

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

Year	:	B.A 1 year
Semester	:	3 <sup>rd</sup>
Core course	:	Practical – 1
Course code	:	IBHP1
Title	:	BHARATHANATYAM
Credits	:	6

I. Course Objective :

To educate the students about body posture and movements using footwork and hashta mudras.

II. Course Outcome

Co 1 – introducing students to the fundamental basis of the bharatanatyam

Co 2 – marking students practice the 3 speeds – ( slow,medium , and fast ) for each adavus

Co 3– Educating students to render the adavu chollerkattu in the tala

Co 4 – Awareness of body alignment and breath co-ordination while dancing

Co 5 – Explaining the structure of the adavus and it's pattern

Year	:	B.A. I <sup>st</sup> Year
Semester	:	3 <sup>rd</sup>
Core Course	:	Theory
Course Code	:	1BHT1
Title	:	Theory of Bharatanatyam
Credits	:	6

I. Course Objectives

- ❖ Technical Proficiency: Develop skills in foundational techniques, including footwork, hand gestures (mudras), and facial expressions (abhinaya) essential to Bharatanatyam.
- ❖ Understanding Nritya, Nritya, Natya  
Performance Application:  
To apply these techniques in live performances, showcasing the ability to convey emotions and narratives effectively through head, gaze, and neck movements
- ❖ Integrating Mudras into Performance:  
To incorporate both Asamyutha and Sayutha Hastam effectively in choreography, enriching the overall performance and storytelling.
- ❖ Asamyutha Hastam refers to single-hand gestures used in Bharatanatyam, each associated with specific meanings and expressions (viniyogas) that convey emotions, narratives, and thematic elements, enriching the storytelling aspect of the dance

II. Course outcome

- CO 1 - Instruction on foundational steps (adavus) and body alignment.  
Emphasis on footwork, mudras, and basic rhythms.
- CO 2 - Study of Nrita, Nritya, Natya, incorporating acting techniques; practice character portrayal and storytelling through dance.
- CO 3 - Overview of Shiro, Dristi, Greeva Bheda and their importance in expression; practice basic head, Eyes, Neck positions and movements.
- CO 4 - Overview of Asamyutha Hastam and Sayutha Hastam; discussion on their significance in Bharatanatyam and how they enhance storytelling.
- CO5 - To study and memorize the specific meanings and applications (viniyogas) of various Asamyutha Hastam, connecting gestures to emotions and themes.

Year	:	B.A. II Year
Semester	:	3 <sup>RD</sup>
Core Course	:	Practical
Course Code	:	3BHP3
Title	:	Thodayamangalam, Jathiswaram, Sabtham, Mallari
Credits	:	4

### I. Course Objectives

- ❖ Thodaya Mangalam is a significant item in Bharatanatyam, typically performed at the beginning of a recital. It serves as a devotional piece, expressing gratitude and seeking blessings before the performance.
- ❖ Introduce students to the structure and significance of Jathiswaram in Bharatanatyam.
- ❖ To educate the students in learning the dance tradition and the nattuvanar rendering, with all the temple dancers and the nattuvanar tradition intrinsic methodology.
- ❖ Understand the Fundamentals of Effective Communication Explore the principles of effective communication, focusing on clarity, engagement, and emotional resonance.
- ❖ Gain insight into the spiritual and cultural context behind Mallari in Bharatanatyam.

### II. Course outcome

- CO1 - Enhance Coordination  
Achieve better coordination between hand gestures (mudras) and foot movements.
- CO2 - Skill Development  
Students will demonstrate proficiency in basic Bharatanatyam footwork (adavus) and rhythmic patterns (jathis), enhancing their technical dance skills.
- CO3 - Introduce students to Sabdam, a semi-narrative piece in Bharatanatyam  
Expressive Performance
- CO4 - Improved Communication Skills  
Participants will articulate ideas clearly and confidently, utilizing both verbal and non-verbal techniques effectively.
- Co 5 - Cultural Appreciation  
Participants will deepen their understanding of the cultural and spiritual significance of Mallari within Bharatanatyam, recognizing its role in traditional worship and celebrations.

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Year	:	BA II <sup>nd</sup> Year
Semester	:	3 <sup>rd</sup>
Core Course	:	Theory
Course Code	:	3BHT3
Title	:	Theory of Bharatanatyam-3
Credits	:	4

#### I. Course Objectives

Understanding and learning about the origin of natya, short biography of Nattuvanars, and the nuances of hasthas

#### II. Course Outcome :

- Co1 - By learning Bandbaviya and Navagrahahasthasstudents will understand the relationship and navagraha mudras.
- Co 2 – Students will gain more knowledge in all kind of mudras that used in variety of dances.
- Co 3 – To educate the students about the difference between ritualistic orchestra and dance accompanies also the re-establishment of Satir Dance to Bharatanatyam
- C0 4 – learning bhava rasa will helps in understanding the message to audience.
- Co 5– By learning about the famous Nattuvanars students will understand the uniqueness of each artist and will be able to apply in their career.

Year	:	B.A III <sup>rd</sup> Year
Semester	:	5 <sup>th</sup>
Core Course	:	Practical- 5
Course Code	:	UGTHEBHARATH20405
Title	:	Devotional Paper -I
Credits	:	4

#### I. Course objectives

Students will gain a deeper understanding of devotional poetry, its significance, relevance to spiritual growth as well as develop critical thinking , creative writing and analytical skills

#### II. Course Outcome

- CO1 - Exploring Thevara poets' descriptions of Siva.
- CO2 - Learning Tamil Vaishnavism tradition involves understanding different themes like devotion, love, and surrender to Lord Vishnu.
- CO3 - Students acquire new knowledge about classical folklore while also mastering the art of handling Madhura bhakthi in the Tamil dance tradition.
- CO4 - Students can learn Hindi words through learning, as well as express devotion and praise for the divine, and convey spiritual and philosophical ideas.
- CO5 - Absorb spirituality by fostering a sense of devotion, community, and connection with the divine.

Year	:	B.A.III <sup>rd</sup> Year
Semester	:	5 <sup>th</sup>
Core Course	:	Practical-5
Course Code	:	UGBHARATH201406
Title	:	MARGAM-5 ( Margam paper)
Credits	:	4

#### I. Course Objectives:

Students will gain a better understanding of this Margam paper like Alarippu , Jathiswaram, Swarajathi, Keerthanai, padam, Thillana . This items reveals more knowledge about various raagas method and thalas and how this margam paper method to be perform and pattern of strength of this Margam item and How to choreograph this item in various performance.

#### II. Course Outcome:

- CO1 - First we see the margam of alarippu it is warm-up dance that relaxes the dancer's body and mind and prepares them for more difficult pieces. The Alarippu is an offering of respect to the audience, guru and god.
- CO2 - In the Margam of Jathiswaramis the pure dance sequence in bharathanatyam that highlights the importance of the unity of music rythem and movement in dance.
- CO3 - In this Margam of swarajathi is taught before varnam and its structure is similor to the swarasahityacharanams of varnams and swarajathi themes are usually love, bhakthi or courage.
- CO4 - In this margam of Keerthanai is generally simpler in structure often consisting of a single verse or a few verse without the complexity of multiple sections and keerthanai also deals with devotional themes but focus more on expressing emotion and devotion in a straightforward manner.
- CO5 - In this Margam paper of padam is a slow tempo and grave in import and it is usually treated as allegorical the yearning of the nayika is interpreten as the soul's longing for the nayaka.
- CO6 - In this margam of Thillana is popular is one regarding the use of jathi the use of those syllabus especially given the first pace and comprehensible mathematical patterns make the thillana a highly angaging piece that is catchy and also stimulating.

Year	:	B.A III <sup>rd</sup> Year
Semester	:	5 <sup>th</sup>
Core Course	:	Theory - 5
Course Code	:	UGTHEBHARATH201405
Title	:	History of Bharatanatyam- II
Credits	:	4

#### I. Course Objectives

- ❖ Kuravanji Natakas, a traditional art form, is a way for students to acquire a comprehensive understanding and cultivate valuable skills in literature, performance, and cultural appreciation.
- ❖ Pancha Marabu (Nirtha Marabu) is a program designed to develop skills in executing various basic dance movements and hastas.
- ❖ Arts and language are connected to the divine through Kootha Nool (Suvai Nool).
- ❖ Understand the historical and cultural context of Silappadikaram (Stage, Arangetrukkadai, Aaichiyar Kuravai).
- ❖ Understanding and analyzing their contributions to the specific area is achieved by analyzing their life history.

## II. Course Outcomes

- CO1 - To develop storytelling and narrative.
- CO2 - The ability to put the principles into practice and develop their own choreography.
- CO3 - To determine where Vethiyal and Pothuviyal forms should be performed.
- CO4 - Capable of evaluating the significance of Tamil literature in the context of Indian Literature.
- CO5 - Able to comprehend previous contributions and develop new ones.

Year	:	BA III <sup>rd</sup> Year
Semester	:	5 <sup>th</sup>
Core Course	:	Theory
Course Code	:	Ugthebharath201404
Title	:	History of Bharatanatyam
Credits	:	4

### I. COURSE OBJECTIVES

Students will get deeper understanding about the ritualistic dance and sources for the propagation of bharathanatyam .

### II. COURSE OUTCOME :

- CO1 - Understanding the ritualistic dance
- CO2 - knowing the difference between Bharatanatyam orchestra then and now also light and sounds, makeup products natural to modernized
- CO3 - Understanding the development of dance through different media platforms like radio , television, and magazines.
- CO4 - Define the characterisation of nayaka and nayaki. Also the subdivisions, will helps the students identify the character of the urupidi.
- CO5 - By teaching how to notate the jathis and theerumanas, students will understand the subtleties of tala.

Year	:	M.A. I <sup>st</sup> Year
Semester	:	1 <sup>st</sup>
Core Course	:	Practical - 1
Course Code	:	MBP1
Title	:	Bharathanatyam Repertoire - Practical Paper - 1
Credits	:	4
Faculty	:	Dr. S. Saral

### I. Course Objectives :

- ❖ While doing the Adavu our body become Strengthen, and it gives stamina as an warm up for Items.
- ❖ Adavus helps us to activate our nerves by tapping the foot.
- ❖ While using hastas our Brain and Body will be healthy and it improves Concentration.
- ❖ PadaBhedas helps dancers to maintain balance , it convey symbolic meaning and achieve graceful movements.
- ❖ While learning the Viniyogas the dancers can able to choreo a song easily.

## II. Course Outcome

- CO1 - If Students learning the adavus their body and limbs became a strong and nerve also activating well.
- CO2 - Daily practice of Adavus and Bhedas their body will increase in Stamina.
- CO3 - With the study Hastas and Viniyogas students get the more consciousness and activating the hand nerves.
- CO4 - Hastas in a dance is bridge and a tool to express our ideas.
- CO5 - By using Hastas we can easily convey ideas to the public.

Year	:	M.A. I <sup>st</sup> Year
Semester	:	1 <sup>st</sup>
Core Course	:	Practical - 2
Course Code	:	MBP2
Title	:	Bharathanatyam Repertoire - Practical Paper - 2
Credits	:	4

### I. Course Objectives :

To educate the students in performing the Margamrendering, with all the bava and talaintrinsic methodology.

## III. Course outcome

- Co1 - Introducing the interior embellishments of Margam.
- Co2 - Making the students to sing Margam like Thodayamangalam, Pada Varnam by memorizing the lyrics of the compositions with their meanings.
- Co3 - To Educate the students in creating Jathis in panjajathis .
- Co4 - Applying the practiced jathis in various items like jathiswaram, varnam.
- Co5 - Students are trained in making thalam exercises.

Year	:	M.A. I <sup>st</sup> Year
Semester	:	1 <sup>st</sup>
Core Course	:	Practical - 3
Course Code	:	MBP3
Title	:	Bharathanatyam Repertoire - Practical Paper - 3
Credits	:	4

### I.Course Objectives

Students will gain a fond knowledge onThirupugal and AnnamachariyaKriti. They are educated with the composing styles of the post trinity composers.

### II. Course Outcome

- Co1 - Rendering the Astapadi and DasarPadam.
- Co2 - To get educated all the pilgrims of our region that mentioned in that compositions.
- Co3 - Better approach towards the Dance composing methodology of post Trinity composers.
- Co4 - To Educate the students in writing appreciation essay on the aesthetical beauties that found in the compositions of Post Trinity Composers.
- Co5 - Creating the ability to compose Varnam ,Kirti ,etc.....

Year : M.A. I<sup>st</sup> Year  
 Semester : I<sup>st</sup>  
 Core Course : Theory  
 Course Code : PBHT1  
 Name of the course : History of performing arts- I  
 Credits : 4

I. Course Objectives :

- To Know Dance references and study of Mei Paattiyal in Tholkapiyam and Silapathikaram.
- To Learn Natyashastra with reference of 11 salient components.
- To Understand Concept of 175 talas and understanding Taladasapranas.
- To Analyse Technical terms of Bharatanatyam And definitions of compositions.
- To Know Historical development of fine arts during the period of the pallavas and cholas.

II. Course Outcome :

- CO1 - Silapathikaram and Tholkapiyam's dance Informations connects students to know about how dance in olden days.
- CO2 - Natyashastra of Bharatamuni telling a detailed study of 11 salient components that's easy to know about such things.
- CO3 - Talas helps students to create own new Thirukala jathis , and more jathis in various talas.
- CO4 - Students can improve their creativity in technical terms.
- CO5 - It helps to develop the skill by knowing historical events of fine arts.

Year : M.A. II<sup>nd</sup> Year  
 Semester : 3<sup>rd</sup>  
 Core Course : Main Practical Bharatanatyam  
 Course Code : MPH7  
 Title : Bharatanatyam Repertoire -7  
 Credits : 4

I. Course 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.

II. Course outcome:

- CO1 - Developing a Deeper understanding of devotion and bhakti through bodily expression.
- CO2 - Connecting the inner core of devotion is connected to the communication aspect through dance.
- CO3 - Use Innovation: Motivating dancers to blend traditional and contemporary elements, leading to artistic innovation.
- CO4 - Expressive Range: Through the expressive range the dancers articulate them

to explore a wide range of emotions through both traditional and modern poetic forms

CO5 - Develop Cognitive Growth: Encourages the development of critical thinking while dancers analyze and interpret various poetic themes and techniques.

