



DEPARTMENT OF MUSIC
SREE SANKARACHARYA UNIVERSITY OF SANSKRIT
KALADY

SYLLABI OF P G PROGRAMME IN MUSIC
2019

DEPARTMENT OF MUSIC

SREE SANKARACHARYA UNIVERSITY OF SANSKRIT, KALADY

P G PROGRAMME IN MUSIC

“Scheme and Syllabi”

(Outcome Based Teaching, Learning and Evaluation – OBTLE)

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OBTLE Abbreviations

OBTLE	Outcome Based Teaching and Learning Education
PO	Programme Outcome
PSO	Programme Specific Outcome
CO	Course Outcome
CL	Cognitive Level
R	Remember
U	Understand
AP	Apply
AN	Analyse
E	Evaluate
C	Create
KC	Knowledge Category
F	Factual
C	Conceptual
P	Procedural

Preface

Music is a means for inner peace and social harmony. The wide possibility of Carnatic Music in exploring variegated melodies and rhythm structures and also to indulge in improvisation at the maximum opens ways to quench the intellectual as well as emotional thirst of a performer. The MA programme in Music incorporates 3 streams - practical music, historical musicology and conceptual studies – all related to Carnatic Music/South Indian Classical Music, with more focus on performance oriented training. The programme offers ample opportunities for the students to explore the different areas of Carnatic Music.

Programme Outcomes (POs) of SSUS

PO1: Critical Thinking: - Take informed actions after identifying the assumptions that frame our thinking and actions, checking out the degree to which these assumptions are accurate and valid, and looking at our ideas and decisions (intellectual, organizational and personal) from different perspectives.

PO2: Communication: Listen, read, comprehend, speak and write clearly and effectively in person and through electronic media in English/regional language/language of the discipline and exhibit sound domain knowledge including academic concepts and terminologies.

PO3: Self - directed and Lifelong learning: Engage in independent and lifelong learning in the broadest context of socio technological changes.

PO4: Ethics: Understand value systems including one's own, and also the moral dimensions of actions, and accept responsibility for it.

Programme Specific Outcomes (PSOs) of MA in Music

- PSO1 - Communication
Understand the ways of Carnatic Music performance, write effectively about music and demonstrate a sound knowledge of the discipline.
- PSO2 - Self-directed and lifelong learning
Sustain lifelong interest and dedication in music learning.
- PSO3 - Ethics
Apply Music as a means of creating cultural awareness and cultural integrity.
- PSO4 - Critical thinking
Create, analyse and evaluate music through critical thinking.

General structure of the MA Programme

Duration of the programme	:	4 semesters
Minimum credits required	:	64
Core courses	:	11 (44 credits)
Elective courses	:	4 (16 credit)
Dissertation	:	4 credits

Semester Wise Distribution of Courses.

SEMESTER-1

	Course code	Course	Core	Credits
1	PMUM 11401	Foundation course In Performance	Practical	4 credits
2	PMUM 11402	Compositions of the Musical Trinity-Paper-1	Practical	4 Credits
3	PMUM 11403	Musicological Perspectives-Paper-1	Theory	4 Credits
4	Department Elective			4 Credits

SEMESTER-II

	Course code	Course	Core	Credits
1	PMUS 11404	ManodharmaSangita and Compositions – Paper 1	Practical	4 credits
2	PMUS 11405	Compositions of the Musical Trinity-Paper-II	Practical	4 Credits
3	PMUS 11406	Musicological Perspectives-Paper-II	Theory	4 Credits
4	Multi-Disciplinary Elective			4 Credits

SEMESTER-III

	Course code	Course	Core	Credits
1	PMUM 11407	Musical Compositions – Paper III	Practical	4 credits
2	PMUM 11408	Musicological Perspectives -Paper- III	Theory	4 Credits
3	Department Elective			4 Credits
4	Multi-Disciplinary Elective			4 Credits

SEMESTER-IV

	Course code	Course	Core	Credits
1	PMUS 11409	Concert	Practical	4 Credits
2	PMUS 11410	Ragam Tanam Pallavi	Practical	4 Credits
3	PMUS 11411	Manodharma Sangita and Compositions -Paper-II	Theory	4 Credits
4	PMUS 11412	Dissertation		4 Credits

ELECTIVE COURSES

Sl. No	Course code	Title of Paper	Course type	Credits
1	PMUS/M 11413	COMPOSITIONS OF MAHARAJA SWATHI THIRUNAL	Practical	4
2	PMUS/M 11414	DEVOTIONAL SONGS IN DIFFERENT LANGUAGES	Practical	4
3	PMUS/M 11415	COMPOSITIONS OF SRI. MUTHUSWAMI DIKSHITHAR IN PRAISE OF LORD GANESA	Practical	4
4	PMUS/M 11416	LAYA PRACTICE IN MRIDANGAM-I	Practical	4
5	PMUS/M 11417	LAYA PRACTICE IN MRIDANGAM - II	Practical	4
6	PMUS/M 11418	LAYA PRACTICE IN MRIDANGAM AND VOCAL MUSIC	Practical	4

7	PMUS/M 11419	COMPOSITIONS OF POST TRINITY COMPOSERS	Practical	4
8	PMUS/M 11420	VIOLIN PRACTICAL- VARNAMS	Practical	4
9	PMUS/M 11421	VIOLIN PRACTICAL- VARNAM & KRITHI	Practical	4
10	PMUS/M 11422	VIOLIN PRACTICAL-KRITHIS	Practical	4
11	PMUS/M 11423	VARNAMS OF SRI. LALGUDI G. JAYARAMAN	Practical	4
12	PMUS/M 11424	CARNATIC MUSIC AND OTHER SYSTEMS OF MUSIC	Theory	4
13	PMUS/M 11425	MUSICAL FORMS IN RAGAMALIKA	Practical	4
14	PMUS/M 11426	COMPOSITIONS OF KERALA COMPOSERS BELONGING TO POST MODERN PERIOD	Practical	4
15	PMUS/M 11427	COMPOSITIONS OF SRI.SUBRAHMANYA BHARATI	Practical	4

