1. Identify and recall the key characteristics of Alapana, Tanam, and Pallavi in the specified ragas (Shankarabharanam, Kalyani, Shanmukhapriya, Todi, Kambhoji, Bhairavi).
2. Understand the structural elements and differences between various Tala-s, including Chathurasra Nadai and other Nadai forms, and how they apply to Alapana and Pallavi.
3. Perform Alapana, Tanam, and Pallavi for two selected ragas, demonstrating proficiency in both Chathurasra Nadai and other Tala variations.

Course Outcomes

- CO 1: Students will be able to accurately render Alapana, Tanam, and Pallavi for any two selected ragas, demonstrating mastery of the respective Tala-s and Nadai-s.
- CO2: Students will successfully perform elaborate Alapana, Tanam, Neraval, and Kalpanasvaram for the chosen Pallavi themes.
- CO 3: Students will render the chosen Pallavi themes in different Kalam-s and Nadai-s, effectively demonstrating the ability to adapt their performance style.
- CO 4: Students will exhibit a strong theoretical understanding of Pallavi exposition, including its structure and thematic development.
- CO 5: Students will be able to accurately write the notation for all Pallavi themes learned throughout the course, reflecting their understanding of musical notation and theory.

Year	: MA II year
Semester	: III
Core course	: Core Theory
Name of the course	: Advanced Theory of Music-1
Course Code	:PMUT 3

Course Objectives

1. Remember the key features of the specified Ragas: Kamboji, Yadukula Kamboji, Sriragam, Madhyamavathi, Darbar, Nayaki, Kedaragowlai, Surati, Ananda Bairavi, Ritigowlai, Devagandhari, and Sourashtram.
2. Apply the concepts to analyze contemporary musical compositions in various genres.
3. Critically assess the impact of recording techniques and playback singers on the presentation of music.

Course Outcomes:

- CO 1: Demonstrate a thorough understanding of Ragalakshanas and their application in performance.
- CO 2: Analyze the historical evolution of musical notation and its role in the preservation and dissemination of Indian classical music.
- CO 3: Apply theoretical concepts of different musical genres to contemporary compositions and performances.

CO 4: Compare and contrast various musical forms, articulating the contributions of significant composers in each category.

CO 5: Critically evaluate the impact of modern media on the propagation of music and the evolution of film music styles

SEMESTER IV

Year : MA II year
Semester : IV
Core course : Core Practical Main Violin
Name of the course : CONCERT
Course Code :PMUCP

Course Objectives:

1. Identify and list the key components of a concert program,.
2. Understand the significance of each piece selected for the concert,.
3. Demonstrate the ability to organize a cohesive concert program that flows logically and engages the audience through varied musical selections.

Course Outcomes for One-Hour Concert Paper

- CO 1: Students will be able to create a well-structured concert program that includes a balanced selection of compositions.
- CO 2: Students will effectively present their concert program, articulating the significance of each piece and providing context that enriches the audience's experience.
- CO 3: Students will demonstrate the ability to analyze and discuss the musical structures and themes present in the selected compositions, enhancing their critical listening skills.
- CO 4: Students will evaluate the program's effectiveness in engaging the audience, reflecting on aspects such as emotional impact, thematic coherence, and performance execution.
- CO 5: Students will develop a creative theme or narrative for the concert, showcasing their ability to connect diverse musical works and present them in a meaningful way.

Year : MA II year
Semester : II
Core course : Core Written
Name of the course : Project work Dissertation
Course Code :PMUPR

Course Objectives:

1. Understand the significance of chosen topics in Carnatic music, including stylistic variations, technical challenges, and cultural implications.
2. Demonstrate the ability to apply theoretical knowledge through practical experimentation and performance, showcasing technical skills on the Carnatic violin.
3. Develop original research or performance pieces that contribute to the understanding of Carnatic violin, showcasing creativity and innovation.

Course Outcomes for Project Work Dissertation:

- CO 1: Students will demonstrate the ability to conduct thorough research on a chosen topic related to Carnatic violin, synthesizing information from various sources.
- CO 2: Students will showcase advanced technical skills on the Carnatic violin through practical demonstrations included in their dissertation.
- CO 3: Students will be able to analyze and interpret musical compositions, providing insights into their stylistic and structural characteristics.
- CO 4: Students will effectively evaluate and critique existing literature, identifying key contributions to the field and suggesting areas for further research.
- CO 5: Students will present original findings or creative works in their dissertations, enhancing the body of knowledge in Carnatic music and demonstrating their personal artistic voice.