Year : M.A. II<sup>nd</sup> Year  
SEMESTER : 3<sup>rd</sup>  
Core Course : Practical - 8  
Course Code : MPH8  
Title : Nattuvagam and Choreography-8  
Credits : 4

#### I. Course Objectives :

To educate the students in Performing the Nattuvangam rendering, with all the TaalamPatternin methodology.

#### II. Course outcome :

- Co1 - Explaining the students to compose and choreograph Jati and korvai for adi and roopakathalam
- Co2 - Teaching while practicing the korvai and jati of the repertoire students will be able to gain the capability of becoming a Nattuvanar.
- Co3 - Choreography of the jati and abhinaya pieces helps students to understand the difference between valinam and mellinum including all thala techniques.
- Co4 - Make the students understand that natuvangam can also be recited for other Western musics in a beautiful way.
- Co5 - By describing about the famous choreographers students will understand different methods of natuvagam recitation and help students to get motivated.

Year : M.A II<sup>nd</sup> Year  
Semester : 3<sup>rd</sup>  
Core Course : Department offering the Elective  
Course Code : 3ADE14  
Title : Introduction to Karanas  
Credits : 3

#### I. Course Objectives

Students will gain a fond knowledge on Ancient Temple Sculptured Karanas, Charis, Rechakas and Nirutha Hasthas They are educated with the nuances of Indian classical dances.

#### II. Course Outcome

- Co1 - Introduction to NatyaShastra, Tandavalakshna and Nirutahastas will help the students to attain more knowledge about the ancient historical background of Indian classical dances.
- Co2 - By practicing Bhoomi Charis students will get flexibility in their body.
- Co3 - Body balancing and controlling power can attain by practicing Akasha Charis
- Co4. - Paadha, Hastha, Kati, Ganda Rechakas will Imppearl the Nirutta, make it shine and classify cause complete aesthetic satisfaction.
- Co5 - The Karanas involves specific leg, hip, body and Arm moments that transfer the physical wellness of the students.



Year	:	M.A II <sup>nd</sup> Year
SEMESTER	:	3 <sup>rd</sup>
Core Course	:	Mini Project
Course Code	:	MNPR3
Title	:	Mini Project -3
Credits	:	2

#### I. Course Objectives.

Students will gain firm knowledge of Project and how this work used in the various platforms of classical Dance.

#### II. Course Outcome

- Co1 - By teaching about Angika and Vachikaabhinaya the students will gain more. knowledge in the usage of physical movement to convey the emotions and the use of speech to express emotions.
- Co 2 - Aaharya and Satvikaabhinayawill help the students understand how the way of costume, makeup, stage decoration will help in the concept of the performance and communication through facial expressions.
- Co 3 - By categorising about Natakam- (Aram, Porul, Inbam, Veedu), Praharamam, Vishkambham, Vyayoham, Bhanam the first five plays of dasarupakawill helps in the choreography method of Dance dramas, in which Natakam and Praharamam have all 4 Vrittis.
- Co4 - The other five plays of dasarupaka Samavagaaram, Veedhi, Praharamam, Dimam, Yihamriham will helps to learn more about the characteristic features about the role.
- Co 5 - By learning about navasandhikowthwam students will learn about the ashtadikpalakas and their way of protection surrounded with Brahma.

Year	:	M.A. II <sup>nd</sup> Year
Core Course	:	Theory
Course Code	:	MBT3
Title	:	History of Music and Performing Arts -3
Credits	:	4

#### I. Course Objectives

Students will gain a better understanding of this Natyasastra and in the Natyasastra they set in this aspect gives scope to the students to indulge in comparative research.

#### II. Course outcome

- CO1 - Rendering the book Natyasastra of Bharathamuni .He explains the Abhinayas in detail and divided into 4 main parts.
- CO2 - The Arangetrukaadhai indicates the knowledge of those teachers whose played for Madhavi as Nattuvanar ,Thannummai ,Flute , etc.....
- CO3 - To Educate the students in writing appreciation essay on the aesthetical beauties that found in the compositions of Composers like kshetranya as Padham, Arunachalakriti, etc.....
- CO 4 - Nayaka Nayaki are more different from those ancient times than now. The difference are also learned.
- CO 5 - The Books has been read by the students as an dance reference of Sangita Ratnakara.

## COURSE OUTCOME --PG

### Program Outcome

- Po1 - To Understand the gamakas, sancharas and rare phrases of the ragas prescribed.
- Po2 - Understanding the cultural significance of music in Ancient Tamil literature.
- Po 3 - study composing techniques and how to learn a Krithi themselves by referring the notations
- Po 4 - Understanding the history and Periodical Development of Manodharma Sangita
- Po 5 - practicing the Manodharma Sangita through Basic music lessons and its applications.
- Po 6 - Understanding the Laya aspects and to create korvai and kuraippu.
- Po 7 - Understand the origin and development of musical compositions, Dance compositions and ancient traditional musical forms
- Po 8 - Obtaining the skill of musical appreciation through the analytical study of different musicians.
- Po 9 - Induces the students to carryout doctoral research
- Po 10 - learning the construction and manufacturing of the musical instruments
- Po 12 - Gaining basic knowledge of Western music

### Program Specific outcome Out come

- CO1 - Students have a strong grasp of Carnatic music for stage presentations at all levels, from fundamental to advanced.
- CO2 - Students can enrol in institutions to take classes ranging from basic to advanced.
- CO3 - The trainingis provided to students to equip themselves to launch their own institute.

MA Vocal Music I Year

FIRST SEMESTER

Course : Core practical

Title : Kalpita sangitam Practical Paper - 1

Course Code : MMP 1

Credits : 4

Course Outcome

- CO1 – knowing to sing any four composition in major ragas with different talas aaditalam in 1 and 2 kala rupakam khanda jadhi&misrachappu
- CO2 – Gaining ability to sing any three composition in aadi tala in audava ragas with its raga laksahna and its gamakas
- CO 3 – Understanding ability to sing any three composition in janya ragas like ranjani ,kanada,arabhi raga in aadi tala in audava ragas with its raga laksahna and its gamakas
- CO4 – Understanding and analyse the composition and the notation and sancharas
- CO 5 – Getting knowledge of analysing thesahitiya of the compositions.

Course : Core practical

Title : Kalpita sangitam Practical Paper - 2

Course Code : MMP 2

Credits : 4

Course Outcome

- Co1. Knowing how to render compositions in different languages.
- Co2. Knowing how to render compositions in different ragas.
- Co3. Acquiring a grasp of the notation system
- Co4. Understanding how to interpret notations and sancaras in ragas
- Co5. Understanding how compositions can be lyrical and beautiful

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Course : Core practical  
Title : Manodharma sangitam Practical Paper - 3  
Course Code : MMP 3  
Credits : 4

#### Course Outcome

CO1 - Knowing the structure of ragas through swara phrases and gamakas  
CO2 - Understanding the nuances of manodharma sangitam  
CO3 - Knowledge to apply manodharma sangitam .  
CO4 - Obtaining the expertness in laya aspects.  
CO5 - Developing creativity skill

Course : Core Theory  
Title : History of Music and Performing Arts- 1  
Course Code : MMT 1  
Credits : 4

#### Course Outcome

CO1 - Understand the nuances of ancient Tamil music through Ancient Tamil works  
CO2 - Knowing the Bakti cult of Saivism and Vaishnavism  
CO3 - Analytical approach of various tala system  
CO4 - Interdisciplinary approach of Dance and Music  
CO5 - Analyzing the different Composing styles of composers

Course : Elective practical  
Title : Western Music  
Course Code: MCOE 1  
Credits : 3

#### Course Outcome

CO1- Students gain knowledge of notation of western music.  
CO2 – Students are able to learn the basics of western music.  
CO3 - Students get the improvisation knowledge in the western music.  
CO4 – Helps develop knowledge of western music theory.  
CO5 – Develops the ability to play western music songs.

Course :  
Title : Project/ Assignment  
Course Code : MNPR 1  
Credits : 2

Course Outcome

- CO1 - . Getting outline knowledge of research
- CO2. - Understanding the research concepts
- CO3 - . Knowing to identify the research areas
- CO4 - Understanding the method of writing research paper
- CO5 - . Knowing to do Data collection

SECOND SEMESTER

Course : Core practical  
Title : Kalpita sangitam Practical Paper - 4  
Course Code: MMP4  
Credits : 4

Course Outcome

- CO1 - . The purpose of rendering basic exercises in Akaram is to develop voice culture.
- CO2 - . Obtaining rhythmic knowledge through Laya exercise
- CO3 - . Understanding the meaning of adi and ata tala varanams.
- CO4 - . Understanding layabheda is possible through the practice of varnams.
- CO5 - . Gaining knowledge of Varnam's notation system.

Course : Core practical

Title : Kalpita sangitam Practical Paper - 5

Course Code: MMP5

Credits : 4

Course Outcome

CO1 - Performing compositions in Vakra and Mela Ragas.

CO2. - Knowing how Chapu Talas' structure works.

CO3. - Understanding the skills to create compositions in different Mela and Bhashanga Ragas

CO4. - Becoming familiar with the meaning of notations and sancaras in ragas

CO5 - . Having an understanding of the lyrical beauty of compositions

Course : Core practical

Title : Manodharma sangitam Practical Paper -6

Course Code: MMP6

Credits : 4

Course Outcome

CO1 – Understanding to render alapana for Mela and Janya ragas

CO2 – Gaining ability to identify the important swara phrases.

CO3 – Understanding to sing niraval and thanam

CO4 - Recognisingtala nuances in singing the kalpanasvaram

CO5 – Knowing to apply creativity in singing kalpanaswaram

Course : Core Theory

Title : History of Music and Performing Arts - 2

Course Code: MMT2

Credits : 4

Course Outcome

- CO1 - Understanding the historical development of svarasthanas, raga classification, and application of the 72-melakarta scheme.
- CO2. - Understanding the nuances of various classical music and dances
- CO3 - . Applying the skills of playing Mridangam to dance
- CO4. - Deciphering the function of musical compositions
- CO5 - . Knowing the concepts of musical treatises.

Course :

Title : Project/ Assignment

Course Code : MNPR 2

Credits : 2

Course Outcome

- CO1. Getting outline knowledge of research work
- CO2. Understanding the research concepts
- CO3. Knowing to identify the research areas
- CO4 Understanding the method of writing
- CO5. Knowing to do Data collection

## SECOND YEAR

### SEMESTER- III

Course : Core practical

Title : Kalpita sangitam Practical Paper - 7

Course Code: MMP 7

Credits : 4

#### Course Outcome

- CO1 - Rendering the Pancha rathanas and Swarajathis of different composers.
- CO2 - To get educated all the pilgrims of our region that mentioned in that compositions.
- CO3 - Better approach towards the music composing methodology of post Trinity composers.
- CO4 - To Educate the students in writing appreciation essay on the aesthetical beauties that found in the compositions of Post Trinity Composers.
- CO5 - Creating the ability to compose Thillanas.

Course : Core practical

Title : Kalpita sangitam Practical Paper - 8

Course Code: MMP 8

Credits : 4

#### Course Outcome

- CO1 - Rendering Krithis of sampoorana raga, vakra, Eka anyaswara Bhashanga raga, suddha and prathimadhyama ragas which set in the talas having various aksharakalas.
- CO2 - Which contains Audava Vakra sampoorana raga, shadava prathimadhyama melas in it. Handling and reckoning talas like kanda, Misrachapu enriches the mathematical approach of music of the students.
- CO3 - Students acquire Swarasthana knowledge by singing Vakra ragas.
- CO4 - Students can learn and interpret the sancharas by singing the notation
- CO5 - By learning all the above Krithis and sancharas explores ability to analyzes the gamakas (Voice graces) embedded in it.



Course : Core practical  
Title : Manodharma sangitam Practical Paper -9  
Course Code : MMP 9  
Credits : 4

Course Outcome

- CO1 - Introducing the interior embellishments of raga alapana.
- CO2 - Making the students to sing Niraval by memorizing the lyrics of the compositions with their meanings.
- CO3 - To Educate the students in singing Tanam and Niraval by practicing Thatu, Janta Swara Prayogas.
- CO4 - Applying the Practiced swara Prayogas While Singing the raga.
- CO5 - Students are trained in making Laya exercises.

Course : Core Theory  
Title : Advanced Theory in Music  
Course Code: MMT3  
Credits : 4

Course Outcome

- CO1 - . Gaining an understanding of the historical background of ragas.
- CO2 - . Knowing the history and development of the Notation system.
- CO3 - . Understanding the diverse musical genres.
- CO4. - Knowing how to analyze the structure of musical forms.
- CO5 - . Understanding composition techniques.

Course : Elective practical

Title : Music Composing

Course Code: MCOE3

Credits : 3

Course Outcome

CO1 - . Understanding the structure of lyrics for a musical form

CO2 - . Knowing the method of composing

CO3. - Applying ability to set tala

CO4 - . Understanding to select suitable ragas

CO5. - Gaining ability of creativity

Course :

Title : Project/ Assignment

Course Code: MNRP3

Credits : 2

Course Outcome

CO1 - . Getting outline knowledge of research work

CO2 - . Understanding the research concepts

CO3 - . Knowing to identify the research areas

CO4 - Understanding the method of writing

CO5 - . Knowing to do Data collection

SEMESTER 4

Course : Core practical

Title : Manodharma sangitam Practical Paper -10

Course Code: MMP10

Credits : 4

Course Outcome

- CO1 - . Understanding the advanced level of Manodharmasangitam
- CO2 - . Knowing to apply complicated rhythmic patterns
- CO3 - . Knowing to sing Tanam, Niraval
- CO4 - . Knowing to set korvai
- CO5. - Understanding to compose varnam and to apply creativity in composing

Course : Core practical

Title : Concert Paper -9

Course Code: MMCP

Credits : 6

Course Outcome

- CO1 - .Understanding the structure of concert
- CO2 - . Knowing to plan a concert
- CO3 - . Knowing to select compositions for a concert
- CO4. - Knowing to apply skills
- CO5 - . Getting knowledge of singing with accompaniment

Course : Core practical

Title : Project work

Course Code: MMRP

Credits : 6

Course Outcome

- CO1 - . Understanding the research methodology
- CO2 - . Knowing to choose research topics
- CO3 - . Knowing to do chapterisation
- CO4 - . Understanding the method of analytical study
- CO5. - Understanding the method of writing Dissertation

Course : Elective 6

Title : Folk songs

Course Code: MCOE4

Credits : 2

#### Course Outcome

CO1 - . Understanding the various varieties of Folk Songs.