**MULTIDISCIPLINARY COURSES FOR STUDENTS OF OTHER
DEPARTMENTS**

Sl. No	Course code	Title of Paper	Course type	Credits
1	PMUS/M 11428	ARTS JOURNALISM	Theory	4
2	PMUS/M 11429	MUSIC AND OTHER DISCIPLINES	Theory	4
3	PMUS/M 11430	ABHINAYA SANGEETHAM	Practical	4
4	PMUS/M 11431	PRACTICAL MUSIC FOR BEGINNERS	Practical	4
5	PMUS/M 11432	MUSIC CULTURE OF KERALA	Theory	4
6	PMUS/M 11433	BASIC CONCEPTS OF CARNATIC MUSIC	Theory	4

SEMESTER WISE COURSE DETAILS

Content, Course outcomes, Tagging and reading list of Core Courses:

SEMESTER-I

1. CORE PMUM 11401 - FOUNDATION COURSE IN PERFORMANCE- 4 Credits (Practical)

Course Outcomes:

CO1: Tune tambura accurately.

CO2: Identify swaras of given raga phrases

CO3: Apply different eduppus to alankaras in 35 talas

CO4: Reckon talas with different gatis or Nadais

CO5: Apply different nadais in atalavarnams and Aditala Varnams

CO6: Create Kalpanasvaras in different eduppus of the tala

Content:

Module: I

Developing the ability to tune the Tampura with reference to adhara shadja sounded on Sruti box.

Ability to identify and render the swaras of given raga phrases.

Module: II

Rendering alankaras in 35 talas with shifting of eduppus in different kalam

Module: III

Ability to render following Varnams in tisra nadai. Aditalavaranam-1

Atatalavarnam–Bhairavi / Kambhoji

Module: IV

Techniques for developing Manodharmam. Ability to sing Kalpanasvaras in different eduppus.

CO	CO Statement	PO/PSO	CL	KC	Class Hrs	Library Hrs	Assessment
CO1	Tune tambura accurately	PO 2 PSO1	U	P	8	1	Mid-sem examination
CO2	Identify swaras of given raga phrases	PO2&3 PSO1&3	U	P	4		Mid-sem examination
CO3	Apply different eduppus to alankaras in 35 talas	PO1 & 2 PSO2 & 4	AP	P	20		Seminar
CO4	Reckon talas with different gatis or Nadais	PO1 PSO2	AP	P	8		Mid-sem examination
CO5	Apply different nadais in atalavarnams and Aditala Varnams	PO2 PSO2	AP	P	20		”
CO6	Create Kalpanasvaras in different eduppus of the tala	PO1&3 PSO1&2	C	P	12		”

2. CORE PMUM 11402 - COMPOSITIONS OF THE MUSICAL TRINITY– PAPER–1 4 Credits (Practical)

Course Outcomes:

CO1: Understand the contribution of Music Trinity

CO2: Render Ghana raga pancharatna keertanas of Tyagaraja in the ragas, Natta and Sri

CO3: Present vilambitalaya kritis in melakartha

CO4: Render vilambitalaya kritis in major janya ragas

CO5: Perform kritis in minor ragas

CO6: Analyse the prosodical beauties incorporated in the kritis of Musical Trinity

Content:

Module: 1

Pancharatna Keertanas of Saint Tyagaraja in ragas, Natta & Sri

Module: II

Vilambitalaya Kritis in the following Melas:

(Any seven compositions including one kriti in Tisranadai)

Sankarabharanam, Kharaharapriya, Pantuvarali, Kalyani, Todi,

Harikamboji, Keeravani, Mayamalavagaula.

Module: III

Vilambitalaya Kritis in the following ragas:

Begada, Mohanam, Kamboji, Saveri, Purvikalyani, Bhairavi, Madhyamavati.

Module: IV

Compositions in the following ragas:

(Any Seven compositions)

Abhogi, Sriranjani, Hindolam, Bahudari, Saraswati, Kalyanavasantam,

Natta, Surutti, Malayamarutam, Sri.

CO	CO Statement	PO/PSO	CL	KC	Class Hrs	Library Hrs	Assessment
CO1	Understand the contribution of Music Trinity	PO2 PSO1	U	F	1		Mid-sem examination
CO2	Render Ghana raga pancharatna keertanas of Tyagaraja in the ragas, Natta and Sri	PO 2 PSO1	R	P	14		”
CO3	Present vilambitalaya kritis in melakarthis	PO 2 PSO 1	R,U	P	21		”
CO4	Render vilambitalaya kritis in major janya ragas	PO 2 PSO 1	R,U	P	21		”
CO5	Perform kritis in minor ragas	PO 2 PSO 1	R	P	14		”
CO6	Analyse the prosodical beauties incorporated in the kritis of Musical Trinity	PO 1 PSO 4	R	P	1	1	Assignment & seminar

3. CORE PMUM 11403 - MUSICOLOGICAL PERSPECTIVES–PAPER–1 **4 Credits (Theory)**

Course Outcomes:

- CO1: Understand the origin of music and the importance of Music in Samaveda*
CO2: Summarize the reference of music in sacred and secular literature
CO3: Compare the different mela systems prevailed in the past and identify vivadi melas
CO4: Trace the history of yazh, theorize the musical aspects of ancient Tamil Musical forms
CO5: Explain Kacheri dharma and Ganakalaniyama
CO6: Interpret the Lakshana of the given ragas

Content:

Module: I

- Music of the Vedas
- Sama Gana and its characteristics
- Reference of Music in sacred and secular literature in Sanskrit and Tamil.
- Different Mela Systems propounded by Lakshanakaras–Vivadi melas.