Year	: MA II year
Semester	: IV
Core course	: Core Theory
Name of the course	: Advance Theory of Music -2
Course Code	:PMUT 4

Course Objectives for Advanced Theory Music-2

1. Remember and identify and recall 20 Hindustani ragas, their characteristics.
2. Critically assess the various musical forms such as Nowka Charitram, Rama Nataka Keerthanai, Nandanar Charitram, Bagavatha Mela Natakam, and Harikatha, focusing on their structures and cultural relevance.
3. Develop a well-organized research thesis that incorporates Western music notation and its relationship to major and minor scales, along with an introduction to Western musical instruments.

Course Outcome:

- CO 1: Students will accurately identify 20 Hindustani ragas and their corresponding film songs,.
- CO 2: Students will effectively reckon and perform various Talas.
- CO 3: Students will provide a comprehensive analysis of the history and types of Mudras, articulating their role in different musical forms.
- CO 4: Students will summarize the characteristics and historical significance of various musical forms.

CO 5: Students will develop a structured dissertation, including all essential components such as thesis writing.

DEPARTMENT OF MRIDANGAM - IBA

PG Mirudangam

PO1: - To fulfil the goals of the program and prepare students for a career in the music industry.

PO2: - To make a career out of playing the Mridangam,

PO3: - To learn about the different Talas and the rhythm concepts behind them.

PO1: - Provides tips and tricks for managing and handling the instrument.

PO4: - The program is designed to prepare students for professional careers in the musical field.

PO5:- To pursue a variety of career opportunities in the music industry

PO6:- Program focuses on a particular humanities or liberal arts concentration

MRIDANGAM DEPARTMENT - I.B.A.

IBA - Ist YEAR

Core Course – 1 - Ist SEMESTER- PRACTICAL – 1

1. Acquire knowledge of basic Tisra jaathi eka talam lessons.
2. Acquire the skill of chathusra jaathi tripidai talam lesson for fingers.
3. Grasping the lessons of Pillaiyar.

Core Course – 2 - II nd SEMESTER - MAJOR PRACTICAL – II

1. Lessons for finger movements to play Misra chapu and kanda chapu lessons.
2. Pre-retained to play these talams in Mridangam.

IBA I st YEAR - ALLIED PRACTICAL – 1 – II – SEMESTER

1. Obtained basic lesson of tisra jaathi eka talam.
2. Gain an understanding of lessons to showcase with hands on chathusra jaathi triputai talam.

IBA II YEAR – IIIrd SEMESTER – PRACTICAL – III

1. Literate with basic traing lesson of kanda jaathi triputai talam.
2. Instructed saptha tala thathakarangal.
3. Instructed with 35 tala thathakarangal.

IBA II YEAR – Ivth SEMESTER – PRACTICAL – IV

1. Educated in araichapu and chapu talam lessons.
2. Getting civilized in thakajonu, thalangu and paran lessons.
3. Skilled with the teka varisai lessons of chathusra jaathi triputa talam.

IBA IIIrd YEAR – Vth SEMESTER – PRACTICAL – NIL

IBA IIIrd YEAR – VIth SEMESTER – PRACTICAL MAIN PAPER – V

1. Acquire an acknowledgement of sangeerna chapu lessons.
2. Grasping adi tala tekka varisai and implementing the method of creating adi tala tekka.

IBA IIIrd YEAR – VIth SEMESTER – PRACTICAL MAIN PAPER – VI

1. Avartanam 1, 2, 3 korvais, types of kuraipu, nadaigal in adi talam were skilled for the students.

IBA IIIrd YEAR – VIth – SEMESTER – PRACTICAL MAIN PAPER – VII

1. Avartanam 4, 5, 6 korvais, types of mohara, sarvalagu nadaigal in adi talam were retained for the students.

IBA IIIrd YEAR – VIth SEMESTER – ALLIED PRACTICAL – III

1. Basic lessons of kanda chapu, misra chapu, sangeerna chapu will be educated.

IBA IVth YEAR VIIth SEMESTER – PRACTICAL – NIL

IBA IVth YEAR VIIIth SEMESTER – MAIN PRACTICAL – VIII

1. Cultured to play adi tala thani avartanam and to make mohara tekka korvai.

IBA IVth YEAR – VIIIth SEMESTER – PRACTICAL – IX

1. Acquire knowledge of the level of one and half and three avartana korvai and making of rupaka tala tekka varisai.

IBA IVth YEAR – VIIIth SEMESTER – PRACTICAL – X

1. Retaining the way of linking sruti with Mridangam and retaining periya mohara korvai and rupaka tala nadai.

IBA IVth YEAR VIIIth SEMESTER – ALLIED PRACTICAL – IV

1. Obtain the skill of mohara korvai in five jaathi and adi tala thani avarthanam.

IBA Vth YEAR – IXth SEMESTER – PRACTICAL – XII

1. Literate in making procedure of mohara korvai and the way of teaching for others and the way of playing and telling the korvai in Mridangam.