CO2 - . Understanding special folk tunes.

CO3 - . Learn to sing folk songs with same tune.

CO4. - Gaining knowledge of folk forms.

CO5 - . Knowing to compose folk songs.

#### COURSE OUTCOME

UG Program Out come

PO1 - Understanding the values and greatness of music.

PO2 - Familiarity with the swarasthanas, ragas and talas.

PO3 - Acquiring knowledge of various vaggeyakaras and their musical forms.

PO4 - Gaining the knowledge of musical instruments.

PO5 – Focusing the usage of sound recording system

PO6 – Understanding the application of musicography.

PO7 – Obtaining basic knowledge of Western music.

PO8 – Gain Insight into ancient tamil music

PO9 – Graduates will understand and integrate the cultural and historical contexts of literary works into their artistic practice, and their performances.

PO10 - Graduates will develop critical thinking skills to reflect on social justice and human experience in literature, enhancing their artistic depth.

## Program Specific Outcome

- CO1 - From basic to advanced levels, the students gain a solid understanding of Carnatic music for stage performances.
- CO2 - The pupils can now enrol in taking basic and advanced music courses.

## BA Vocal Music I Year

### FIRST SEMESTER

Course : Core Paper - 1

Title : Theory- 1

Course Code: 1BMT1

Credits : 6

#### Course Outcome

- CO1 - They come to know about the greatness of music.
- CO2 - Understanding the concept of fundamental technical terms and Notation system.
- CO3 - They learn about the structure of musical forms.
- CO4 - Understanding the Contribution of composers of Carnatic music composers.
- CO5 - Understanding the concept of talas and technical terms.

Course : Core Paper -2

Title : Kalpitam practical - 1

Course Code: 1BMP1

Credits : 6

#### Course Outcome

- Co1 - Introducing sruthi and differentiating that from clutter
- Co 2 - Introducing the pictures and applying them in 3 octaves in vocal music.
- Co 3 - Exploring the formations of various swara matrixes to enhance the understanding of Swara Combinations.
- Co 4 - Explaining the formation of small compositions like geetam.
- Co 5 - Introducing the plain swarasthanas without any voice graces by singing NottuSwaras.

Course : Allied -1

Title : Kalpitam practical - 1

Course Code:1BMA1

Credits : 4

Course Outcome

- CO1 - Interpreting the basic concepts of singing Carnatic Music
- CO2 - Knowing To retain the concentration level while singing
- CO3 - remembering and reproducing the exact swarasthanas of the Basic raga
- CO4 - Understanding high and low pitches and efficiency to sing fluently
- CO5 - Knowing to sing perfectly in 2 speeds

## SECOND SEMESTER

Course : Core Paper -3

Title : Theory- 2

Course Code: 2BMT2

Credits : 5

Course Outcome

- CO1 - Effectively identify and describe the structures and characteristics of Musical Forms.
- CO2 - Demonstrate an understanding of the musical compositions structural elements and cultural relevance.
- CO3 - Analyze the biographies and contributions of key Carnatic composers, and assess their influence on the genre.
- CO4 - Critically assess the contributions of important musicologists like recognizing their roles in documenting and promoting Carnatic music traditions.
- CO5 - Gain proficiency in identifying and explaining the Talas, including common Talas such as Chapu Talas, and demonstrate their application in performance and composition.

Course : Core Paper-4  
Title : Kalpitam practical - 2  
Course Code: 2BMP2  
Credits : 5

#### Course Outcome

- CO1 - Singing adi tala varnas cultivates deeper knowledge in that particular raga in which the varnam is set in.
- CO2 - Akaram practices improve the jaws movements and better tongue utilization.
- CO3 - Co-relation of swarasthanas are well established in the minds of the students while singing Audava, shadava Ragas and the different languages are also become familiar, while learning the Krithis in various languages.
- CO4- Rich Bhakthi Cult of Tamil Tradition is revealed by learning such hymns like Thevaram.
- CO5- Ornamental beauties and linguistic, Musical Mathematics part of lyrics are well focussed in this.

Course : Allied -2  
Title : Kalpitam practical - 2  
Course Code: 2BMA2  
Credits : 3

#### Course Outcome

- CO1 - To render the basis swarasthanas in specific patterns
- CO2 - To sing JandaiVarisai with improved clarity
- CO3 - To perform the complex swara patterns with clarity in their rendition
- CO4 - To reproduce both simple and complex rhythmic patterns across different tala structures.
- CO5 - To sing perfectly in 3 speeds

## SECOND YEAR

### THIRD SEMESTER

Course : Core Paper -5

Title : Theory- 3

Course Code: 3BMT 3

Credits : 4

#### Course Outcome

- CO1 - Understanding the structure of pada varna, Ata tala varna and krithi with reference to prosodic element such as yati ,prasam etc
- CO2 - Knowing the structure of musical instruments and its playing method of tampura, veena, violin and yazh
- CO3 - Knowing the musical contribution of the carnatic music composers
- CO4 – Opportunity to learn and understand the features of folk music forms and its aspects
- CO5 - Analytical approach of the classification of ragas

Course : Core Paper-

Title : Kalpitam practical - 3

Course Code: 3BMP3

Credits : 4

#### Course Outcome

- CO1 – Acquiring the knowledge of svaras and svarasthanas through varnams
- CO2 – Understandingsvara combination pattern and stability in tala,tembothrough learning pada varnam.
- CO3 – knowing the raga bhava, and the literaricalaspects ofkrithi
- CO4 – knowing the structure of group krithis
- CO5 – Understanding the uniqueness and musical aspects ofpurandaradasar, annamayya’s compositions.



Course : Allied -3  
Title : Kalpitam practical - 3  
Course Code: 3BMA3  
Credits : 3

#### Course Outcome

- CO1 - Understanding the basic aspects to sing keerthanas with different sections
- CO2 - Knowing to differentiate the singing style of Carnatic and Western notes.
- CO3 - Knowing to sing Tevarams and its sections
- CO4 - Knowing to sing Thirupugazh with the provided outline of chandams.
- CO5 - Getting knowledge to identify the different swarasthanas used in various ragas though singing variety of musical forms

Course : Elective- 1  
Title : Paper 1 Western Music  
Course Code: 3BME1  
Credits : 3

#### Course Outcome

- CO1 - Students gain knowledge of notation of western music.
- CO2 – Students are able to learn the basics of western music.
- CO3 - Students get the improvisation knowledge in the western music.
- CO4 – Helps develop knowledge of western music theory.
- CO5 – Develops the ability to play western music songs.

Course : SBE- 1  
Title : Paper 1 Voice culture  
Course Code: 3SBVO 1  
Credits : 3

#### Course Outcome

- CO1 - . Understanding basic concepts of voice culture
- CO2 - . Realizing the capability of voice
- CO3 - . Knowing Dos and Don'ts of voice
- CO4 - . Understanding method of proper singing
- CO5 - . Knowing to use gamakas properly

#### FOURTH SEMESTER

Course : Core Paper-

Title : Kalpitamand Manodharmasangitam -1

Course Code: 4 BPM 4

Credits : 4

#### Course Outcome

- CO1 - Understanding the svara pattern through the alankaras
- CO2 - Knowing the uniqueness structure of samashticharanam through learning Dikshitar kritis
- CO4 – Understanding the laya pattern through learning pancharathnakrithi of srityagaraja
- CO4 - Knowing the structure of kalpanasvaraand method of singing
- CO5 - Understanding the method of singing raga alapana

Course : Core Paper -5

Title : Theory- 4

Course Code: 4BMT 4

Credits : 4

#### Course Outcome

- CO1 - Getting knowledge of different compositions and singing , playing methods through the different composers
- CO2 - Gaining elaborate knowledge of tala aspects through the title tala dasa pranas
- CO3 - Knowing the structure and playing method of musical instruments- mirudangam , flute and gatam
- CO4 - Understanding the Ancient tamil music system
- CO5 - Understanding the musical forms used for dance

Core Course : Allied (Vocal)

Course Code : 4BMA4

Title : Allied 4

Credits: 3

- CO1 - To render the swaras correctly with appropriate rhythmic syllables in synchronization with the tala.
- CO2 - To sing both the swara sections and the lyrical portions with proper emphasis on rhythm and melody.
- CO3 - To perform complex melodic patterns while maintaining control of pitch, rhythm, and expression.
- CO4 - To understand and perform the complexities of rhythm, melody, gamakas within Kritis
- CO5 - To experience the divinity through sacred musical forms

Course : Elective Paper- 2

Title : Film Music

Course Code: 4BME 2

Credits : 3

Course Outcome

- CO1 - . Understanding voice culture
- CO2 - . Knowing the usage of rhythm
- CO3 - . Analysing ragas used in film songs
- CO4 - . Understanding composing techniques
- CO4 - . Gaining Knowledge of Instruments

THIRD YEAR

Fifth Semester

Course : Core Paper- 9

Title : Advanced Theory

Course Code: 5 BMT 5

Credits : 5

Course Outcome

- CO1 - . Knowing about the ancient Tamil works
- CO2 - . Understanding 72 melakartha scheme
- CO3 - . Gaining Analytical knowledge about Tamil Telugu, composers
- CO4 - . Understanding about the mudras of vaggeyakaras
- CO5 - . Understanding the seats of music

Course : Core Paper- 10  
Title : Kalpitamsangitam practical -4  
Course Code: 5BPM 5  
Credits : 5

Course Outcome

- CO1 - . Understanding to sing Pada varnam
- CO2 - . Familiarises gana ragas
- CO3 - . Knowing different kritis in different Talas
- CO4 - . Understanding to apply laya aspects
- CO5 - . Knowing jati patterns in musical form

Course : Core Paper-  
Title : Kalpitamand Manodharmasangitam -2  
Course Code: 5BPM 6  
Credits : 5

Course Outcome

- CO1 - . Understanding the nuances of Group kritis
- CO2 - . Knowing group kritis in different languages
- CO3 - . Getting Analytical ability of laya formation in Pancharatnam
- CO4 - . Understanding lyrical beauty of Tamil Padam
- CO5 - . Knowing to tune simple forms

Course : Core Paper-  
Title : Kalpitam and Manodharmasangitam-3  
Course Code: 5BMP 7  
Credits : 5

#### Course Outcome

- CO1 - Learning the Ragam Thanam Pallavi ,Leads to Manotharma and Tala Knowledge.
- CO2 - Introducing the interior embellishments of raga alapana.
- CO3 - Students acquire Swarasthana knowledge.
- CO4 - Ability to sing krithis in a better way is developed.
- CO5 .- Understanding laya aspects

Course : Elective Paper- 3

Title :Choir Music

Course Code: 5SBE 3

Credits : 3

#### Course Outcome

- CO1 - . Knowing history of Choral music
- CO2 - .Understanding basic concepts of Indian Choral music
- CO3 - . Knowing the usage of Notation
- CO4 - . Analysing ragas and rhythm used
- CO5 - . Understanding compositions

Course : Elective Paper- 2

Title :Devotional Music

Course Code: 5SBE 3

Credits : 3

#### Course Outcome

- CO1 - . Understanding congregational singing
- CO2 - . Knowing about contemporary music and musicians
- CO3 - . Knowing music used for slokas
- CO4 - . Knowing to sing Tamil Lyrics
- CO5 - . Understanding about devotional music

BA Third Year

SIXTH SEMESTER

Course : Core Paper- 13

Title :Advanced Theory 2

Course Code: 6BM T 6

Credits : 4

Course Outcome

- CO1 - . Understanding the styles of Composers
- CO2 - . Knowing to notatevarnam and kriti
- CO3 - . Getting knowledge about the role of media for concert
- CO4 - . Gaining knowledge about Bhajana tradition
- CO5 - . Understanding structure of decorative angas

Course : Core Paper- 15

Title :Kalpitam practical -5

Course Code: 6BM P 8

Credits : 4

Course Outcome

- CO1 - . Knowing to apply tisram in varnam
- CO2 - . Understanding sahithya bhava in Tamil and Sanskrit compositions
- CO3 - . Knowing Different varieties of compositions
- CO4 - . Gaining knowledge of Tamil devotional songs
- CO5 - . Understanding usage of ragas for different musical forms

Course : Core Paper- 17

Title : Concert

Course Code: 6BM P 10

Credits : 4

Course Outcome

- CO1 - . Gaining the ability to do stage performance
- CO2 - . Knowing to perform with accompaniment.
- CO3 - . Knowing to select proper songs for stage performance.
- CO4 - . Knowing the structure of concert tradition.
- CO5 - . Gaining knowledge about usage of Mick

Course : Elective 4

Title : Tiruppugazh in Chanda Talas

Course Code: 6SBE 4

Credits : 3

Course Outcome

- CO1 - . Observing Tiruppugazh for various temples
- CO2 - . Understanding structure
- CO3 - . Knowing about chandam
- CO4 - . Understanding lyrical nuances of Tiruppugazh
- CO5 - . Knowing about chandaTalam

Course : SBE 4

Title : Music composing-

Course Code: 6 SBVO 4

Credits : 3

Course Outcome

- CO1 - . Understanding the structure of lyrics for a musical form
- CO2 - . Knowing the method of composing
- CO3 - . Applying ability to set tala
- CO4 - . Understanding to select suitable ragas
- CO5 - . Gaining ability of creativity

## Course outcome

IBA. Department of Vocal Music

### Program Outcome

- PO1 - To learn the basic and techniques of carnatic music.
  - PO2 - To understand different musical forms
  - PO3 - To learn about the folk music genre.
  - PO4 - To grasp the techniques employed in talas
  - PO5 - To Sing raga alapana and kalpanaswara.
  - PO6 - To apply creativity to the rendering process.
1. To acquire knowledge of composition techniques.