Module: II

- Music of the ancient Tamils.
- Raga classification of ancient Tamil music, Pans and their equivalents.
- Yazh–its evolution and decline. Study of the musical aspects of Tevaram, Tiruvachakam, Tiruppugazh, Divyaprabhandham.

Module: III

- Requisites of a performer - Kacheri dharma
- Time theory of Ragas

Module:IV

- Ragalakshanam of the following Ragas:
Sriranjani, Hindolam, Kalyanavasantam, Abhogi, Malayamarutam, Todi,
Sri, Madhyamavati, Saraswati, Bahudari, Begada, Keeravani, Surutti, Natta,
Mayamalavagaula.

CO	CO Statement	PO/PSO	CL	KC	Class Hrs	Library Hrs	Assessment
CO1	Understand the origin of music and the importance of Music in Samaveda	PO2 PSO1	U	F	12	1	Mid-sem examination
CO2	Summarize the reference of music in sacred and secular literature	PO2 PSO1	U	F	10		Assignment
CO3	Compare the different mela systems prevailed in the past and Identify vivadi melas	PO2,3 PSO1,2	U	F	20		Mid-sem examination
CO4	Trace the history of yazh, theorize the musical aspects of ancient Tamil Musical forms	PO2 PSO1,3	U	F	10		”
CO5	Explain Kacheri dharma and Ganakalanityama	PO2 PSO1	U	F	10		”
CO5	Interpret the Lakshana of the given ragas	PO1 PSO4	AN	F	10		Seminar

Reading list:

1. Dictionary of South Indian Music and Musicians Vol. I to Vol. V by Padmabhushan Prof.P. Sambamoorthy Published by the Indian Music Publishing House, Chennai. www.carnaticbooks.com
2. A History of Indian Music by Swami Prajnanananda Vol.1, Published by Ramakrishna Vedanta Math, Calcutta, 1963.
3. South Indian Music Book II to V by Padmabhushan Prof.P. Sambamoorthy Published by the Indian Music Publishing House, Chennai. www.carnaticbooks.com
4. Carnatic Music and the Tamils- Kuppaswami T.V, www.carnaticbooks.com
5. Music of the Chilappatikaram, by Dr. S. Ramanathan. www.carnaticbooks.com
6. A Short Historical Survey of the Music of the Upper India by Pandit V.N. Bhatkande. Re print in journal of the Indian Musicological Society. Vol.2 No.4 ed. R.C.Mehta, 1972
7. A comparative Study of some of the Leading Music Systems of the 15th 16th 17th and 18th centuries by Pandit V.N. Bhatkande, reprint in journal of the Indian Musicological Society. Vol.2 No.4 ed. R.C.Mehta, 1971
8. History of Indian Music, Padmabhushan Prof. P. Sambamoorthy, Published by the Indian Music Publishing House, Chennai. www.carnaticbooks.com
9. Music of Vedas–G.U.Thitte. www.carnaticbook.com
10. History of South Indian (Carnatic) music by Rangaramanuja , Ayyangar, Vipanchi cultural Trust, Bombay, 1972
11. The Splendor of South Indian Music by Dr. Chelladurai. P.T, Vaigarai Publisher, 1991
12. Ragas in Carnatic Music by Dr. S. Bhagyalakshmy, Published by CBH Publications, Trivandrum.
13. Ragalakshanasangraha by Dr. Hema Ramanathan, Published by Dr. N. Ramanathan Chennai. 2004

SEMESTER-II

1. CORE PMUS 11404 – MANODHARMA SANGITA AND COMPOSITIONS- PAPER – I - 4 Credits (Practical)

Course Outcomes:

CO1: Render Raga, Niraval and Kalpana Swara in the given major ragas

CO2: Create musical ideas through alapana and kalpana swaram in Hindolam, Natta and Mayamalavagaula

CO3: Understand and render different melakartha ragas through the compositions in the same

CO4: Render compositions in the given minor ragas

CO5: Apply the melodic phrases of the compositions while improvising

CO6: Evaluate the different styles of composers

Content:

Module: I

Raga Alapana, Niraval and Kalpanaswaras for the vilambita laya kritis learnt in the first semester (Musical Compositions Paper-I)

Sankarabharanam, Kamboji, Saveri, Bhairavi, Kharaharapriya, Pantuvarali, Kalyani, Todi, Keeravani, Purvikalyani, Begada, Mohanam, Madhyamavati.

Module: II

Ragaalapana & Kalpanaswaras in the following ragas:

Hindolam, Natta, Mayamalavagaula.

Module: III

Compositions in following Melakartas:

Simhendramadhyamam, Charukesi, Vachaspati, Hemavati, Latangi, Dharmavati, Chakravakam.

Module: IV

Compositions in the following ragas:

Hamirkalyani, Saranga, Ranjani, Hamsanandi, Reetigaula, Mandari, Abheri, Sudhadhanyasi, Kuntalavarali, Janaranjani

CO	CO Statement	PO/PSO	CL	KC	Class Hrs	Library Hrs	Assessment
CO1	Render Raga, Niraval and Kalpana Swara in the given major ragas	PO3 PSO2	C	P	8		Mid-sem examination
CO2	Create musical ideas through alapana and kalpana swaram in Hindolam, Natta and Mayamalavagaula	PO3 PSO2	C	P	8		”
CO3	Understand and render different melakartha ragas through the compositions in the same.	PO2 PSO1	U,R	F,P	21		”
CO4	Render compositions in the given minor ragas	PO2 PSO1	R	P	30		”
CO5	Apply the melodic phrases of the compositions while improvising	PO3 PSO2	AP	P	2		”
CO6	Evaluate the different styles of composers	PO1 PSO 4	E	F,C,P	3	1	Assignment & Seminar