IBA Vth YEAR – IXth SEMESTER – MAIN PRACTICAL XIII

1. Grasping the misra chapu tekka varisai and making procedure.
2. 2, 4, 6 avartana korvais were trained.

IBA Vth YEAR – IXth SEMESTER – MAIN PRACTICAL – XIV

1. Predicting misra chapu nadaigal, to construct mohara korvai and the procedure to play for sama talams.

IBA Vth YEAR – IXth SEMESTER – ELECTIVE PAPER – I – XV

1. Grasping to synthesize for thani avartana nadaigal, misra chapu, mohara korvais and various tala korvais.

IBA Vth YEAR – Xth SEMESTER – MAIN PRACTICAL – XVI

1. Illustrate kandachapu tekka varisai and making procedure of korvais.

IBA Vth YEAR – Xth SEMESTER – MAIN PRACTICAL XVII

1. Sorkattus for chapu talams, thurithakala nadaigal and keerthanaigal were skilled with the playing procedure of Mridangam.

IBA Vth YEAR – Xth SEMESTER – MAIN PRACTICAL – XVIII – Elective Paper – 2

1. Tisra, misra kuraipu and the procedure to play with ubabakka instruments and the lessons of kand chapu were retained.

IBA Vth YEAR – Xth SEMESTER – MAIN PRACTICAL XIX – ELECTIVE-3 – VOCAL

IBA Vth YEAR – Xth SEMESTER - MAIN PRACTICAL XX – CONCERT

–Implementing to play in Concerts.

Department of Mridangam - BA

Outcome Based Education

The Mridangam is an instrument used in the Carnatic form of music. It is made from hollowed-

out jackfruit wood. It resembles a barrel with two mouths covered in goat skin. Carnatic music relies heavily on Mridangam, a popular instrument.

The Bachelor of Arts (BA) in Mridangam degree program takes you deeper into the world of this classical Indian percussion instrument. Mridangam, which is well-known for its rhythmic complexity and crucial role in Indian classical music, has a significant cultural and artistic legacy. The purpose of this program is to give students a comprehensive understanding of Mridangam, its techniques, historical context, and cultural significance. As traditional musical forms continue to flourish and adapt to contemporary contexts, there is a growing demand for experts in Mridangam who can preserve its legacy and contribute to its evolution. Mridangam history, techniques, repertoire, and cultural significance are covered in a comprehensive and profound way by the program. Graduates enhance their Mridangam playing abilities, including mastering rhythm, improvising, and accompanying vocal and instrumental music. The preservation of India's rich cultural heritage and classical music traditions is actively supported by graduates who become Mridangam experts. The degree fosters creativity and artistic expression, providing students with the opportunity to explore the instrument's boundaries and innovate within its traditional framework. Graduates have the ability to work as professional Mridangam artists, teachers, accompanists, composers, or cultural ambassadors, spreading awareness of this distinctive art form globally. The culture of Mridangam artists is often represented on international stages, which fosters cultural exchange and global appreciation for Indian classical music.

Vision Statement

KKCFA is a world-class aided arts college where students prepare for lifelong involvement in scholastic and artistic pursuits.

Mission Statement

KKCFA aims to foster independent thinking in a creative and challenging environment. By providing a diversified curriculum and environment for bright and talented individuals, the college seeks to nurture a comprehensive understanding of the languages of Movement Art,

Visual Art, Theatre Art and Music in order to create thinking artists and artistic thinkers who will shape culture in the 21st Century.

BA [Mridangam]

Programme Outcomes

PO-1: The rhythm concepts behind the different Talas are also taught to students.

PO-2: The course instructs on how to manage and handle instruments through tips and tricks.

PO-3: By using an interdisciplinary approach to learning, students can explore different topics and develop new connections and ideas.

PO-4: This assists students in applying their knowledge to real-world issues and taking professional initiative.

PO-5: It enhances their problem-solving abilities, while also improving their written expression and presentation skills.

PO-6: The program is intended to prepare students for career opportunities in the musical field.

PO-7: Familiarize yourself with the history and philosophy of music, as well as the forms and styles of music that are being practiced today.

PO-8: Prepare students for jobs in teaching, composing, recording, or performing music, or other related fields.

PO-9: The student will have the chance to pursue a variety of career options in the music industry.

PO-10: The focus is on a specific concentration in humanities or liberal arts.