### Program Specific Outcome

1. The students get a good and overall understanding of Carnatic music from basic to advanced level for stage performance.
2. The students become eligible to take basic and intermediate level music classes.

## SEMESTER I

Core Paper-1 Theory-1

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

1. Comprehending the fundamental technical terms of Carnatic Music
2. Knowing the value of music
3. Acquiring the basic knowledge of Carnatic music.
4. Gaining an understanding of the Ragas
5. Knowing about Talas and musical forms.

Core Paper-2 Practical-1

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

1. Acquiring knowledge about Shruti and Svarasthana.
2. Understanding the fundamental exercises
3. Using Tala in basic lessons.
4. Understanding the structure of basic musical structures
5. Mastering devotional musical forms.



## SEMESTER II

Core Paper-3      Theory of Music

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

1. Understanding the Ancient Raga system
2. Becoming familiar with the music seats.
3. Acquiring knowledge about the contributions of composers.
4. Understanding the musical treatises
5. Gaining knowledge of temple music

Core Paper-4      Practical 2

Title of the Paper – Practical      Sub. Code : UGINTGKKVOC201402

1. Understanding the basic nuances of musical
2. Understanding simple Kritis.
3. Comprehending Tamil Devotional forms
4. Gaining an understanding of Tala through musical forms.
5. Obtaining voice stability through Akaaram practice.

Core Paper- Allied

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

1. Acquiring knowledge of the basic exercises
2. Understanding the structure of Tala
3. Acquiring knowledge of fundamental musical forms

SECOND YEAR

SEMESTER III

Core Paper-5      Theory of Music

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

1. Understanding the structure of musical forms
2. Getting the gist of the Taladasapranas
3. Acknowledging the classification of musical instruments
4. Being familiar with the structure
5. Understanding 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. Understanding the complexities of Jannataka and Jannata ragas.
3. Becoming knowledgeable about 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. Understanding the history of music in the Chola Period
2. Having knowledge of the ancient Tamil work that pertains to music
3. Gaining a deeper understanding of the Vaishnava Cult through Divyaprabandham
4. Knowing the contribution of Tamil composer
5. Understanding the musical contributions of Telugu and Sanskrit composers regarding
6. Knowing the landmarks in the 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. Understanding the prayers in different ragas through kritis
4. Understanding the nuances of Tala.
4. Acquiring knowledge about Tevaram hymns

Allied

Title of the Paper – Allied Practical 2 Sub. Code : UGINTKKALDVOC201402

1. Gaining understanding of Tala's structure through Varnam
2. Acquiring an understanding of the structure of Audava Ragas
3. Knowing the 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. Recognizing the varieties of talas.
2. Understanding the beauty of Prosody
3. Understanding how Sabha Gana musical forms like Ragamalika, Padam, and Javali are structured.
4. Acquire an understanding of the musical styles used in operas in comparison.
5. Acquiring knowledge about Ragas' lakshana.

## SEMESTER VI

Core Paper 12 Theory

Title of the Paper – Folk music and Folk arts of Tamil Nadu

Sub. Code: UGINTGKKMUSTHE201406

1. Understanding the background of folk art 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. Obtaining an understanding of the Varnas in Jampa Talam
2. Understanding the musical styles of dance.
3. Having knowledge of the kritis in Vakra and prati Madhyama ragas
4. Gaining understanding of Raga Alapana's structure
5. Acquiring knowledge on the structure of Kalpana Swaras.

Allied

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

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

- Learning the art of practicing ManodharmaSangitam.
- Knowing the musical forms and themes of KuravanjiNatakas.
- Gaining knowledge of ancient music through Sanskrit Lakshana grantshas.
- Understanding the structure, construction, and functioning of various musical instruments.
- Acquiring knowledge of the structure of various Ragas.

SEMESTER VIII

Core Paper 18 Theory

Title of the Paper – History of Music 4

Sub. Code: UGINTGKKMUSTHE201408

1. Understanding the background and contribution of Carnatic Music composers.
2. Learning about 19th-century Tamil and Sanskrit music treatises.
3. Comprehending the history of music through historical sources
4. Understanding the ancient music treatises
5. Analyzing the musical magnificence of Kritiks.

Core Paper- 15 MAJOR PRACTICAL 8

Title of the Paper –PRACTICAL 8 (Kalpitam)

Sub. Code : UGINTGKKVOC201408

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

Core Paper- 16 MAJOR PRACTICAL 9

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

1. Understanding and comprehending Manodharma aspects related to Mela, Janya, Vakra, and Varja Ragas.

Core Paper- 17 MAJOR PRACTICAL 10

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

1. Comprehending the various devotional musical forms of different composers in different languages

Allied

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

1. Understanding the diverse varnams in Ata and Adi Talam
2. Acquiring knowledge of various kritis and keertanas in Bhashanga and Mela Ragas.
3. Having knowledge of diverse religious and ritual musical forms.

FIFTH YEAR SEMESTER IX

Core Paper 19 Theory

Title of the Paper – Theory of Music 5

Sub. Code: UGINTGKKMUSTHE201409

1. Acquiring an understanding of the physics of Music.
2. Knowing the application of Gamaks and understanding the biography and contributions of Carnatic Music composers.
3. Understanding the structure of musical instruments
4. Understanding the technical aspects of music.
5. Understanding the lakshnas of various 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. Understanding and comprehending various devotional musical styles.

Core Paper- 23 MAJOR PRACTICAL 13

Title of the Paper – Group Kritis Sub. Code : UGINTGKKVOC201413

1. Understanding different groups of Kritis from different composers.

Core Paper 24 MAJOR BASED ELECTIVE I

Title of the Paper – Folk Music 2

Sub. Code: UGINTGKKMUSVOC201414

1. Acknowledging the folk songs employed in folk dances.
  2. Having knowledge of traditional songs
  3. Acquiring knowledge of patriotic songs
- SEMESTER X

Core Paper 25 Theory

Title of the Paper –Music of Ancient Tamil

Sub. Code: UGINTGKKMUSTHE201410

1. Understanding how the ancient Raga system functioned
2. Acknowledging the musical references in Tamil works
3. Gaining knowledge of the specifics of devotional practices
4. Familiarity with 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. Understanding the Kritis group.
3. Gaining knowledge about the structure of Vilamba Kala Kritis
4. Having knowledge of the kritis of distinct rare ragas.

Core Paper- 27 MAJOR PRACTICAL 16

Title of the Paper –PRACTICAL 16 (Manodharmam)

Sub. Code : UGINTGKKVOC201416

1. Applying raga alapana and kalpanasvaras to ragas that are not common.
2. Acknowledging the structure of Pallavis
3. Understanding how to create pallavis using different talas.

Title of the Paper – TirumuraiPadalgal 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

- Being familiar with Hindi Bhajans composed by various composers.
- Learning the technique of rendering Ashtapadi.

Core Paper 29 MAJOR BASED ELECTIVE III

Title of the Paper – Music of the ancient Tamil Practical 19

Sub. Code: UGINTGKKMUSVOC201419

1. Acquiring knowledge of Sangam literature songs
2. Understanding the songs from Silappatikaram
3. Being familiar with songs from PanniruTirumurais.

Core Paper XXX MAJOR PRACTICAL XX

Title of the Paper – Concert – Practical XX

Sub. Code: UGINTGKKMUSVOC201420

1. Developing the ability to perform on stage.
2. Understanding how to perform with accompaniment.
3. Knowing to select appropriate songs for stage performances.
4. Understanding the structure of concert tradition.

DMT

Program Outcome

- |     |   |  |
|-----|---|--|
| PO1 | - | To Learn more music compositions in carnatic music.    |
| PO2 | - | To Learn singing alapana and Kalpanaswaram .           |
| PO3 | - | To know more ragas.                                    |
| PO4 | - | To Learn Educational Psychology, School Administration |
| PO5 | - | To learn the teaching ability                          |

## Program Specific Outcome

- 1 To learn basic and techniques of carnatic music
- 2 To understand different musical forms
- 3 To know the folk music genre and techniques of talas
- 4 To Sing raga alapana and kalpanaswara.
- 5 To learn The Compossing Techniques
- 6 To Learn Advanced Teaching Methods
- 7 To Understand Students psychology

## D.M.T – Theory-1

Course Code : DMTT1

Title : PEDAGOGY-1(SPECIAL METHOD,GENERAL METHOD)

- CO1 - Demonstrate an understanding of various pedagogical theories and practices specific to teaching Carnatic music, including differentiated instruction and culturally responsive teaching.
- CO2 - Design a comprehensive curriculum that integrates theory, practice, and cultural context, catering to diverse student needs and learning objectives.
- CO3 - Employ effective instructional strategies to teach fundamental concepts of Carnatic music, including ragas, talas, and compositions, to students of varying ages and skill levels.
- CO4 - Demonstrate effective classroom management skills that create a positive learning environment, encouraging student engagement and participation.
- CO5 – Engage in reflective practice, assessing one’s teaching effectiveness and making necessary adjustments to improve student outcomes in Carnatic music education.



D.M.T – Theory-2

Course Code : DMTT2

Title : PEDAGOGY-2 ( EDUCATIONAL PSYCHALOGY)

CO 1 - Explain and apply key learning theories (e.g., constructivism, behaviorism, social learning) in the context of teaching Carnatic music.

CO2 - Assess developmental stages of learners to design age-appropriate teaching strategies that cater to cognitive, emotional, and social growth in Carnatic music education.

CO3- Develop and implement strategies to enhance student motivation and engagement in learning Carnatic music, recognizing the role of intrinsic and extrinsic motivators.

CO4- Construct a positive, inclusive, and culturally responsive classroom environment that encourages creativity and supports risk-taking in musical expression.

CO5- Incorporate principles of social and emotional learning to foster collaboration, empathy, and emotional intelligence among students during music instruction.

D.M.T - Practical

Course Code :DMTP

Title : Practical

CO1- The ability to compose songs occurs.

CO2 - Ability to teach Carnatic music items.

CO3 - Students acquire Swarasthana knowledge.

CO4 - Ability to sing krithis in a better way is developed.

CO5 – Ability to sing songs in all musical styles.

**B. A MRIDANGAM - I YEAR  
FIRST SEMESTER (PRACTICAL – 1)**

Course Code :1BMP1

Subject Code	Courses	I.A	U.E	Total Marks	Credits
1BMP1	Practical - 1	40	60	100	6

Syllabus :

1. UNIT – 1 - To explain mridangam structure and playing posture To explain talas
2. UNIT - 2 - Basic lessons in aathithalam
3. UNIT - 3 - Basic lessons in rupagathalam
4. UNIT - 4 - Basic lessons in misrachapputhalam
5. UNIT - 5 - Basic lessons in ghandachapputhalam

## COURSE OUTCOMES (CO's)

### CO1:

- By identifying and describing the various parts of the mridangam, students will understand its importance in Indian classical music.

### CO2:

- The students are going to show the proper playing posture for the mridangam and compare it to other instruments to highlight the differences in the requirements for proper posture.

### CO3:

- Students will connect the term 'tala' to its significance in rhythmic cycles in Indian classical music.

### CO4:

- In Adi Tala, students will practice basic lessons that connect rhythm and coordination to the overall musical expression.

### CO5:

- In MisraChappu Tala, students will practice basic lessons and evaluate their ability to handle complex rhythms for improvement.

### CO6:

- MisraChappu Tala students will develop basic lessons and refine their approach to managing complex rhythms for greater clarity.

### CO7:

- Modifications will be made by students to basic lessons in kandaChappu Tala, emphasizing their grasp of diverse rhythmic patterns as a foundation for their musical skills.

## PROGRAM OUTCOMES (PO's)

- By practicing the basic lessons, the students can produce a pleasing tone while playing the mridangam.
- Technical skills are displayed by students in playing the mridangam and other percussion instruments, with varying abilities in different talas.
- By regularly practicing and participating in recitals, student will develop his performance skills by demonstrating stage presence and audience engagement.

**B. A MRIDANGAM - I YEAR (ALLIED)  
FIRST SEMESTER (PRACTICAL – 1)**

Course Code :1BMA1

Subject Code	Courses	I.A	U.E	Total Marks	Credits
1BMA1	ALLIED - 1	40	60	100	4

Syllabus :

1. Unit – 1 - To explain mridangam structure and playing posture
2. Unit – 2 - To explain talas
3. Unit – 3 - Basic lessons in Adi thala (3)
4. Unit – 4 - Basic lessons in Rupakatala (3)
5. Unit – 5 - 4,6,8 mathiraisorkkal

**COURSE OUTCOMES (CO's)**

CO1:

- By identifying and explaining the components of the mridangam, students can demonstrate proper playing posture to enhance sound production and minimize physical strain.

CO2:

- Students will exhibit an understanding of rhythmic cycles by describing different talas, their characteristics, and their significance in Indian classical music.

CO3, CO4:

- Students will demonstrate rhythm accuracy and coordination while relating and demonstrating the structure of Adi Tala during basic lessons.

CO5:

- The students will practice basic lessons in Rupaka Tala and assess their ability to maintain rhythm and coordination through evaluation.

CO6:

- The ability to apply 4, 6, and 8 mathiraisorkkal in their performances will be demonstrated by students, which will modify their rhythmic skills and creativity in playing.

**PROGRAM OUTCOMES (PO's)**

- Practicing the basic lessons leads to the students producing a pleasant rhythmic sound.
- Konnakol allows students to showcase their technical skills and abilities in various fields.
- Student will enhance his performance abilities by demonstrating stage presence and audience engagement through consistent practice and participation in recitals.