2. PMUS 11405 - COMPOSITIONS OF THE MUSICAL TRINITY PAPER–II

4 Credits (Practical)

Course Outcomes:

CO1: Render the Swarajati of Syama Sastri in Yadukulakamboji

CO2: Identify the scope of elaboration of the ragas Gaula and Varali through singing the Pancharatna kirtanas of Tyagaraja

CO3: Render the group kritis of Muthuswami Dikshitar

CO4: Classify and analyse the group kritis of Muthuswami Dikshitar

CO5: Render one composition belonging to Navaratnamalika

CO6: Render kritis in the given Suddhamadhyama ragas

Content:

Module: I

Swarajati of Syama Sastri in Ragam Yadukulakamboji

Module: II

Pancharatna Keerthana in Ragas Gaula & Varali

Module: III

One Composition representing the following groups: Navavarana Kritis, Navaratnamalika, Navagraha Kritis, Panchalingasthala Kritis.

Module: IV

Compositions in the following ragas:

Darbar, Arabhi, Kedaragaula, Lalita, Dwijavanti, Suddhabangala, Vasantabhairavi, Anandabhairavi

CO	CO Statement	PO/PSO	CL	KC	Class Hrs	Library Hrs	Assessment
CO1	Render the Swarajati of Syama Sastri in Yadukulakamboji	PO 2 PSO 1	U,R	P	7		Mid-sem examination
CO2	Identifiy the scope of elaboration of the ragas Gaula and Varali through singing the Pancharatna kirtanas of Tyagaraja	PO2 PSO 1	U,R	P	14		”
CO3	Render the group kritis of Muthuswami Dikshitar	PO 2 PSO 1	U,R	P	18		”
CO4	Classify and analyse the group kritis of Muthuswami Dikshitar	PO 1 PSO 4	U	P	2	1	Assignment and seminar
CO5	Render one composition belonging to Navaratnamalika	PO 2 PSO 1	R	P	4		Mid-sem examination
CO6	Render kritis in the given Suddhamadhyama ragas	PO 2 PSO 1	U, R	P	27		”

3. CORE PMUM 11406 - MUSICOLOGICAL PERSPECTIVES- PAPER – II - 4 Credits (Theory)

Course Outcomes:

CO1: Understand the significance of mathematics in music

CO2: Interpret the relevance of 22 srutis in Carnatic music

CO3: Categorise musical compositions based on the concept of Bhakti, understand musical prosody

CO4: Understand the link between raga and rasa in Carnatic music

CO5: Identify and explain Samudaya Kritis and differentiate between Hindustani and Carnatic musical forms

CO6: Interpret the melakarta ragas and the Janya ragas through writing their lakshana

Content:

Module: I

Music and Mathematics–Tone system, Sruti, Complementary Intervals, Scales, Rhythm, Significance of the numbers, shapes of the resonators of Musical Instruments and Geometrical figures. Study of 22 Srutis – ragas wherein various Sruti figure, Cycle of fourths and fifths.

Module: II

Concept of Bhakti in Carnatic music- Saguna –nirguna aspects, Madhura Bhakti- Musical compositions based on this. Prosody and Rhetoric in Musical compositions – Padya-Gadya sahityas, Prasa, Yamakam, Yati patterns in the S a h i t y a of Musical Compositions, Swaraksharas.

Module: III

Raga & Rasa

Outline knowledge of the Samudaya Kritis and their characteristic features. Hindustani Musical Forms: Dhrupad, Khayal, Tumri, Tappa, Tarana, Gazal and corresponding classical musical forms.

Module: IV

Lakshana of the following Ragas:

Simhendramadhyamam, Charukesi, Vachaspati, Hemavati, Latangi, Dharmavati, Reetigaula, Abheri, Suddhadhanyasi, Kuntalavarali, Janaranjani, Chakravakam, Hamirkalyani, Hamsanandi, Saranga, Mandari, Ranjani, Darbar, Arabhi, Kedaragaula, Lalita, Dwijavanti, Suddhabangala, Vasantabhairavi, Anandabhairavi

CO	CO Statement	PO/PSO	CL	KC	Class Hrs	Library Hrs	Assessment
CO1	Understand the significance of mathematics in music	PO 1 & 2 PSO 1 & 4	U	F	12	1	Mid-sem examination
CO2	Interpret the relevance of 22 srutis in Carnatic music	PO 1 & 2 PSO 1 & 4	U	F	12		”
CO3	Categorise musical compositions based on the concept of Bhakti, understand musical prosody	PO 1 PSO 4	U	C	12		”
CO4	Understand the link between raga and rasa in Carnatic music	PO 1 PSO 4	U	C	12		”
CO5	Identify and explain Samudaya Kritis and differentiate between Hindustani and Carnatic musical forms	PO 2 PSO 1	R,U	P	12		Seminar
CO6	Interpret the melakarta ragas and the Janya ragas through writing their lakshana	PO 2 PSO 1	U, AN	P	12		Assignment

Reading list:

1. Dictionary of South Indian Music and Musicians Vol. I to Vol. V by Padmabhushan Prof. P.Sambamoorthy, Published by the Indian Music Publishing House, Chennai. www.carnaticbooks.com.
2. South Indian Music, Books, Vol. III to VI, Padmabhushan Prof. P. Sambamoorthy Published by the Indian Music Publishing House, Chennai. www.carnaticbooks.com.
3. History of Indian Music, Padmabhushan Prof. P. Sambamoorthy, Published by the Indian Music Publishing House, Chennai. www.carnaticbooks.com.
4. Navam and the Karnatak Group kritis by Leela Omcheri and, N.K. Padma Published by Kanishka Publishers, New Delhi-110002.
5. Ragalakshanasangraha by Dr. Hema Ramanathan, Published by Dr. N. Ramanathan, Chennai.
6. Ragas of the Sangeethasaramritha by Sri. T.V. Subba Rao, Published by The Music Academy, Madras.