MRIDANGAM DEPARTMENT - BA 1 st YEAR

THEORY – 1 - I st SEMESTER

(COMMON THEORY. VOCAL / VIOLIN / MRIDANGAM)

(UGTHE201401) - ,irapd; Nkd;ik

Course 1: Core Paper I - Theory 1

1. Retain the greatness of Music
2. Gain knowledge of the fundamentals of South Indian Classical Music

MRIDANGAM DEPARTMENT - BA 1 st YEAR

MRI PRACTICAL – 1- 1 st SEMESTER

(UGMRI201401) - NfhHitfs; - 1

1. They obtain the basics of rhythm.
2. Acquire knowledge of the basic mridanga words for four rhythms.
3. They are civilized Dattakara for seven rhythms.
4. All of these are skilled in hand drumming for three periods and reciting for three periods respectively.

MRIDANGAM DEPARTMENT - BA 1 st YEAR

ALLIED PRACTICAL – 1 - I st SEMESTER

(UGALDMRI201401) - jj;jfhuk; - 1

1. Cultured in dattakaras for four tala, and seven tala.
2. They get to skilled with the vocabulary of Adi Talam, Misra chappu, Kanda chappu.
3. Dattakara syllabaries for four jatis and syllabaries for seven talas, three kalas in the hand gives rhythmic grasp of the tala.

MRIDANGAM DEPARTMENT - BA 1 st YEAR

THEORY – 2 - II nd SEMESTER

(COMMON THEORY. VOCAL / VIOLIN / MRIDANGAM)

(UGTHE201402) - ,ir cUf;fs; - 2

Course 3: Core Paper 3 – First Year –Theory – 2 - Compositions of Carnatic Music

1. Instructed the nuances of musical compositions in Carnatic Music
2. Encouraged by the life histories of various music composers

MRIDANGAM DEPARTMENT - BA 1 st YEAR

MRI PRACTICAL – 2 - II nd SEMESTER

(UGMRI201402) - NfhHitfs; - 2

1. In Adithalam and Rupakathalam they grasp four avartana, eight avartana finger practice lessons.
2. Dispersion of practice lessons for rhythmic determination is educated.
3. They contemplate Dattakaras set to Mizram and Kandasappu rhythms.
4. They retain the tuning of the seven rhythm Dattakara

MRIDANGAM DEPARTMENT - BA 1 st YEAR

ALLIED PRACTICAL - II nd SEMESTER

(UGALDMRI201402) - jj;jf;fhuk; - 2

1. Four caste dattakaras, seven talakam dattakaras are trained with tala in hand.
2. They gain the vocabulary of Adi Talam, Misra chappu, Kanda chappu.

MRIDANGAM DEPARTMENT - BA II nd YEAR

MRI PRACTICAL – 3 - 3 rd SEMESTER

(UGMRI201403) - NfhHitfs; - 3

1. Individual lessons are the next stage in the development of four rhythmic basic vocabulary.
2. Through this they grasp the vocabulary to read the songs.
3. Through this students retain the basics of playing simple songs.
4. Fabricate the basis for prior experience and practice in concert reading.

MRIDANGAM DEPARTMENT - BA II nd YEAR

ALLIED PRACTICAL - III rd SEMESTER

(UGALDMRI201403) - jj;jf;fhuk; - 3 jp];ueilg; ghlq;fs;

1. In four caste they obtain Disranadais and Disranadais vocabulary.
2. Practicing rhythm thus provides an opportunity to learn about gaits and through practice, rhythmic determination.

MRIDANGAM DEPARTMENT - BA II nd YEAR

ELECTIVE PRACTICAL –1 - III rd SEMESTER

(UGELECMRI201401) - kpUjq;fr; nrhw;fl;Lf;fs;

1. Grasp Rupakam, and Dattakaras for seven rhythms
2. Acquire the knowledge of basic lessons for Adi Talam, Misra Sappu and Kanda Sappu.
3. Dattakara syllabaries for four jatis and syllabaries for seven talas, three kalas in the hand gives rhythmic grasp of the tala.

MRIDANGAM DEPARTMENT - BA II nd YEAR

NON MAJOR ELECTIVE PRACTICAL –1 - III rd SEMESTER (UGNMEMRI201401)

- kpUjq;fg; ghyg;ghlk; - 1

1. Acquire the skill of Dattakaras for Rupakam, and Adi Tala.
2. They learn the basic lessons of Adi Talam, Rupaka Talam.
3. Rupakam and lexicons for basic rhythm, rhythmic grasp of the rhythm by saying the three kalas in the hand.