M.A MRIDANGAM - I YEAR  
FIRST SEMESTER (PRACTICAL – 1)

Course Code :PGMRCP01

Subject Code	Courses	I.A	U.E	Total Marks	Credits
PGMRCP01	Kalapramanam Practise & Tuning of the instrument	40	60	100	4

Syllabus :

1. UNIT 1 - Revision of Basic lessons and Laya exercises for the following tala-s
  1. Adi
  2. Rupakam
  3. Kanda Chapu
  4. Misrachapu
2. UNIT 2 - Anulomam and Pratilomam for all the above 4 mentioned tala-s
3. UNIT 3 - Practising 5 jathi-s in different speeds
4. UNIT 4 - Concept of Tisram for all the above 4 mentioned tala-s
5. UNIT 5 - Tuning of the instrument

COURSE OUTCOMES (CO's)

CO1:

- Adi, Rupakam, Kanda Chapu, and MisraChapu talas, along with basic laya exercises, will be accurately described by students.

CO2:

- Demonstrate a complete mastery of rhythmic expansion and contraction by performing Anulomam and Pratilomam with accuracy in all four talams.

CO3, CO4:

- Improve rhythmic versatility and communicate the intricate details of each pattern by performing, relating, and transferring the five jathi-s (Tisra, Chatusra, Khanda, Misra, and Sankeerna) at various speeds.

CO5:

- Adapt and redefine the Tisram concept into Adi, Rupakam, Kanda Chapu, and MisraChapu talas, while acknowledging and comprehending the intricacies of rhythmic modulation.

CO6:

- Acquire practical skills in accurate instrument tuning to develop and modify sound quality, complementing different rhythmic patterns, and collaborating with other musicians for optimal performance

## PROGRAM OUTCOMES (PO's)

- Acquire a comprehensive understanding of the tala system, rhythmic cycles, and laya (tempo) to play the mridangam.
- Acquire the skill to play basic rhythmic patterns like Tha, Dhi, Thom, and Nam before advancing to more intricate rhythmic phrases, like korvais.
- Play different talas like Adi, Rupakam, KandakiChapu, and MisraChapu on the mridangam to demonstrate the student's ability to play different rhythms.
- To enhance performances with spontaneous and unique patterns, enhance your composition and improvisational skills with rhythmic variations (jathi-s and nadais).
- Assisting singers and instrumentalists will demonstrate the student's ability to adjust the dynamics and rhythmic support to the requirements and style of the main artist.
- To maintain a consistent level of sound quality, it is important to be knowledgeable about the correct tuning and maintenance of the instrument. Utilize this to handle challenging rhythmic pieces.

### M.A MRIDANGAM - I YEAR FIRST SEMESTER (PRACTICAL – 2)

Course Code :PGMRCP02

Subject Code	Courses	I.A	U.E	Total Marks	Credits
PGMRCP02	TaniAvartanam - 1	40	60	100	4

#### Syllabus :

- UNIT 1 - Learning to create and play Abhiprayams and Korvai-s for samam
- UNIT 2 - ThaniAvartanam for Adi Talam
- UNIT 3 - TaniAvaratanam for Rupaka Talam
- UNIT 4 - TaniAvartanam for MisraChapu
- UNIT 5 - TaniAvartanam for Kanda Chapu

#### COURSE OUTCOMES (CO's)

##### CO1:

- Identify and acquire the ability to compose rhythmic phrases (abhiprayams) and structured compositions (korvais), and demonstrate a solid grasp of rhythmic resolution and timing to successfully achieve samam.

##### CO2:

- AdiTala'sThaniAvartanam (solo percussion segments) performance can be understood and perfected by incorporating advanced rhythmic variations, examining different styles, and maintaining structure.

##### CO3, CO4:

- Showcase and describe the ability to perform complex ThaniAvartanam compositions for Rupaka Tala, discovering new rhythmic patterns and incorporating them into different contexts while using appropriate rhythmic techniques and variations

CO5:

- MisraChapu Tala assesses ThaniAvartanam's performance and helps to demonstrate how to create expressive rhythms, reinterpret rhythmic techniques, and work with irregular rhythmic cycles.

CO6:

- Prove your skill in playing ThaniAvartanam for Kanda Chapu Tala by collaborating with Kanda Chapu Tala to incorporate advanced rhythmic phrasing, modify techniques, and demonstrate improvisational skills.

PROGRAM OUTCOMES (PO's)

- Acquire an understanding of how to make Abhiprayams and Korvais and apply them to different Tala structures, including Adi, Rupaka, MisraChapu, and Kanda Chapu.
- Develop proficiency in performing solo percussion pieces for various talas and show proficiency in representing complex rhythmic pattern variations.
- Acquire the skills to compose rhythmic phrases and improvise spontaneously, allowing for the creation of engaging and expressive ThaniAvartanam performances.
- Exhibit the ability to effortlessly adjust to various Tala cycles (Adi, Rupaka, MisraChapu, and Kanda Chapu) and execute rhythmic compositions that match the unique structure of each Tala.
- Develop a strong grasp of Laya, which includes the ability to alter speed and smoothly execute rhythmic transitions during performance.
- Analytically approach rhythmic challenges and apply Tala and Laya concepts to tackle complex rhythmic puzzles and balance ThaniAvartanam structures.
- Become proficient in the skills required for live performance, such as stage presence, rhythmic clarity, and interaction with other musicians during ThaniAvartanam.

## M.A MRIDANGAM - I YEAR

### FIRST SEMESTER (PRACTICAL – 3)

Course Code :PGMRCP03

Subject Code	Courses	I.A	U.E	Total Marks	Credits
PGMRCP03	PANCHA NADAI-S	40	60	100	4

#### Syllabus:

- UNIT 1 - Ability to play PanchaNadai-s in Adi Tala
- UNIT 2 - Playing of Tisram with Sol Variations in all the 4 tala-s
- UNIT 3 - Ability to play Kandam with Sol Variations
- UNIT 4 - Ability to play Misram with Sol variations
- UNIT 5 - Ability to play Sankirnam with Sol variations

#### COURSE OUTCOMES (CO's)

##### CO1:

- Identify and enhance the ability to perform the five nadais (Tisra, Chatusra, Khanda, Misra and Sankeerna) in Adi Tala, while also demonstrating and demonstrating rhythmic flexibility

##### CO2:

- Demonstrate a deep comprehension of rhythmic intricacies while interpreting and performing Tisram on Solkatu variations of Adi, Rupaka, Kanda Chapu, and MisraChapu Talas by comparing rhythmic patterns.

##### CO3, CO4:

- To perform kandam with sol variations, it is important to incorporate advanced rhythmic patterns into the performance, articulate the subtleties of each variation, and connect them to different rhythmic contexts.

##### CO5:

- By utilizing sol variations, focusing on rhythmic precision and creativity, and reframing rhythmic approaches, Misram can be played to improve performance.

##### CO6:

- Play Sankeernam with Sol variations, experiment with different rhythmic expressions, and adjust your technique to improve your musicality.

#### PROGRAM OUTCOMES (PO's)

- A comprehensive understanding of the various nadai and their use in different tala structures.
- Exhibit the ability to perform intricate rhythmic patterns, such as Tisram, Kandam, Misram, and Sankirnam, in different tala settings.
- Enhance your ability to create and execute solkattu variations, which will enhance your overall rhythmic improvisation and expression abilities.
- Demonstrate versatility in altering rhythmic patterns and variations to suit different musical contexts and partnerships; take on rhythmic challenges.
- By employing critical thinking and knowledge of tala and nadais, one can solve complicated rhythmic problems.

BA Veena - I Year

FIRST SEMESTER

Course : Core Paper - 1

Title : Theory- 1

Course Code: 1BMT1

Credits : 6

Course Outcome

- Co1 - Introduction to Carnatic music and fundamental musical technical terms
- Co 2 - Understanding the concept of musical forms- Gitam, Jatisvaram Svarajati and Nottusvaram,
- Co 3 - Introduction to Notations and symbols used for notation
- C0 4 - Understandingthe biographies and contribution of composers of carnatic music composers.
- Co 5 - Understanding the concept of talas and technical terms.

Course : Core Paper -2

Title : Kalpitam practical - 1

Course Code: 1BMP1

Credits : 6

Course Outcome

- Co1 -Introducing basic notes and basic exercises – sarali, jantai, dhatu, mandra and tara sthayi varisais in Veena
- Co 2 -Exploring the formations of various swara matrixes and tala patterns to enhance the understanding of Swara and Tala Combinations through Sapta Tala Alankarams
- Co 3 -Introducing the formation of small compositions like geetams in three different ragas
- C0 4 -Introducing a slightly complex composition with svaram and sahityam - Svarajati
- Co 5 -Introducing Jatiswaramcomposition

Course : Allied -1

Title : Kalpitam practical - 1

Course Code:1BMA1

Credits : 4

Course Outcome

CO1	Introducing the basic sarali varisai notes 1-8in first speed
CO2	Introducing Jantai varisais 1-3in first speed
CO3	Introducing upper sthayi varisais in first speed
CO4	Introducing mandra sthayi varisais in first speed
CO5	Knowing to play the above mentioned lessons in 2 speeds



## SECOND SEMESTER

Course : Core Paper -3

Title : Theory- 2

Course Code: 2BMT2

Credits : 5

Course Outcome

Co1 - Effectively identify and describe the structures and characteristics of Musical Forms tana varnams and kritis

Co 2 - Demonstrate an understanding of the musical compositions structural elements and cultural relevance.

Co 3 - Analyze the biographies and contributions of key Carnatic composers, and assess their influence on the genre.

Co 4 - Critically assess the contributions of important musicologists like recognizing their roles in documenting and promoting Carnatic music traditions.

Co 5 - Gain proficiency in identifying and explaining the Talas, including common Talas such as Chapu Talas, and demonstrate their application in performance and composition.

Course : Core Paper-4

Title : Kalpitam practical - 2

Course Code: 2BMP2

Credits : 5

Course Outcome

CO1 –Playing Alankarams in Different ragas

CO2 –Playing Adi tala varnams in shnkarabharanam and kalyani ragas.

CO3 –Playing Kritis in Mayamalava goula and Mohanam ragas.

CO4- Playing Utsava Sampradaya Keertanais and Divyanama keertanais

CO5- Playing Purandara Devarnamas..

Course : Allied -2

Title : Kalpitam practical - 2

Course Code: 2BMA2

Credits : 3

Course Outcome

CO1	To Play sarali varisai 9-14 first speed
CO2	To Play Jantai Varisai 4-9 first speed with improved clarity
CO3	To play dhatu varisai complex swara patterns with clarity in their rendition
CO4	To play Alankarams
CO5	To play the above mentioned lessons perfectly in 3 speeds

## SECOND YEAR

### THIRD SEMESTER

Course : Core Paper -5

Title : Theory- 3

Course Code: 3BMT 3

Credits : 4

Course Outcome

- Co1 - Effectively identify and describe the structures and characteristics of Musical Forms.
- Co 2 - Demonstrate an understanding of the musical compositions structural elements and cultural relevance.
- Co 3 - Analyze the biographies and contributions of key Carnatic composers, and assess their influence on the genre.
- Co 4 - Critically assess the contributions of important musicologists like recognizing their roles in documenting and promoting Carnatic music traditions.
- Co 5 - Gain proficiency in identifying and explaining the Talas, including common Talas such as Chapu Talas, and demonstrate their application in performance and composition.

Course : Core Paper-

Title : Kalpitam practical - 3

Course Code: 3BMP3

Credits : 4

Course Outcome

Co 1 – Acquiring the knowledge of basic exercises practise with ½ space, sarali varisai and tara sthayi mandra sthayi varisai.

Co 2 –Understanding Adi tala varnam structure

co 3 – Knowing aspects of krithis any 2 keeravani and kalyani ragas.

Co 4 –Knowing 4 krithis of any 4 composers – Dikshitar, Purandaradasa, Annamayya, mutthu Tandavar , Marimutha pillai and Arunachala Kavi.

Co 5 – Understanding the uniqueness and musical aspects of Kavadi chindu.

Course : Allied -3

Title : Kalpitam practical - 3

Course Code: 3BMA3

Credits : 3

Course Outcome

CO1	Understanding the basic aspects to render a Tamil Geetam
CO2	Understanding the basic aspects to render a Non-Tamil Geetam
CO3	Knowing to render nottusvaram
CO4	Knowing to render Tevaram .
CO5	Getting knowledge to render Tiruppugazh with the provided outline of chandams.

Course : Elective Paper- 1

Title : Fingering techniques

Course Code: 4BME 2

Credits : 3

Course Outcome

Co1. Understanding history of Veena and handling the veena

Co2. Knowing the posture and fingering position

Co3. Knowing right hand fingering techniques and different plucking techniques on four strings and tala strings

Co4. Understanding left hand fingering techniques, index and centre finger together and separately playing techniques.

Co5. Gaining Fingering techniques for Tana playing, gamakas etc.

#### FOURTH SEMESTER

Course : Core Paper -5

Title : Theory- 4

Course Code: 4BMT 4

Credits : 4

Course Outcome

Co 1 - Getting knowledge of biography and contribution of different composers

Co 2 - Gaining elaborate knowledge of tala aspects through the title tala dasa pranas

co 3 - Knowing the structure and playing method of musical instruments- Taval, nagasvaram, mirudangam, flute, gatam, kanjira and morsing.

Co 4 - Understanding the Ancient tamil music system

Co 5 - Understanding the musical forms used for dance

Core Course: Allied (Veena)

Course Code: 4BMA4

Title: Allied 4

Credits: 3

CO1	To render the swaras correctly with appropriate rhythmic syllables in synchronization with the tala through Jatiswaram
CO2	To render both the swara sections and the lyrical portions with proper emphasis on rhythm and melody through svarajati
CO3	To perform complex melodic patterns while maintaining control of rhythm through tana varnam
CO4	To understand and perform the complexities of rhythm, melody, gamakas within Kritis
CO5	To experience the divinity through sacred musical forms – Tiruppavai and Kavadi Chindu.