SEMESTER-III

1. CORE PMUM 11407 - MUSICAL COMPOSITIONS – PAPER - III

4 Credits (Practical)

Course Outcomes:

CO1: Render compositions in a variety of ragas including rare as well as allied

CO2: Analyse the ragas, both theoretically and practically

CO3: Analyse the allied features of ragas through rendition

CO4: Understand the rare ragas handled by various composers

CO5: Render svarajati in Todi composed by Syama Sastri

CO6: Render Atatalavarna in Kalyani and a padavarna composed by Swati Tirunal

Content:

Module: I

Compositions in following rare Ragas

Bhooshavali, Chintamani, Kiranavali, Nadachinatamani, Poornashadjam, Rasali

Umabharanam, Gambheeravani, Suddhabhairavi.

Module: II

Compositions in the following Ragas with allied features:

Durbar-Nayaki

Arabhi- Devagandhari

Madhyamavati-Brindavansaranga-Sri-Manirang

Sahana-Dvijavanti

Module: III

Compositions in the following ragas:

Dhenuka, Nattakurunji, Saramati, Subhapantavarali, Hindusthan Bihag,

Hindustan Kapi, Amrithavarshini, Hamsanadam

Module: IV

Svarajati of Syama Sastri in Todi raga.

Atatalavarnam in raga Kalyani.

Padavarnam of Maharaja Swati Tirunal

CO	CO Statement	PO/PSO	CL	KC	Class Hrs	Library Hrs	Assessment
CO1	Render compositions in a variety of ragas including rare as well as allied	PO 2 PSO1	U,R	P	30		Mid-sem examination
CO2	Analyse the ragas, both theoretically and practically	PO 1 PSO 4	AN	P	2	1	”
CO3	Analyse the allied features of ragas through rendition	PO 1 PSO 4	AN	F	2		Seminar
CO4	Understand the rare ragas handled by various composers	PO 2 PSO 1	U	F	2		Assignment
CO5	Render svarajati in Todi composed by Syama Sastri	PO 2 PSO 1	R	P	12		Mid-sem examination
CO6	Render Atatalavarna in Kalyani and a padavarna composed by Swati Tirunal	PO 2 PSO 1	R	P	24		”

2. CORE PMUM 11408 - MUSICOLOGICAL PERSPECTIVES PAPER- III

4 Credits (Theory)

Course Outcomes:

- CO1: Explain the paddhathi followed in Kathakalakshepam and the evolution of musical forms*
- CO2: Understand the contents of the musical inscriptions thirumayam and kudumiyamalai*
- CO3: Explain ritualistic music of the temples, musical iconography and musical stone pillars*
- CO4: Understand the content of the lakshanagranthas*
- CO5: Identify the construction and playing method of the instruments*
- CO6: Explain the lakshana of the given ragas*

Content:

Module: I

Evolution of Musical Forms.

Kathakalakshepam and the Paddhati followed in it. Ritualistic Music of Temples – Saravadyam, Musical Iconography, Musical stone pillars, Musical Inscriptions- Kudumiyamalai & Thirumayam

Module: II

Study of the selected Lakshnagranthas belonging to the ancient, medieval and modern period.

Module: III

Knowledge of the following musical instruments:

Tambura, Violin, Veena, Mridangam, Morsing, Flute, Ghatam, Ganjira, Nagaswaram, Taval, Sitar, Sarod, Sarangi, Tabla, Shehnai, Pakhwaj

Module: IV

Raga Lakshana for the following ragas.

Bhooshavali, Chintamani, Kiranavali, Nadachintamani, Poornashadjam, Rasali, Umabharanam, Suddhabhairavi, Hamsanadam, Manirang, Brindavana Saranga, Sahana, Natakurinji, Gambheeravani, Hindusthan Behag, Dhenuka, Saramati, Subhapantavarali, Hindustan Kapi, Amrithavarshini, Nayaki, Devagandhari

CO	CO Statement	PO/PSO	CL	KC	Class Hrs	Library Hrs	Assessment
CO1	Explain the padhathi followed in Kathakalakshepam and the evolution of musical forms	PO2 PSO1	U	F	12		Mid-sem examination
CO2	Understand the contents of the musical inscriptions thirumayam and kudumiyamalai	PO1 PSO4	U	F	12		”
CO3	Explain ritualistic music of the temples, musical iconography and musical stone pillars	PO2 PSO1	U	F	12		”
CO4	Understand the content of the lakshana granthas	PO1 PSO4	U	C	12	1	Assignment
CO5	Identify the construction and playing method of the instruments	PO2 PSO1	U	F,P	12		Seminar
CO6	Explain the lakshana of the given ragas	PO1 PSO4	U,AN	F,P	12		Seminar & mid-sem examination

Essential Reading

1. Dictionary of South Indian Music and Musicians Vol. I to Vol. V by Padmabhushan Prof. P. Sambamoorthy, Published by the Indian Music Publishing House, Chennai. www.carnaticbooks.com
2. South Indian Music, Books, Vol. IV to VI Padmabhushan Prof. P. Sambamoorthy, Published by the Indian Music Publishing House, Chennai. www.carnaticbooks.com
3. History of Indian Music, Padmabhushan Prof. P. Sambamoorthy, Published by the Indian Music Publishing House, Chennai. www.carnaticbooks.com
4. Kathakalakshepa – A study by Dr. Prameela Gurumurthi
5. NAD – Understanding Raga Music by Sandeep Banerjee, Eashwar Business Publications, Mumbai
6. A Catalogue of the Musical Instruments Exhibited in the Government Museum, Madras, by Padmabhushan Prof. P. Sambamoorthy. P, Govt. of Tamil Nadu, Madras 1976
7. Raga Nidhi – Vol I to IV – by Sri. T. V. Subba Rao, The Madras Music academy.
8. The Flute by Padmabhushan Prof. P. Sambamoorthy, Published by the Indian Music Publishing House, Chennai. www.carnaticbooks.com