MRIDANGAM DEPARTMENT - BA II nd YEAR

SKIL BASED ELECTIVE PRACTICAL –1 - III rd SEMESTER (UGSBEMRI201401) -

kpUjq;fg; ghyg;ghlk; - 1

1. Implement Dattakaras for Rupakam, and Adi Tala.
2. They grasp the basic lessons of Adi Talam, Rupaka Talam.

3. Rupaka and practice reciting Tattakaras for Adi Tala for three periods.
4. Rupakam and lexicons for basic rhythm, rhythmic grasp of the rhythm by saying the three kalas in the hand

MRIDANGAM DEPARTMENT - BA II nd YEAR

THEORY – 3 - IV th SEMESTER

(COMMON THEORY. VOCAL / VIOLIN / MRIDANGAM)

(UGTHE201403) - ,irf; fUtpfs;

1. Understand the classicification of musical instruments.
2. Can able to retain the lakshana of different minor ragas.

MRIDANGAM DEPARTMENT - BA II nd YEAR

MRI PRACTICAL – 4 - IV th SEMESTER (UGMRI201404)

NfhHitfs; - 4

1. Paran words were justified as the next stage in the development of the four rhythmic basic words.
2. In this way they practice the words that can be read by Pat and Paran words.
3. Forms the basis for prior experience and practice in concert reading.

MRIDANGAM DEPARTMENT - BA IIInd YEAR

ALLIED PRACTICAL - IV th SEMESTER

(UGALDMRI201404) - jj;jf;fhuk; - 4

1. The four rhythms (Adi, Rupaka, Kandam, Misram) are Mohara and they learn lessons.
2. Mohara for all seven rhythms based on castes, they grasp lessons.

MRIDANGAM DEPARTMENT - BA II nd YEAR

ELECTIVE PRACTICAL –2 - IV th SEMESTER

(UGELECMRI201402) - kpUjq;fr; nrhw;fl;Lf;fs; - 2

1. Implement Rupakam and Dattakaras for seven rhythms.

2. Acquire knowledge of basic lessons for Adi Talam, Misra chappu and Kanda chappu.
3. Dattakara lexicons for Rupaka talaam jati and lexicons for seven talalas, three kalas in the hand gives a rhythmic grasp of the talam.
4. Acquiring the skill of the basic vocabulary for rhythms like adi talam, misrachapu, kandachapu is very helpful for students who are grasping to dance and sing in forms like dhillana.

MRIDANGAM DEPARTMENT - BA II nd YEAR

SKIL BASED ELECTIVE PRACTICAL – 2 - IV th SEMESTER (UGSBEMRI201402) -

kpUjq;fg; ghyg;ghlk; - 2

1. Private lessons were educated.
2. Educating individual vocabulary for rhythms like adi talam, misrachapu, kanda chapu is very helpful for students who are prone to dance and singing forms like dhillana.

MRIDANGAM DEPARTMENT - BA III rd YEAR

THEORY – 4 - V th SEMESTER

(UGTHEMRI201404) - kpUjq;ff; fiyr; nrhw;fs;

1. Gain an understanding of basic vocabulary like natham and its production, suram and its production etc.
2. Evaluating how rhythm develops.
3. They get to know Marga Talam and Desi Talam.
4. 35 Kathi Bedas, learn about 175 rhythms are grasping.
5. Educate about how natham is divided and how suram develops.
6. Vocabulary for the five castes explains the expansion of the subjunctive, past tense, etc..

MRIDANGAM DEPARTMENT - BA III rd YEAR

THEORY – 5 - V th SEMESTER

UGTHEMRI201405) - kpUjq;f mikg;G kw;Wk; nra;Kiw

1. Acquire the skill of Desadi Talam, Madyadi Talam and Sabu Talam
2. Get to know the Types of musical instruments and their description.
3. Gain an understanding of Structure of mridangam, formation of right and left side.
4. Implementing the method of mridangam and method of adding pitch.
5. Grasp Taladasapiranas – Mahaprana (Kalam, Margam, Kriya, Angam, Graha)
6. Acquire knowledge about the musical instruments used in music concerts, not just the mridangam.
7. Retain about mridanga, how they should be maintained and the method of adding pitch.

MRIDANGAM DEPARTMENT - BA III rd YEAR

MRI PRACTICAL – 5 - V th SEMRSTER

(UGMRI201405) - NfhHitfs; - 5

1. Four in rhythm; They contemplate the method of reciting the prescribed hymns.
2. They civilized the method of reciting the kirtans composed in Aadi tala and Sappu tala which are composed of two tablets, three tablets and four tablets respectively.
3. For such songs, they educate the method of reading from samāt to place in the method of reading solo.

MRIDANGAM DEPARTMENT - BA III rd YEAR

MRI PRACTICAL – 6 - IV th SEMRSTER

(UGMRI201406) - NfhHitfs; - 6

1. Students evaluate how to set reductions not only for four beats, but for various beats.
2. Through this the students gain experience to adjust the reduction types according to their temperament.
4. In the reading method they learn the method of reading from equal to place.