Course : Core Paper-

Title : Kalpitam practical - 3

Course Code: 3BMP3

Credits : 4

Course Outcome

Co 1 – Acquiring the knowledge of playing any varnam Tisram Shankarabharanam and Pantuvarali

Co 2 – Knowing aspects of krithis in shanmugapriya and Pantuvarali ragas

Co 3 – Knowing 2 krithis with Raga Alapana – Mohanam, Mayaalavagoula, Keeravani and kalyani

Co 4 – Understanding Kalpana svarsams – Mohanam , Keeravani and Kalyani Ragas.

Co 5 – Learning Tiruppavai Tiruvarutpa Tiruvembavai musical forms structure.

Course : Elective Paper- 2

Title : Laya Aspects

Course Code: 4BME 2

Credits : 3

Course Outcome

Co1. Understanding Basic lesson

Co2. Knowing the usage of rhythm of 5 Jatis alankaram

Co3. All jatis in adi talam in three speeds

Co4. Understanding Gati Bhedas

Co4. Gaining Knowledge on Korvais

THIRD YEAR

Fifth Semester

Course : Core Paper- 9

Title : Advanced Theory

Course Code: 5 BMT 5

Credits : 5

Course Outcome

Co1. Knowing about the ancient Tamil works

Co2. Understanding 72 melakartha scheme

Co3. Gaining Analytical knowledge about Tamil Telugu, composers

Co4. Understanding about the mudras of vaggeyakaras

Co5. Understanding the seats of music

Course : Core Paper- practical -5

Title : Kalpitam sangitam

Course Code: 5BPM 5

Credits : 5

Course Outcome

Co1. Understanding to play Ata tala varnam

Co2. Familiarises ghana ragas through Pnachatnam Nattai raga

Co3. Knowing Adi tala varnam – Begada, Hindolam, Dhanyasi, Poorvikalyani, Madhyamavati

Co4. Learning Bharatiyar padal

Co5. Knowing jati patterns in Tillana

Course : Core Paper- Practical 6

Title : Kalpitam sangitam -2

Course Code: 5BPM 6

Credits : 5

Course Outcome

Co1. Understanding the nuances of Group kritis- Pancharatnam

Co2. Knowing to play Ragamalika

Co3. Getting to learn kritis of Periyasami thoran, Papanasam Sivan, Vedanayakam Pillai, Gopalkrishna Barathiyar

Co4. Understanding to play Swati Tirunal kriti

Co5. Knowing to play Tevaram and Tiruppugazh

Course : Core Paper- Practical 7

Title : Kalpitam and Manodharma sangitam -3

Course Code: 5BMP 7

Credits : 5

### Course Outcome

CO1- Learning the basic tala exercise in different ragas

.CO2 - Introducing the interior embellishments of Thanam in two kritis

CO3 - Students acquire knowledge to render two Raga Alapanas- Shankarabharanam Dhanyasi Pantuvarali Poorvikalyani ragas.

CO4 - Ability to play Niraval, Kalpana svaram in the same ragas.

Co5.- Understanding Pallavi setting aspects.

Course : Elective 3

Title : Instrumental Maintenance

Course Code: 6BM P 8

Credits : 4

### Course Outcome

Co1. Knowing veena parts

Co2. Understanding tools and materials to change strings

Co3. Knowing to set string and bridge placement

Co4. Gaining knowledge of Piradi, Jivali care, fine tuning

Co5. Knowledge of common problems.

### BA Third Year

#### SIXTH SEMESTER

Course : Core paper Practical 8

Title :

Course Code: 5SBE 3

Credits : 3

### Course Outcome

Co1. Knowing varnams in talas other than Adi talam

Co2. Understanding svarajatis of Syama sastri

Co3. Knowing two Kritis- Kadhanakutuhalam, Purnachandrika, Janaranjani ,Navarasa Kanada

Co4. Learning 2 Vivadi compositions

Co5. Understanding compositions in Kanada, Kapi Hamsanandi, Sindhu bhairavi



Course : Core Paper Practical - 9

Title :

Course Code: 5SBE 3

Credits : 3

Course Outcome

Co1. Understanding Vilamba kala kriti

Co2. Knowing about Raga Alapana

Co3. Knowing patterns of Tanams

Co4. Knowing to render Niraval.

Co5. Understanding about kalpana svarams

Course : Core Paper

Title : Theory 6

Course Code: 6BM T 6

Credits : 4

Course Outcome

Co1. Knowing the post trinity and contemporary composers biography and composition. the Tamil Music treatises

Co2. Knowing to notate any two kritis and one varnam set to different talas.

Co3. Getting to know about music and media, musical concert

Co4. Gaining knowledge about Bhajana Sampradaya kritis

Co5. Understanding decorative angas in compositions

Course : Elective – 4

Title : Music composers

Course Code: 6BM P 8

Credits : 4

Course Outcome

Co1. Knowing rudiments and basic lessons

Co2. Understanding way of music composing

Co3. Knowing Different musical instruments and their application

Co4. Gaining knowledge of melodic and rhythmic arrangements

Co5. Knowledge of application practically.

## Concert Paper

### Course Outcome

- Co1. Knowing to perform a solo concert
- Co2. Understanding structure and format of concert
- Co3. Knowing about accompaniment for veena
- Co4. Understanding accompaniment for veena
- Co5. Knowing about creating Korvais

Course : SBE 4

Title : Music composing-

Course Code: 6 SBVO 4

Credits : 3

### Course Outcome

- Co1. Understanding the structure of lyrics for a musical form
- Co2. Knowing the method of composing
- Co3. Applying ability to set tala
- Co4. Understanding to select suitable ragas
- Co5. Gaining ability of creativity

### Course outcome

IBA. Department of Veena

## SEMESTER I

Course : Core Paper - 1

Title : Theory- 1

Course Code: 1BMT1

Credits : 6

### Course Outcome

- Co1 -Introduction to Carnatic music and fundamental musical technical terms
- Co 2 -Understanding the concept of musical forms- Gitam, Jatisvaram Svarajati and Nottusvaram,
- Co 3 -Introduction to Notations and symbols used for notation
- Co 4 -Understanding the biographies and contribution of composers of carnatic music composers.
- Co 5 -Understanding the concept of talas and technical terms.

Course : Core Paper -2

Title : Kalpitam practical - 1

Course Code: 1BMP1

Credits : 6

Course Outcome

Co1 -Introducing basic notes and basic exercises – sarali, jantai, dhatu, mandra and tara sthaya varisais in Veena

Co 2 -Exploring the formations of various swara matrixes and tala patterns to enhance the understanding of Swara and Tala Combinations through Sapta Tala Alankarams in different ragas

Co 3 -Introducing the formation of small compositions like sanchari geetams in three different ragas

Co 4 - Introducing a slightly complex composition with jatisvaram

Co 5 -Introducing a slightly complex composition with svaram and sahityam - Svarajati

Co 6 -Introducing Tevaram Tiruppavai and Tiruppugazh

## SEMESTER II

Core Paper-3 Theory of Music

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

6. Understanding the Ancient Grama moorchana Jati system
7. Becoming familiar with the music seats.
8. Acquiring knowledge about the contributions of composers.
9. Understanding the musical treatises
10. Gaining knowledge of temple music

Core Paper-4 Practical 2

Title of the Paper – Practical Sub. Code : UGINTGKKVOC201402

1. Understanding the basic nuances of 2 Adi tala varnams
2. Understanding simple Kritis in different ragas
3. Comprehending Tamil Devotional forms

## Allied Paper

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

1. Acquiring knowledge of the basic exercises
2. Understanding the structure of Tala through Alankaram
3. Acquiring knowledge of fundamental musical forms

## SECOND YEAR

### SEMESTER III

Core Paper-5      Theory of Music

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

6. Understanding the structure of musical forms
7. Getting the gist of the Taladasapranas
8. Acknowledging the classification of musical instruments
9. Being familiar with the raga classification
10. Understanding the Raga lakshnas

Core Paper- 6      MAJOR PRACTICAL 3

Title of the Paper –PRACTICAL 3      Sub. Code : UGINTGKKVOC201403

1. Knowing Adi Tala Varnam
2. Understanding the complexities of Janaka and Janya ragas through kritis
3. Becoming knowledgeable about 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

7. Understanding the history of music in ancient Tamil Period
8. Having knowledge of the ancient Tamil works that pertains to music
9. Gaining a deeper understanding of the Vaishnava Cult through Divyaprabandham
10. Knowing the contribution of Tamil composers ; Patronage of chola kings in music from 9-12 c
11. Landmarks in music history.

Core Paper- 8 MAJOR PRACTICAL 4

Title of the Paper –PRACTICAL 4 Sub. Code : UGINTGKKVOC201404

1. Knowing Ata Tala Varnam
2. Knowing simple Kritis in
3. Acquiring knowledge about Tevaram hymns

Allied

Title of the Paper – Allied Practical 2 Sub. Code : UGINTKKALDveena201402

1. Gaining understanding of Tala's structure through Adi Tala Varnam
2. Acquiring an understanding of the structure of Sampurna Shadava Audava ragas
3. Knowing the devotional musical forms

THIRD YEAR SEMESTER V

Core Paper 9 Theory of Music

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

- Recognizing the varieties of talas.
- Understanding the beauty of Prosody
- Understanding how Sabha Gana musical forms like Ragamalika, Padam, and Javali are structured.
- Acquire an understanding of the musical styles used in operas in comparison.
- Acquiring knowledge about Ragas' lakshana.

Core Paper- MAJOR PRACTICAL 5

Title of the Paper –PRACTICAL 5 Sub. Code : UGINTGKKVEENA201404

1. Knowing Varnams from paper 1 and 2
2. Knowing Adi tala varna and Ata tala varna
3. Learning Kritis in different ragas

Core Paper- MAJOR PRACTICAL 6

Title of the Paper –PRACTICAL 6 Sub. Code : UGINTGKKVEENA201404

Knowing musical forms

1. Tevaram,
2. Divyaprabandham
3. Tiruvagasam,
4. Tiruppugazh,
5. Tiruvarutpa,
6. Kavadi chindu,
7. Tiruppavai and Tiruvempavai

Core Paper- Allied PRACTICAL

Title of the Paper –PRACTICAL 6 Sub. Code : UGINTGKKVEENA201404

Learning musical compositions of 10 different composers.

#### SEMESTER VI

Core Paper 12 Theory

Title of the Paper – Folk music and Folk arts of Tamil Nadu

Sub. Code: UGINTGKKMUSTHE201406

6. Understanding the background of folk art in Tamilnadu
7. Understanding the usage and role of Folk Arts
8. Knowing the folk dances
9. Gaining knowledge of Folk musical instruments
10. Getting Familiar to Folk tunes

Core Paper- 10 MAJOR PRACTICAL 5

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

1. Knowing jampa tala Varnam
2. Knowing Javalis
3. Knowing Ragamalikas
3. Knowing the prayogas in different Varja and Vakra Ragas through kritis
4. Knowing Raga Alapana and kalpana svara

FOURTH YEAR

SEMESTER VII

Core Paper 14 Theory

Title of the Paper – Theory of Music 4

Sub. Code: UGINTGKKMUSTHE201407

- Learning the art of practicing Manodharma Sangitam.
- Knowing the musical forms and themes of Kuravanji Natakas.
- Gaining knowledge of ancient music through Sanskrit Lakshana granthas.
- Understanding the structure, construction, and functioning of various musical instruments.
- Acquiring knowledge of the structure of various Ragas.

Core Paper- 10 MAJOR PRACTICAL 5

Title of the Paper –PRACTICAL 5

Sub. Code: UGINTGKKVOC201405

1. Knowing Ata tala Varnam
2. Knowing Pancharatna Kritis
3. Knowing Pada varnas
3. Knowing the prayogas in different Varja and Vakra Ragas through kritis
4. Knowing Kshetragna Padas
5. Tevaram Tiruppugazh and Kavadi chindu knowledge

Core Paper- 10 MAJOR PRACTICAL 9

Title of the Paper - Manodharmam Sub. Code: UGINTGKKVOC201405

1. Knowing Raga Alapana and svaras for the ragas  
Todi  
Sriranjani  
Abhogi  
Anandabhairavi  
Kedaragoulai  
Shanmugapriya  
Purvikalyani  
Bhairavi

Core Paper- 10 MAJOR PRACTICAL 10

Title of the Paper – Devotional Music Sub. Code: UGINTGKKVOC201405

1. Knowing Other language devotional forms like

- Utsava sampradaya kritis
- Divyanama kritis
- Dasarpadam
- Annamacharya keertanai
- Ashtapadi
- Tarangam
- Bhajan

Core Paper- Allied PRACTICAL

Title of the Paper –PRACTICAL 6 Sub. Code : UGINTGKKVEENA201404

1. Knowing Adi tala Varnam
2. Knowing Ata tala Varnam
3. Knowing Kritis in Shadava Audava vakra sampoorana ragas.
4. Tevaram Tiruppugazh Tiruppavai and Tiruvembavai

#### SEMESTER VIII

Core Paper 18 Theory

Title of the Paper – History of Music 4

Sub. Code: UGINTGKKMUSTHE201408

- Understanding the background and contribution of Carnatic Music composers.
- Learning about 19th-century Tamil and Sanskrit music treatises.
- Comprehending the history of music through historical sources
- Understanding the ancient music treatises
- Analyzing the musical magnificence of Kritis.



FIFTH YEAR

SEMESTER IX

Core Paper 19 Theory

Title of the Paper – Theory of Music 5

Sub. Code: UGINTGKKMUSTHE201409

- Acquiring an understanding of the physics of Music.
- Knowing the application of Gamaks and understanding the biography and contributions of Carnatic Music composers.
- Understanding the structure of musical instruments
- Understanding the technical aspects of music.
- Understanding the lakshnas of various ragas.

Core Paper- MAJOR PRACTICAL X1

Title of the Paper –PRACTICAL 11

Sub. Code: UGINTGKKVOC201405

- 1.. Knowing Ata tala Varnam
2. Knowing Pancharatna Kritis
3. Knowing Pada varnas
3. Knowing the prayogas in different Varja and Vakra Ragas through kritis
4. Knowing Vilamba kala kritis.