SEMESTER-IV

1. CORE PMUS 11409 – CONCERT – 4 Credits (Practical)

Course Outcomes:

- CO1: Understand the methodology of selecting the compositions for a concert*
- CO2: Arrange the compositions in the sequential order of raga & tala*
- CO3: Create raga alapana, niraval and kalpana swaras for selected compositions*
- CO4: Include short musical forms in the concert*
- CO5: Evaluate different styles of singers through listening to concerts*
- CO6: Estimate recent trends in the field of public performances*

Content:

Module: I

Select Musical compositions for a one-hour concert and arrange them in the sequential order of raga and tala.

Module: II

Render manodharma to the main and submain musical pieces.

Module: III

Include compositions from the following group in the second half of the concert.

Tiruppukazh, Tevaram, Devarnamam, Ashtapadi, Tarangam. One Slokam in 3 Ragas. Padam, Javali, Tillana, Ragamalika.

Module: IV

Listen to 6 concerts outside the campus and submit the reviews.

- Selection of the compositions for the concert should be taken strictly from the syllabus.

CO	CO Statement	PO/PSO	CL	KC	Class Hrs	Library Hrs	Assessment
CO1	Understand the methodology of selecting the compositions for a concert	PO1,2,3,4 PSO1,2,3,4	U,AP	P	5	1	Mid-sem examination
CO2	Arrange the compositions in the sequential order of raga & tala	PO1,2,3 PSO1,2,4	U,AP	P	4		”
CO3	Create raga alapana, Niraval and kalpana swaras for selected compositions	PO1,2,3 PSO1,2,4	C	P	18		”
CO4	Include short musical forms in the concert	PO1,2,3 PSO1,2,4	R,AP	P	27		”
CO5	Evaluate different styles of singers through listening to concerts	PO1,2,3 PSO1,2,4	E,AN	F	10		Assignment
CO6	Estimate recent trends in the field of public performances	PO1,2,3 PSO1,2,4	E	F	8		Seminar

2. CORE PMUS 11410 - RAGAM, TANAM, PALLAVI

4 Credits (Practical)

Course Outcomes:

CO1: Demonstrate one's skill and intellect through the execution of Pallavis.

CO2: Compose simple pallavis

CO3: Differentiate between the method of alapana for a pallavi and a composition

CO4: Improvise the Pallavi through Niraval and Kalapanaswaras including ragamalika

CO5: Analyse the structure of a 4 kalai Pallavi, Nada Pallavi and simple Pallavi

CO6: Demonstrate the lakshana of the raga and structure of a Pallavi with Tattakaram

Content:

Module: I

4 Kalai Pallavi – Attempt anuloma, pratiloma, tisram and improvise with ragam, tanam, niraval and kalpanaswaras (including ragamalika swaras)

Module: II

Nada Pallavi – Sing pallavis in different nadais

Module: III

Simple Pallavis – Perform simple pallavis in different talas

Module: IV

Compose pallavis.

- The students should be able to grasp a pallavi given by the examiner and furnish the details.

CO	CO Statement	PO/PSO	CL	KC	Class Hrs	Library Hrs	Assessment
CO1	Demonstrate one's skill and intellect through the execution of Pallavis.	PO1,2,3 PSO1,2,4	U,C,AP	P	16		Mid-sem examination
CO2	Compose simple pallavis	PO1,2,3 PSO1,2,4	C	P	14		Seminar
CO3	Differentiate between the method of alapana for a pallavi and a composition	PO1,2,3 PSO1,2,4	AP,C	P	6		Mid-sem examination
CO4	Improvise the Pallavi through Niraval and Kalapanaswaras including ragamalika	PO1,2,3 PSO1,2,4	AP,C	P	16		”
CO5	Analyse the structure of a 4 Kalai Pallavi, Nada Pallavi and simple Pallavi	PO1,2,3 PSO1,2,4	AN	P	4		”
CO6	Demonstrate the lakshana of the raga and structure of a Pallavi with Tattakaram	PO1,2,3 PSO1,2,4	AP,AN	P	16	1	Assignment

3. CORE PMUM 11411 - MANODHARMA SANGITA & COMPOSITIONS

PAPER- II - 4 Credits (Practical)

Course Outcomes:

CO1: Render alapana, niraval and Kalpanasvara to the given melakarta ragas

CO2: Apply alapana and Kalpana svara to the given janya ragas

CO3: Perform Kritis in vivadi melas and janya ragas

CO4: Render compositions belonging to prahladabhakti vijayam of Saint Tyagaraja

CO5: Understand the ragasvarupa of selected vivadi melas

CO6: Differentiate between similar ragas belonging to same melakarta

Content:

Module: I

Ragaalapana, niraval & kalpanaswara for the following ragas:

Simhendramadhyamam, Charukesi, Vachaspati

Latangi. Dharmavati, Hemavati

Module: II

Ragaalapana and Kalpanaswara for the following janya ragas: Abhogi,

Hindolam, Sriranjani, Malayamarutam, Arabhi, Saraswati, Begada,

Sudhadhanyasi, Abheri, Ranjani, Reetigaula

Module: III

Compositions in the following ragas:

Dhanyasi, Mukhari, Ganamurti, Vagadheeswari, Kokilapriya,

Natakapriya, Nasikabhooshani, Varali.