MRIDANGAM DEPARTMENT - BA III rd YEAR

PRACTICAL – 7 - V th SEMESTER

(UGMRI201407) - NfhHitfs; - 7

1. Evaluate how to play Devar songs.
2. Synthesize how to read to musical forms like Tirupukazh, Abangam.

3. Implement how to recite devotional songs, Harikatha Kalatsepam etc.

MRIDANGAM DEPARTMENT - BA III rd YEAR

ELECTIVE PRACTICAL –3 - V th SEMESTER

(UGELECMRI201403) - kpUjq;fr; nrhw;fl;Lf;fs; - 3

1. In four caste they retain Disranadais and Disranadais vocabulary.
2. Practicing rhythm thus provides an opportunity to grasp about gaits and through practice, rhythmic determination.

MRIDANGAM DEPARTMENT - BA III rd YEAR

SKIL BASED ELECTIVE PRACTICAL –3 - V th SEMESTER (UGSBEMRI201403) -

kpUjq;fg; ghyg;ghlk; - 3

1. Acquire knowledge of the basic lessons for the four rhythms.
2. Vocabulary for four rhythms and basic lessons by saying three times in hand gives rhythmic grasp of the rhythm.
3. Knowing the mridanga chords makes it very easy to sing patterns like dhillana.

MRIDANGAM DEPARTMENT - BA III rd YEAR

THEORY – 6 - VI th SEMESTER

(UGMRI201406) - jhsk; kw;Wk; cgjhsf; fUtpfs;

1. Narayanasamy Appa, Pudukottai Dakshinamoorthy Pillai, Mamundiya Pillai, Palakkadumani Iyer are aware of their contribution to the music industry.
2. Access how to add pitch to percussion instruments and learn how to play along with Upadala.
3. Grasp about the rhythmic symbols found in the Pancha tradition and the elaboration of Jati, Lai, Layam, Yati and Prastaram.
4. Narayanasamyappa, Pudukottai Dakshinamurthy Pillai, Mamundiya Pillai, Palakkad Mani Iyer's life history and music.

MRIDANGAM DEPARTMENT - BA III rd YEAR

THEORY – 7 - VI th SEMESTER

(UGMRI201407) - kpUjq;f tpj;thd;fspd; thof;if tuyhW

1. Defeat tools, Mohara, Korvai and resolution are known as defining characteristics.
2. They know the structure of pallavi and how to recite it.
3. Composition and description of 108 rhythms
4. Acquire knowledge of the biographies of Mritanga Vidwans and their contributions to the world of music.

MRIDANGAM DEPARTMENT - BA III rd YEAR

MRI PRACTICAL – 8 - VI th SEMRSTER

(UGMRI201408) - NfhHitfs; - 8

1. Implement experientially how to read different ragas and varnas in different rhythms using modern and modern idioms.
2. They know how the definitions should be read for the varna.

MRIDANGAM DEPARTMENT - BA III rd YEAR

MRI PRACTICAL – 9 - VI th SEMRSTER

(UGMRI201409) - NfhHitfs; - 9

1. They justify how to play Aditala one and two pallavis.
2. For pallavis, they retain to read using vocabulary according to Sahitya.
3. Through this, students obtain the method of reciting saukakalam, madhyamakalam, trikalam, etc., by making Dattakara phrases similar to the structure of pallavi.

MRIDANGAM DEPARTMENT - BA III rd YEAR

MRI PRACTICAL – 10 - VI th SEMRSTER

(UGMRI201410) - NfhHitfs; - 10

1. Acquire the skill of rhythmic setting and thereby learn various rhythmic nuances.
2. Able to teach Mritangam in a way that students can easily understand and establish them as a result of his training in the field.
3. For various musical forms, he is able to differentiate his playing style and gain popularity due to his prior experience in playing musical compositions.
4. Experienced musicians are qualified to play.
5. All these students know that they can make a mark in the field through hard work and practice.

MRIDANGAM DEPARTMENT - BA III rd YEAR

ELECTIVE – 4 - VI th SEMESTER

(UGELECMRI201404) - kpUjq;fj;jpd; nrhw;fl;Lf;fs; - 4

1. The four rhythms (Adi, Rupaka, Kandam, Misram) are Mohara were educated.
2. Mohara for all seven rhythms based on castes were civilized.
3. Learning Mohara Korvais in this way is very helpful for singing students to finish their solos and take lessons.

MRIDANGAM DEPARTMENT - BA III rd YEAR

SKIL BASED ELECTIVE PRACTICAL 4 - VI th SEMESTER (UGSBEMRI201404)

kpUjq;fg; ghyg; ghk; - 4

1. Acquire the skill of adi tala and rupaka tala in universal styles.
2. Retain 4 letter, 8 letter resolutions.
3. They grasp chappu rhythm lessons.

Department of Mridangam – MA

PG Mirudangam :

PO1: - To fulfil the goals of the program and prepare students for a career in the music industry.