Core Paper- 21 MAJOR PRACTICAL 12

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 13

Title of the Paper –Devotional 3

Sub. Code : UGINTGKKVOC201412

1. Understanding and comprehending various devotional musical styles.

Core Paper- 23 MAJOR PRACTICAL 14

Title of the Paper – Group Kritis Sub. Code : UGINTGKKVOC201413

2. Understanding different groups of Kritis from different composers.

Core Paper 24 MAJOR BASED ELECTIVE I

Title of the Paper – Folk Music 2

Sub. Code: UGINTGKKMUSVOC201414

- Acknowledging the folk songs employed in folk dances.
- Having knowledge of traditional songs
- Acquiring knowledge of patriotic songs

#### SEMESTER X

Core Paper 25 Theory

Title of the Paper –Music of Ancient Tamil

Sub. Code: UGINTGKKMUSTHE201410

- Understanding how the ancient Raga system functioned
- Acknowledging the musical references in Tamil works
- Gaining knowledge of the specifics of devotional practices
- Familiarity with ancient Tamil musical instruments.

Core Paper- 26 MAJOR PRACTICAL 16

Title of the Paper – Practical 16 (Manodharmam)

Sub. Code : UGINTGKKVOC201415

1. Knowing Raga alapana and kalpana swaras in different shadava audava and sampoorana ragas.
2. Acknowledging the structure of Pallavis

Core Paper- 27 MAJOR PRACTICAL 17

Title of the Paper –PRACTICAL 17 (Devotional Tamil forms)

Sub. Code : UGINTGKKVOC201416

4. Understanding different tamil devotional hymns of different composers.

Core Paper XXVIII MAJOR BASED ELECTIVE II

Title of the Paper – Bhajans Practical XVIII

Sub. Code: UGINTGKKMUSVOC201418

- Being familiar with Hindi Bhajans composed by various composers.
- Learning the technique of rendering Ashtapadi.

Core Paper 29 MAJOR BASED ELECTIVE III

Title of the Paper – Music of the ancient Tamil Practical 19

Sub. Code: UGINTGKKMUSVOC201419

- Acquiring knowledge of Sangam literature songs
- Understanding the songs from Silappatikaram
- Being familiar with songs from Panniru Tirumurais.

Core Paper XXX MAJOR PRACTICAL XX

Title of the Paper – Concert – Practical XX

Sub. Code: UGINTGKKMUSVOC201420

- Developing the ability to perform on stage.
- Understanding how to perform with accompaniment.
- Knowing to select appropriate songs for stage performances.
- Understanding the structure of concert tradition.

Program Outcome

Po 1 - Understanding the values and greatness of music.

Po 2 - Familiarity with the swarasthanas, ragas and talas.

Po 3 - Acquiring knowledge of various vageyakaras and their musical forms.

Po 4 - Gaining the knowledge of musical instruments.

Po 5 – Focurenderthe usage of sound recording system

Po 6 – Understanding the application of musicography.

Po 7 – Obtaining basic knowledge of Western music.

Po 8 – Gain Insight into ancient tamil music

Po 9 –Graduates will understand and integrate the cultural and historical contexts of literary works into their artistic practice, and their performances.

Po 10 -Graduates will develop critical thinking skills to reflect on social justice and human experience in literature, enhancing their artistic depth.

### Program Specific Outcome

1. From basic to advanced levels, the students gain a solid understanding of Carnatic music for stage performances.
2. The pupils can now enrol in taking basic and advanced music courses.

### Program Outcome

2. To learn the basic and techniques of carnatic music.
3. To understand different musical forms
4. To learn about the folk music genre.
5. To grasp the techniques employed in talas
6. To Renderraga alapana and kalpana swara.
7. To apply creativity to the rendering process.
8. To acquire knowledge of composition techniques.

### Program Specific Outcome

- The students get a good and overall understanding of Carnatic music from basic to advanced level for stage performance.
- The students become eligible to take basic and intermediate level music classes.

### DEPARTMENT OF VIOLIN BA-Violin(2023 onwards)

#### Programme Outcome (PO)

- ❖ Violin Music Knowledge improved
- ❖ Can give solo performances
- ❖ Personality improved
- ❖ Creativity improved
- ❖ Discipline improved

Year: BA I year  
Semester: I  
Core course: Core Practical Main Violin  
Name of the course: Practical -1  
Credits:4

#### COURSE OBJECTIVES:

1. To analogously understand key musical concepts such as posture, bowing, fingering techniques, and the structure of ragas, Geethams, Nottu Swaram, and Jathiswaram in Carnatic Violin.
2. Critique personal and peer performances to assess technical accuracy, expression, and adherence to traditional musical principles.

#### Course Outcomes:

CO1 :Students can demonstrate mastery of correct posture, bowing, and fingering techniques, leading to improved coordination, accuracy, and expressiveness in performance.

CO2 :Identify and perform a variety of ragas ( Mayamalavagowlai, Shankarabharanam, Kharaharapriya, Thodi, Natabairavi, Panthuvrali, Kalyani) with an understanding of their nuances.

CO 3 : Exhibit the ability to create original musical compositions and improvisations.

CO 4: Critically assess and evaluate performances, both personal and peer-based, in terms of technical and musical principles.

CO 5:Adapt learned techniques to perform both traditional and innovative compositions, contributing to a versatile and broad musical skill set.

Year: BA I year  
Semester: I  
Core course: Theory of Music  
Name of the course: Theory-1

#### COURSE OBJECTIVES:

1. To understand fundamental terms related to Carnatic music such as Nadam, Sruti, Swaram names, Swarasthanas, Sthayi, Arohanam, Avarohanam, and Gamakam.
2. To understand how the different musical forms (Gitam, Jathiswaram, Swarajathi, Nottuswarams) are structured and their role in Carnatic music performance.

#### Course Outcomes:

CO 1: Recall and recognize key terms and concepts related to Carnatic music, such as Nadam, Sruti, Swarastanas, Arohanam, Avarohanam, and Gamakam.

CO 2: Describe how different musical forms (Gitam, Jathiswaram, Swarajathi, Nottuswarams) are structured and their role in Carnatic music.

CO 3: Perform compositions by Purandaradasa, Muthuswami Dikshitar, and Tyagaraja, with appropriate stylistic elements and musical phrasing.

CO 4: Analyze the structure and purpose of different musical forms (Gitam, Jathiswaram, Swarajathi, Nottuswarams) in relation to their historical and cultural contexts.

CO 5: Evaluate the quality of performance based on the effective integration of Tala, Laya, and Akshara, and suggest improvements.

Year: BA I year

Semester: I

Core course: Allied Violin

Name of the course: Allied-1

Credits:4

#### COURSE OBJECTIVES:

1. Students will understand the structure of Sarali Varisaigal, Janta Varisaigal, Upper Sthayee Varisaigal, Lower Varisaigal, and Dhattu Varisai, and apply them with correct rhythm, tone, and intonation.
2. Students will practice and demonstrate the ability to execute these varisais.

#### Course Outcomes:

CO 1: Students will demonstrate proficiency in performing the Sarali Varisaigal, Janta Varisaigal, Upper Sthayee Varisaigal, Lower Varisaigal, and Dhattu Varisai.

CO 2 : Students will develop enhanced finger agility and control through consistent practice of varisais.

CO 3: Students will gain a clear understanding of the structural importance of these varisais.

CO 4 : Students will be able to express musical nuances through gamakas, articulation, and ornamentation while performing varisais.

CO 5: Students will improve their ability to perform ragas in different octaves and registers, mastering both upper and lower sthayee varisais

Year: BA I year

Semester: II

Core course: Main Practical Violin

Name of the course: Practical-2

Credits:4

COURSE OBJECTIVES:

1. Students will understand and perform basic lessons incorporating  $\frac{1}{2}$  and  $\frac{3}{4}$  eduppu (starting points) in different rhythmic contexts.
2. Students will practice and perform simple Krithis with attention to lyrical clarity, raga rendition, and rhythm, applying appropriate melodic expression.

Course Outcomes :

CO 1:Remember basic rhythmic concepts such as  $\frac{1}{2}$  and  $\frac{3}{4}$  eduppu, and their application in Carnatic music. Identify the structure of basic lessons, Swarajathi, Varnam, and Krithi forms.

CO 2:Understand the importance of  $\frac{1}{2}$  and  $\frac{3}{4}$  eduppu in rhythmic patterns.

CO 3:Perform simple Krithis with appropriate tempo, expression, and rhythmic adherence.

CO 4:Analyze the rhythmic structure of basic lessons and their application in various speeds.

CO 5:Compose simple Krithis or Swarajathi variations based on the principles of raga and tala, applying learned concepts of rhythmic structure and melodic ornamentation.

Year: BA I year

Semester: II

Core course: Theory of Music

Name of the course: Theory-2

Credits: 4

Course Objectives

1. Students will be able to identify and describe the characteristics of Tana Varnams and Krithis in Carnatic music, including their structural components and expressive elements.
2. Students will analyze various musical compositions, such as Tevaram, Tirupugazh, Tiruppavai, and Divyaprabandham.

Course Outcomes

CO 1:Students will demonstrate a comprehensive understanding of musical forms in Carnatic music, articulating the differences between Tana Varnams and Krithis.

CO 2:Students will critically analyse selected compositions, discussing their lyrical content, musical structure, and historical relevance.

CO 3:Students will evaluate the contributions of significant composers and musicologists, articulating how their works shaped the development of Carnatic music.

CO 4:Students will demonstrate proficiency in identifying and performing various talas, including the 35 talas.

CO 5:Students will express an appreciation for the cultural and spiritual significance of Carnatic music.

Year: BA I year

Semester: II

Core course: Allied Violin

Name of the course: Allied-2

Credits:4

#### Course Objectives

1. Students will develop proficiency in performing and understanding various Alankarams, focusing on their significance in foundational violin technique.
2. Students will learn to perform Geetham, recognizing its role as an introductory composition in Carnatic music and its melodic structure.
3. Students will explore the rhythmic and melodic aspects of Jathiswaram, enhancing their ability to execute complex rhythmic patterns on the violin.

#### Course Outcomes

CO 1: Students will demonstrate technical proficiency in performing all Alankarams, showcasing improved bowing and finger techniques on the violin.

CO 2:Students will interpret and perform Geetham, displaying an understanding of its structure and emotional expression.

CO 3:Students will exhibit competence in executing Jathiswaram, accurately performing its intricate rhythmic patterns and variations.

CO 4:Students will perform Swarajathi with an emphasis on lyrical interpretation and melodic expression, demonstrating their artistic growth.

CO 5:Students will effectively perform Nottu Swaram, integrating improvisation techniques that reflect their understanding of the composition.

Year: BA II year

Semester: III

Core course: Core Practical Main Violin

Name of the course: Practical -3



Credits:4

#### Course Objectives

1. Students will be able to identify and perform the first 36 melakarta ragas.
2. Students will develop proficiency in performing Varnams and Mallaris in Adhi Talam, mastering both through practical exercises.
3. Students will analyse and interpret compositions in multiple languages.

#### Course Outcomes

CO 1:Students will demonstrate the ability to perform selected compositions from the melakarta ragas and Varnams with correct tala and sruti.

CO 2:Students will analyse and critique various compositions, identifying the raga, tala, and stylistic elements, leading to deeper musical understanding.

CO 3:Students will articulate the significance of compositions in different languages.

CO 4:Students will exhibit improvisational skills by creating their own variations on Varnams.

CO 5:Students will prepare and present a final performance that incorporates their learning from all units, demonstrating their mastery of the material covered in the course.

Year: BA II year

Semester: III

Core course: Theory of Music

Name of the course: Theory-3

Credits:4

#### Course Objectives :

1. Develop a comprehensive understanding of Carnatic musical forms such as Pada Varnams, Ata Tala Varnams, and Krithis.
2. Gain knowledge of traditional Carnatic musical instruments like Tanpura, Vina, Violin, and Yadh.
3. Study the contributions of key Carnatic composers such as Patnam Subramaniya Iyer, Swati Thirunal, Vina Kuppaiyar, Annamayya, Papanasam Sivan.

#### Course Outcomes :

CO1: Demonstrate proficiency in performing Pada Varnams, Ata Tala Varnams, and Krithis by incorporating advanced prosodic elements.

CO2: Show mastery in playing and understanding the contribution of Carnatic instruments like Tanpura, Vina, Violin, and Yadh, and their significance.

CO3:Analyse and perform compositions by major Carnatic composers (Patnam Subramaniya Iyer, Swati Thirunal, Vina Kuppaiyar, Annamayya, and Papanasam Sivan).

CO4: Understand and apply the principles of folk music within the context of Carnatic music.

CO5: Classify and perform ragas from various raganga categories like Varja, Vakra, Gana Naya Desya, Upanga, and Bashanga.

Year: BA II year

Semester: III

Core course: Core Practical Allied Violin

Name of the course: Allied-3

Credits: 4

#### COURSE OBJECTIVES:

1. Understand the structure and musical nuances of Varnam.
2. Learn and perform a Tamil Krithi in Adhithalam, incorporating Jantai varisaiga.
3. Explore and perform a Krithi in other languages.

#### Course Outcomes:

CO1: Demonstrate proficiency in performing Varnam with accurate rhythm and melody, showcasing an understanding of tala and its application in Carnatic music.

CO2: Perform a Tamil Krithi in Adhithalam with clarity, demonstrating an understanding of Jantai varisaiga and the nuances of Tamil musical traditions.

CO3: Develop the ability to perform a Krithi in other languages (small scale) in Adhithalam.

CO4: Render Thevaram with expressive devotion, accurate rhythmic structure, and appropriate emotional engagement, reflecting its spiritual significance.

CO5: Perform a simple Mallari with attention to rhythmic precision and the celebratory spirit of the composition, suitable for temple and festive contexts.