Module: IV

Selected compositions from Prahladabhakti vijayam opera of Saint Tyagaraja. (Minimum 5 Compositions)

CO	CO Statement	PO/PSO	CL	KC	Class Hrs	Library Hrs	Assessment
CO1	Render alapana, niraval and Kalpanasvara to the given melakarta ragas	PO 2,3 PSO1,2	AP	P	12		Mid-sem examination
CO2	Apply alapana and Kalpana svara to the given janya ragas	PO2,3 PSO1,2	AP	P	18		”
CO3	Perform Kritis in vivadi melas and janya ragas	PO2 PSO1	R	P	24		”
CO4	Render compositions belonging to prahladabhakti vijayam of Saint Tyagaraja	PO2 PSO1	R	P	15		”
CO5	Understand the ragasvarupa of selected vivadi melas	PO1 PSO4	U	F	2	1	Assignment
CO6	Differentiate between similar ragas belonging to same melakarta	PO1 PSO4	An	F	1		Seminar

4. CODE PMUS 11412 - DISSERTATION - 4 Credits (Theory)

Course Outcomes:

CO1: Identify various areas of music research

CO2: Critically write about the topic selected

CO3: Express one's own views on the topic

CO4: Explore hidden areas of music

CO5: Theorize the practical aspect of music

CO6: Validate the topic in present scenario

Content:

Module: I

Identification of various areas of Music research, selection of the topic.

Module: II

Understand the methodology to be adopted.

Module: III

Write critically about the topics selected.

Module: IV

Evaluate the topic in present scenario.

- For this course, the student has to work under the supervision of a teacher in the parent department in order to submit a dissertation of minimum 50 pages at the end of his/her programme. The dissertation should follow a consistent and scientific disciplinary/ interdisciplinary methodology.

CO	CO Statement	PO/PSO	CL	KC	Class Hrs	Library Hrs	Assessment
CO1	Identify various areas of music research	PO1 PSO4	R,U	F, P	15	1	Mid-sem examination
CO2	Critically write about the topic selected	PO1 & 2 PSO1 &4	E	F	20		”
CO3	Express one’s own views on the topic	PO1&2 POS1 & 4	AN, E	F, P	10		Seminar
CO4	Explore hidden areas of music	PO1&3 PSO 2 & 4	AN, E	F, P	10		Mid-sem examination
CO5	Theorize the practical aspect of music	PO1&2 PSO1&4	E,C	F, P	10		Assignment
CO6	Validate the topic in present scenario	PO1&4 PSO3&4	AN, E	F, P	7		Mid-sem examination

ELECTIVES

1. PMUS/M 11413 - COMPOSITIONS OF MAHARAJA SWATHI THIRUNAL 4 Credits - (Practical)

Course Outcomes:

CO1: Perform the musical compositions of Maharaja Swati Tirunal composed in any five of the given ragas

CO2: Describe the lakshana of rare ragas

CO3: Demonstrate the structural difference between the musical forms padam, javali tillana and mangalam by singing them

CO4: Explain the meaning of the compositions

CO5: Create a ragamalika pattern for the slokams of Maharaja Swati Tirunal

CO6: Analyse the contribution of Maharaja Swati Tirunal as a musician and poet

Content:

Module: I

Compositions in the following ragas (Any five):

Lalithapanchamam, Sudhabhairavi, Mohanakalyani, Kunthalavarali,
Nathanamakriya, Sindhubhairavi, Saraswathi Manohari, Khamas.

Module: II

Padam, Javali & Thillana

Module: III

Bhajans in Hindi

Module: IV

Sloka, Mangalam

CO	CO Statement	PO/PSO	CL	KC	Class Hrs	Library Hrs	Assessment
CO1	Perform the musical compositions of Maharaja Swati Tirunal composed in any five of the given ragas	PO 2 PSO 1,2	U	P	25		Mid-sem examination
CO2	Describe the lakshana of rare ragas	PO 2 PSO 1,2,4	AP	F,P	5		”
CO3	Demonstrate the structural difference between the musical forms padam, javali tillana and mangalam by singing them	PO 2 PSO 1,2	AN,AP	P	25		”
CO4	Explain the meaning of the compositions	PO 2 PSO 1	U	P	5		Assignment
CO5	Create a ragamalika pattern for the slokams of Maharaja Swati Tirunal	PO 1,2,3 PSO 1,2,4	C	P	5		Seminar
CO6	Analyse the contribution of Maharaja Swati Tirunal as a musician and poet	PO1,2,3 PSO1,2,4	AN	P	7		Mid-sem examination

2. PMUS/M 11414 - DEVOTIONAL SONGS IN DIFFERENT LANGUAGES 4 Credits (Practical)

Course Outcomes:

CO1: Identify the language of a composition, understand the meaning inherent in it

CO2: Perform the devotional compositions in Sanskrit

CO3: Render the devotional compositions in Malayalam

CO4: Perform the Tamil devotional compositions

CO5: Render the Kannada compositions and Hindi compositions

CO6: Render the compositions by Saint Tyagaraja and Bhadrachalam Ramdas in Telugu

Content:

Module: I

Sanskrit compositions by Jayadeva, NarayanaTheertha, Annamacharya, Sadasiva
Brahmendra Malayalam compositions by K.C. Kesava Pillai, Mahakavi Kuttamath
& Kottayam Thampuran

Module: II

Tamil compositions by Papanasam Sivan, Gopalakrishna Bharathi, Periyaswamy
Tooran & Ambujam Krishna.

Module: III

Kannada compositions by Purandaradasa & Kanakadasa.

Module: IV

Hindi Bhajans by Maharaja Swati Tirunal, Meerabai, Kabirdas, Tulsidas
Telugu compositions by Saint Tyagaraja & Bhadrachalam Ramadas.

- Student should learn two compositions each from the five languages mentioned above.