PO2: - To make a career out of playing the Mridangam,

PO3: - To learn about the different Talas and the rhythm concepts behind them.

PO4: - The program is designed to prepare students for professional careers in the musical field.

PO5:- To pursue a variety of career opportunities in the music industry

PO6:- Program focuses on a particular humanities or liberal arts concentration

MRIDANGAM DEPARTMENT M.A TWO YEARS COURSES

MA I st YEAR

Ist SEMESTER - CORE PRACTICAL – I (PMRP1) - Foundation Course – 1

1. Basic lessons, lessons on timings of talam and five types of nadaigal will be educated.
2. Tisram, Misram, Kandam talams will be trained in three speeds.
3. Acquire knowledge of the way of making korvai's, to play instruments for these korvais and adi talam varnams.

1st SEMESTER – CORE PRACTICAL – II (PMRP2) – Techniques and accompaniment for Kritis

1. Determining the way of expanding and writing skill for Adi tala songs and Rupaka tala songs.
2. Gain knowledge of playing Mridangam for Varnams and for pancha rathnam and for Kritis.
3. Retaining the skill of telling sorkattus for konnakkol.

1 st SEMESTER – CORE PRACTICAL – III (PMRP3)

1. Literate for the skill of playing Mridangam for nadana urupadi (Alarippu and jatiswaram).
2. Educated for the skill of playing Mridangam for sabdham, padam, javali.

1 st SEMESTER – CORE THEORY-I (PMRPT1/ MUT1/ PBHT1), Common Theory (Music and Dance) - History of Music and Performing arts -1

1. Students can understand the concepts of Music and Dance through the references from Vedas and Ancient Tamil Literature
2. Will be understand the historical development of Fine Arts through temples

1 st SEMESTER ELECTIVE PAPER – 1 (PMRE1) – BASIC LESSON – KONNAKKOL - 1

1. Acquire knowledge of adi tala, rupaka tala basic lessons, sarva lagu nadaigal, tisra nadaigal, periya mohara korvaigal and teermanangal.

2 nd SEMESTER – CORE PRACTICAL – IV (PMRP4) – Foundation Course – 2

1. Basic lessons, lessons on timings of talam and five types of nadaigal will be educated.
2. Tisram, Misram, Kandan talams will be trained in three speeds.
3. Literate in the skill of making korvai and the grammar of korvai and writing way of talam.
4. Scholared in the skill for playing Mridangam in ada talam.

2 nd SEMESTER – CORE PRACTICAL – V (PMRP5) – Techniques and Accompanimen for Neraval

1. Grasping the method of playing neraval
2. Acquire knowledge of playing Mridangam for 1 kalai, 2 kalai neraval in adi talam and rupaka talam.
3. Acquire knowledge of playing Mridangam for neraval in desathi talam and mathyathi talam.
4. Acquire knowledge of playing Mridangam for neraval in chapu talam.

2 nd SEMESTER – CORE PRACTICAL – VI (PMRP6) Accompaniment for Dance

1. Knowing the methodology of playing for pushpanjali to mangalam.
2. Advantageous of knowing the methodology of playing for dance urupadi and pada varnam.
3. Civilized in playing Mridangam for kriti, sabdham and thillana.

2 nd SEMESTER – CORE THEORY – II (PMRPT2/ MUT2/ PBHT2), Common theory (Music and Dance) - History of Music and Performing arts -2
Students can understand the historical development of 12 swarasthanas, raga classifications and 72 Melakartha scheme

2 nd SEMESTER ELECTIVE PAPER – II (PMRE2)
BASIC LESSON – KONNAKKOL – 2

1. Enhancing Misra chapu, Sarva lagu nadaigal, Tisra nadaigal, Periya mohara korvaigal and teermanangal..

3 rd SEMESTER – CORE PRACTICAL – VII – Advanced laya concepts

1. Analysing 35 talas and acquire knowledge in methodology of kanda jaathi, thripudai talam, misra jambai talam.
2. Obtain the awareness of playing Mridangam for any 2 talam from simhanandhanam talam and 108 talams.

3 rd SEMESTER – CORE PRACTICAL – VIII (PMRP8) – Accompaniment for Ragam Talam Pallavi

1. Acquire the skill of playing Mridangam according to talam.
2. Acquiring the awareness of the structure of pallavi, the methodology of playing pallavi in three speeds and in various nadaigal.
3. Acquire the knowledge of koraiipu and maguda amaippu.
4. Gaining the skill of playing Mridangam for 2 kalai and thani avartanam.