Year: BA II year

Semester: III

Core course: Skill Based Elective-bowing&fingeringtechnique

Name of the course: Skill Based Elective-3

Credits:4

#### Course Objectives:

1. Understand the history of the bow in the context of the Carnatic violin.
2. Master the handling of the bow and learn proper posture and fingering positions essential for executing techniques effectively.
3. Develop proficiency in a range of bowing and fingering techniques, including

techniques for swara, sahithya, and thana playing.

Course Outcomes:

CO1: Demonstrate a comprehensive understanding of the history and evolution of the bow in Carnatic violin playing.

CO2: Perform with accurate bow handling, maintaining correct posture and finger positions.

CO3: Exhibit proficiency in various bowing techniques for swara, sahithya, and thana playing.

CO4: Demonstrate advanced understanding and execution of fingering techniques for Gamakha.

CO5: Integrate the above techniques into a coherent performance, displaying enhanced technical skills in rendering Carnatic compositions on the violin.

Year: BA II year

Semester: IV

Core course: Core Practical Main Violin

Name of the course: Practical -4

Credits: 4

Course Objectives :

1. Develop a strong understanding of Varnam in Thisra Nadai, focusing on its rhythmic intricacies and melodic structure.
2. Gain proficiency in performing Krithis in various talas—Adhi, Roopakam, and Khandachapu.
3. Cultivate skills in Ragalapana, Niraval, and Karpanaiswaram in the ragas Mayamalavagowlai, Charukesi, and Lathangi.

Course Outcomes:

CO1: Demonstrate the ability to perform a Varnam in Thisra Nadai with rhythmic accuracy and melodic fluency, showcasing a solid grasp of tala and raga.

CO2: Exhibit proficiency in rendering Krithis in various talas such as Adhi, Roopakam, and Khandachapu.

CO3: Showcase a clear understanding of Ragalapana in ragas Mayamalavagowlai, Charukesi, and Lathangi, incorporating traditional patterns.

CO4: Master the technique of Niraval in the aforementioned ragas, demonstrating ability to enhance a particular line of the krithi with varied rhythmic and melodic expressions.

CO5: Perform Karpanaiswaram in Mayamalavagowlai, Charukesi, and Lathangi with precision in rhythm and emotive depth.

Year: BA II year

Semester: IV

Core course: Theory of Music

Name of the course: Theory -4

Credits:4

Course Objectives:

1. Study the historical and cultural significance of the composers GopalaKrishna Bharathi, Shyama Sastri, Muthaiah Bhagavathar, and Oothukaadu Venkata Kavi.
2. Understand the Dasa Pranas, the ten principles that govern the structure of talas in Carnatic music.
3. Gain knowledge about the traditional Carnatic musical instruments, their history, structure, and unique characteristics.

Course Outcomes:

1. CO1: Demonstrate an understanding of the lives, contributions, and significance of GopalaKrishna Bharathi, Shyama Sastri, Muthaiah Bhagavathar, and Oothukaadu Venkata Kavi in shaping the landscape of Carnatic music.
2. CO2: Gain mastery over the Dasa Pranas and tala structure, enabling precise and rhythmic performances across a variety of compositions.
3. CO3: Acquire a comprehensive understanding of key Carnatic musical instruments like Nagaswaram, Taval, Mridangam, Flute, Ghatam, Khanjira, and Morsing.
4. CO4: Develop a strong grasp of Tamil music's technical terms (Pan, Palai, Pani, etc.), and apply this knowledge to enhance the understanding.
5. CO5: Master the performance of various Carnatic musical forms such as Ragamalika, Padam, Javali, and Keerthanai.

Year: BA II year

Semester: IV

Core course: Core Practical AlliedViolin

Name of the course: Allied -4

Credits:4

Course Objectives:

1. Develop proficiency in rendering Jathiswaram with appropriate speed, rhythm, and melody, enhancing coordination between tala and ragam.

2. Study the chosen Swarajathi and identify the key features of its raga, tala, and lyrical structure.
3. Practice and present the Tanavarnam, ensuring precision in both rhythm and melody, while highlighting its emotional and devotional essence.

Course Outcomes:

1. CO1: Demonstrate a solid understanding of the structure, rhythm, and melodic content of Jathiswaram, Swarajathi, and Tanavarnam, with a focus on technical proficiency and aesthetic delivery.
2. CO2: Perform Swarajathi compositions with attention to the subtleties of raga, tala, and lyrical expression, while maintaining traditional authenticity.
3. CO3: Exhibit proficiency in performing Tanavarnam, showcasing rhythmic clarity, melodic expression, and a strong understanding of the raga and tala involved.
4. CO4: Perform three different simple Krithis, with fluency in rhythm, melody, and emotional engagement, while enhancing understanding.
5. CO5: Develop an understanding of Thiruppavai and Kavadi Sindhu, emphasizing their devotional, cultural, and celebratory significance through expressive performance.

Year: BA III year

Semester: V

Core course: Core Practical Main Violin

Name of the course: Practical -5

Credits:4

Course Objectives:

1. Understand the concept and structure of Melakartha ragas, focusing on the 2nd 36 ragas.
2. Perform the Krithi with correct alignment of rhythm, melody, and emotional expression while adhering to the specific tala structure.
3. Develop proficiency in performing the Thillana with attention to tempo, rhythmic clarity, and musical expression.

Course Outcomes:

CO1: Demonstrate a thorough understanding of the 36 Melakartha ragas, with a specific focus on the 2nd 36 ragas.

CO2: Exhibit proficiency in performing Ata Thala Varnam, adhering to rhythmic and melodic accuracy, with a deep understanding of its structure.

CO3: Show the ability to perform Krithis in complex talas such as Adhi Talam and Misra Chappu, demonstrating fluency and rhythmic alignment.

CO4: Appreciate and perform Tamil Krithis with attention to language, lyrical meaning, and emotional expression.

CO5: Master Swarajathi compositions by Sri Shyama Sasthri in ragas like Thodi or Bhairavi, and perform them with appropriate emphasis on tonal nuances and emotional depth.

Year: BA III year

Semester: V

Core course: Core Practical Main Violin

Name of the course: Practical -6

Credits:4

Course Objectives:

1. Develop proficiency in rendering a specific Swathi Thirunal Krithi with accuracy in rhythm, melody, and emotional expression.
2. Familiarize with the Pancharathna Krithis of Saint Thyagaraja and their importance in Carnatic music.
3. Explore the contributions of Tamil composers (especially the Tamil Moovar) to Carnatic music.
4. Understand the technicalities involved in transitioning between different ragas within a composition.

Course Outcomes:

CO1: Demonstrate a deep understanding of the historical, cultural, and devotional aspects of the selected compositions and their composers.

CO2: Achieve proficiency in the vocal or instrumental rendition of the key compositions from Swathi Thirunal, Saint Thyagaraja, Tamil Moovar, and Kamalamba Navavarnam.

CO3: Exhibit advanced skills in identifying and performing ragas, understanding their mood, structure, and evolution in different compositions.

CO4: Develop an ability to perform complex compositions such as Ragamalikakrithis, showing mastery in transitioning between ragas.

CO5: Cultivate an appreciation for the aesthetic and devotional depth of Carnatic music.

Year: BA III year

Semester: V

Core course: Core Practical Main Violin

Name of the course: Practical -7

Credits:4

### Course Objectives

1. Students will develop the ability to perform Raga Alapana for Mayamalavagowla, Karaharapriya, and Kalyani, focusing on melodic improvisation.
2. Students will learn and refine the bow technique required for performing Tanam in the selected ragas.
3. Students will practice and perform Niraval for a previously learned Krithi, enhancing their improvisational skills.

### Course Outcomes

CO1:Students will demonstrate proficiency in Raga Alapana for Mayamalavagowla, Karaharapriya, and Kalyani.

CO2:Students will exhibit effective bowing techniques while performing Tanam, accurately reflecting the rhythmic intricacies of the selected ragas.

CO3:Students will perform Niraval for one Krithi, effectively conveying the emotional and thematic elements of the piece through improvisation.

CO4:Students will render Karpanaiswaram for two previously learned Krithis, demonstrating their ability.

CO5:Students will perform two Chouka kala Krithis, showcasing their understanding of the style's unique characteristics.

Year: BA III year

Semester: V

Core course: Theory

Name of the course: Theory -5

Credits:4

#### Course Objectives:

1. Students will gain insights into key musical treatises, such as Panchamarabu, Panniru Thirumurai, and Sangeetha Sampradaya Pradarshini.
2. Students will study the 72 Melakarta scheme in detail, understanding its structure, classification, and significance in the context of Carnatic music.
3. Students will analyse the contributions of significant composers like Tamil Moovar, Karaikkal Ammaiyar, Jayadeva, and Narayana Theerthar.

#### Course Outcomes

CO1:Students will demonstrate a comprehensive understanding of key musical treatises.

CO2:Students will accurately describe and classify the 72 Melakarta ragas.

CO3:Students will evaluate the contributions of Tamil Moovar, Karaikkal Ammaiyar, Jayadeva, and Narayana Theerthar.

CO4:Students will identify and explain the use of Mudra-s in musical compositions.

CO5:Students will provide an overview of significant music centers such as Tanjore, Trivandrum, Mysore, and Chennai, discussing their historical importance and contributions to the development of Carnatic music.



Year: BA III year  
Semester: V  
Core course: Skill Based Elective  
Name of the course: Instruments Maintenance  
Credits:4

Course Objectives:

1. Understanding Violin Anatomy
2. Familiarity with Tools and Materials
3. Students will develop skills in setting up the violin.

Course Outcomes:

CO1:Students will demonstrate a comprehensive understanding of the different parts of the violin.

CO2:Students will effectively use various tools and materials for violin maintenance, showing competency in basic repair techniques and routine care.

CO3:Students will set up a violin correctly, including adjusting string length and bridge placement, ensuring optimal sound and playability.

CO4:Students will implement proper care techniques for both the violin and bow.

CO5:Students will identify common problems encountered with violins and suggest appropriate solutions.

Year: BA III year  
Semester: V  
Core course: Core Practical Main Violin  
Name of the course: Practical -8  
Credits:4

Course Objectives:

1. Students will develop the ability to perform Adhi thala Varnam in two speeds.
2. Students will learn to perform Ata thala Varnam in two speeds.
3. Understanding Tamil Kritis

#### Course Outcomes:

CO1:Students will demonstrate technical proficiency in performing the Adhi thala Varnam in two speeds.

CO2:Students will perform the Ata thala Varnam in two speeds, illustrating their grasp of rhythmic patterns.

CO3:Students will perform two Tamil Krithis (Suddhanandha Bharathi and Ambujam Krishna).

CO4:Students will perform two additional Krithis (Vedanayagam Pillai and Dhandayuthapani Desikar).

CO5:Students will render Thirupugazh compositions (Sindubairavi and Aachiar Kuravai in Madyamavathi, Suddhadanyasi, and Hindolam),.

Year: BA III year

Semester: VI

Core course: Core Practical Main Violin

Name of the course: Practical -9

Credits:4

#### Course Objectives:

1. Students will develop a deep understanding of Raga Alapana for Shanmugapriya, Karaharapriya, Thodi, and Saveri.
2. Students will learn to perform Tanam for the same ragas.
3. Students will gain skills in rendering Pallavi in two selected ragas with different talas.

#### Course Outcomes

CO1:Students will demonstrate proficiency in Raga Alapana for Shanmugapriya, Karaharapriya, Thodi, and Saveri.

CO2:Students will effectively perform Tanam for the selected ragas, illustrating their understanding of rhythmic patterns.

CO3:Students will render a full version of Pallavi in two ragas, demonstrating technical skill and creativity in their interpretation.

CO4:Students will perform Niraval in the context of the two selected ragas, effectively expressing lyrical content and enhancing their improvisational capabilities.

CO5:Students will render Karpanai Swaras in the chosen ragas, showcasing their ability to combine melodic and rhythmic elements.

Year: BA III year

Semester: VI

Core course: Core Practical Main Violin

Name of the course: Practical -10

Credits:4

Course Objectives:

1. Students will understand the structure and format of solo concerts in Carnatic music.
2. Students will explore the various techniques and styles of accompaniment for both male and female vocalists, as well as for instruments.
3. Students will develop skills in creating Korvais, understanding their rhythmic complexity and how they enhance a performance.

Course Outcomes:

1. CO1:Students will demonstrate the ability to plan and organize a solo concert.
2. CO2:Students will perform as an accompanist for both male and female vocalists.
3. CO3:Students will apply effective accompaniment techniques for instruments such as flute and nagaswaram.
4. CO4:Students will create and perform original Korvais, integrating them into their compositions and demonstrating rhythmic creativity.
5. CO5:Students will critically evaluate solo concerts, providing feedback on performance quality, structure, and the effectiveness of accompaniment in enhancing the overall presentation

Year: BA III year

Semester: VI

Core course: Theory

Name of the course: Theory -6

Credits:4

Course Objectives:

1. Students will explore the biographies and contributions of post-Trinity and contemporary composers.
2. Students will develop skills in music notation
3. Students will examine the role of music in media, including concerts and bhajana sampradayam in Carnatic music.

Course Outcomes:

1. CO1:Comprehensive Understanding made by composers such as Koteeshwara Iyer and Neelakanta Sivan.
2. CO2:Students will accurately notate two kritis and one Varnam.
3. CO3:Students will analyze the impact of music and media on contemporary Carnatic music.
4. CO4:Students will engage with the bhajana sampradayam, exploring its significance in devotional practices.
5. CO5:Students will identify and explain the use of decorative anga-s in compositions.

Year: BA III year

Semester: VI

Core course:Thirupugazh in Chanda Talams

Name of the course: Elective-4

Credits:3

Course Objectives:

1. Students will explore the significance and themes of Thirupugazh in relation to various temples.
2. Students will study the Thirupugazh compositions associated with the Arupadai Veedu temples.
3. Understanding Chandha Talas

Course Outcomes:

1. CO1:Contextual Knowledge in Thirupugazh.
2. CO2:Regional Analysis.
3. CO3:Rhythmic Application in Thirupugazh
4. CO4:Interpretative Skills inThirupugazh compositions
5. CO5:Cultural Appreciation of Thirupugazh in Carnatic music.