3 rd SEMESTER – CORE THEORY – III (PMRT3) – Advanced Theory Percussion – 1

1. Acquire knowledge of Mridangam from ancient days to present days of manufacturing Mridangam and improvements in percussion instruments (carnatic and Hindustani).
2. Obtaining the skill of playing for bajan, kathakalatsebam, methodology of playing for harikathai and the skill of playing according to sruti.
3. Acquire the knowledge in the types of tavil sorkal and mridanga sorkal, jaathigal and nadaigal.
4. Retaining the styles of Naranayasamy Appa, Pazhani subramaniam pillai.
5. Acquiring the information of pancha marabou.

3 rd SEMESTER ELECTIVE RENDITION OF FOLK SONGS COMMON PAPER (PMRE3)

1. Musical Understanding: Foster the musical comprehension of dancers by educating them on how to appreciate and interpret vocal melodies.
2. Collaboration skill: Create a collaboration environment where dancers and vocalist can work together effectively, leading to harmonious performances on stage.

4 th SEMESTER CONCERT PAPER (PMRCP)

1. To allow a stage performance where students can have a concert experience.
2. Experience performing an entire margam on stage.

4 th SEMESTER (PMRPR) PROJECT WORK

1. Experience is gained by students as preparation for a Ph.D. degree, projects.
2. Confidence is gained by students when they write a book about a chosen topic and their own, using only references.

4 th SEMESTER (PMRT4) ADVANCE THEORY PERCUSSION – 2

1. Acquire knowledge of the styles of Pudukottai, Ramanathapuram, Kumbakonam, Karaikudi artists.
2. Acquire the skill of playing for ragam, talam, pallavi, neraval and thani avartanam like mohara korvai, aruthi based on researches.
3. Acquire the knowledge of the techniques and informations of the percussion instrument playing style of the corresponding states Kerala, Karnataka, Andhra Pradesh, Tamilnadu.
4. Retained the content of the following books Puthaga thiran, Tala vathi bodhini, Tala deepikai, Mridanga suyam bodhini, Tala karuvoolam.

2.6.2. Attainment of Programme outcomes and course are evaluated by the institution.

The evaluation of program and course outcomes in our college's Bharatanatyam, vocal, violin, veena, and mridangam programs is conducted through a combination of internal and external assessments.

Internal Assessment:

- **Continuous Assessment (CA):** This could include regular attendance, Record note, practice sessions, assignments, quizzes, and participation in workshops or seminars.
- **Internal Examinations:** These are conducted by the college faculty to assess students' theoretical knowledge and practical skills.

External Assessment:

- **University Examinations:** For colleges affiliated with a university, students would appear for semester-end or annual examinations conducted by the university.

- **Practical Examinations:** These are conducted by external examiners who are experts in the respective fields. .
- **Viva Voce:** A verbal examination conducted by external examiners to assess students' theoretical knowledge and understanding of the major practical.

Performance Evaluations:

Students are encouraged to actively participate in recitals and concerts, providing opportunities to showcase their musical abilities, dance ability and receive valuable feedback from both fellow students and faculty members.

By participating in competitions and festivals, students have the chance to compete with other talented individuals and receive external recognition for their skills and dedication.

<https://docs.google.com/spreadsheets/d/1zc2WT6Ufzh1vD76kl1MiFNIQMRdvmYM9/edit?usp=sharing&ouid=113452240859471867363&rtpof=true&sd=true>

https://docs.google.com/spreadsheets/d/1DTye2FSaL_mU_qBfq_5hHJQnf98RsoQI/edit?usp=sharing&ouid=113452240859471867363&rtpof=true&sd=true

<https://docs.google.com/spreadsheets/d/11KFybSM50v-LxR1ebLCXz1zimT4mhrxQ/edit?usp=sharing&ouid=113452240859471867363&rtpof=true&sd=true>

https://docs.google.com/spreadsheets/d/1UKFw42uJoR9gU_N1DLmyypQm83hvLJYb/edit?usp=sharing&ouid=113452240859471867363&rtpof=true&sd=true

2.6.3. Average pass percentage of students in the year of 2022-2023.

Total number of final year students Passed – 84

Total number of final year students appeared – 89 = 94.38%

<https://docs.google.com/spreadsheets/d/1I5kmqYVzy7ZXTiC35Zt1CmZRNgKCpLol/edit?usp=sharing&ouid=113452240859471867363&rtpof=true&sd=true>

2.7.1. Online student satisfaction survey regarding to teaching learning process
SSS Report for the year 2022-2023

https://drive.google.com/file/d/1uTAe0yZ1PjvHLgkLxi3tndj72_SDIPJ_/view?usp=sharing

https://docs.google.com/spreadsheets/d/1bh-l01ovYXcfQRhqQaE6HR-6HBF_wKH/edit?usp=sharing&oid=113452240859471867363&rtpof=true&sd=true