CO	CO Statement	PO/PSO	CL	KC	Class Hrs	Library Hrs	Assessment
CO1	Identify the language of a composition, understand the meaning inherent in it	PO 2,3 PSO 1,2	U	P	8		Assignment & seminar
CO2	Perform the devotional compositions in Sanskrit	PO 2 PSO 1	R	P	15		Mid-sem examination
CO3	Render the devotional compositions in Malayalam	PO 2 PSO 1	R	P	15		”
CO4	Perform the Tamil devotional compositions	PO 2 PSO 1	R	P	15		”
CO5	Render the Kannada compositions and Hindi compositions	PO 2 PSO 1	R	P	10		”
CO6	Render the compositions by Saint Tyagaraja and Bhadrachalam Ramdas in Telugu	PO 2 PSO 1	R	P	9		”

**3. PMUS/M 11415 - COMPOSITIONS OF SRI. MUTHUSWAMI
DIKSHITAR IN PRAISE OF LORD GANESA**

4 Credits (Practical)

Course Outcomes:

CO1: Explain the concept of Ganapatya and perform the compositions

CO2: Understand the stalapuranam of each temple described in the sahitya

CO3: Describe the ragalakshana of the compositions

CO4: Analyse the common features in the selection of raga and tala

CO5: Explain the representation of Lord Ganesa in different temples

CO6: Demonstrate the meaning of the compositions

Content:

Module: 1

Three compositions in praise of Lord Ganesa of Tiruvarur temple.

Module: II

Five compositions in praise of Lord Ganesa from the following places:

Tiruchirappalli, Mayuram, Thiruvananthapuram.

Module: III

Kancheepuram, Tanjore.

Module: IV

Madurai, Tirunelveli, Vaitteeswaran Koil

CO	CO Statement	PO/PSO	CL	KC	Class Hrs	Library Hrs	Assessment
CO1	Explain the concept of Ganapatya and perform the compositions	PO 2,3 PSO 1,2	R,U	F,P	40		Mid-sem examination
CO2	Understand the stalapuranam of each temple described in the sahitya	PO 2 PSO 1	U	F	6		Assignment
CO3	Describe the ragalakshana of the compositions	PO 2 PSO 1	U	F,C	6		Seminar
CO4	Analyse the common features in the selection of raga and tala	PO 1 PSO 1,4	AN	P	6		Mid-sem examination
CO5	Explain the representation of Lord Ganesa in different temples	PO 2,3 PSO 1,2,4	AN	F	8		”
CO6	Demonstrate the meaning of the compositions	PO 2 PSO 1	AP	P	6		”

4. PMUS/M 11416 - LAYA PRACTICE IN MRIDANGAM- I 4 Credits (Practical)

Course Outcomes:

CO1: Play taniyavarttanam in Adi tala for $\frac{1}{4}$ edam

CO2: Play taniyavarttanam in Adi tala for $\frac{1}{2}$ edam

CO3: Play taniyavarttanam in Adi tala for $\frac{3}{4}$ edam

CO4: Present Mohra and Korvai

CO5: Perform Korvai in $\frac{1}{4}$, $\frac{1}{2}$ and $\frac{3}{4}$ edam

CO6: Apply mridangam Layavinyasam in Adi tala $\frac{1}{4}$ edam, $\frac{1}{2}$ edam and $\frac{3}{4}$ edam

Content:

Module: I

Taniyavarttanam in Aditala for $\frac{1}{4}$ edam

Module: II

Taniyavarttanam in Aditala for $\frac{1}{2}$ edam

Module: III

Taniyavarttanam in Aditala for $\frac{3}{4}$ edam.

Module: IV

Introduction to the formation of Mohras and Korvais.

CO	CO Statement	PO/PSO	CL	KC	Class Hrs	Library Hrs	Assessment
CO1	Play taniyavarttanam in Adi tala for $\frac{1}{4}$ edam	PO2 PSO1	R	P	16		Mid-sem examination
CO2	Play taniyavarttanam in Adi tala for $\frac{1}{2}$ edam	PO 2 PSO1	R	P	16		”
CO3	Play taniyavarttanam in Adi tala for $\frac{3}{4}$ edam	PO2 PSO 1	R	P	16		”
CO4	Present Mohrai and Korvai	PO2 PSO1	R	P	8		Assignment
CO5	Perform Korvai in $\frac{1}{4}$, $\frac{1}{2}$ and $\frac{3}{4}$ edam	PO2 PSO1	U,R	P	8		Mid-sem examination
CO6	Apply mridangam Layavinyasam in Adi tala $\frac{1}{4}$ edam, $\frac{1}{2}$ edam and $\frac{3}{4}$ edam	PO2 PSO1	AP	P	8		Seminar

5. PMUS/M 11417 - LAYA PRACTICE IN MRIDANGAM –II
4 Credits (Practical)

Course Outcomes:

CO1: Understand different grahas in Misrachappu tala. Sama, Atita and Anagata

CO2: Illustrate laya patterns in Misrachappu tala

*CO3: Formulate Korvais in misrachappu tala for Samagraha, Atita
graha and Anagata graha*

CO4: Understand the gati, Tisram

CO5: Understand Trikalam of Korvais

CO6: Render Korvais in Trikalam and Tisram

Content:

Module: I

Taniyavarttanam in Misrachapu for Sama graham

Module: II

Taniyavarttanam in Misrachapu for Atita graham

Module: III

Taniyavarttanam in Misrachapu for Anagata graham

Module: IV

Render Korvais in Trikalam and Tisram.

CO	CO Statement	PO/PSO	CL	KC	Class Hrs	Library Hrs	Assessment
CO1	Understand different grahas in Misrachappu tala. Sama, Atita and Anagata	PO2 PSO1	U	F,C	6		Mid-sem examination
CO2	Illustrate laya patterns in Misrachappu tala	PO 2 PSO1	U	R	14		”
CO3	Formulate Korvais in misrachappu tala for Samagraha, Atita graha and Anagata graha	PO1&2 PSO 1 &2	C	C	18		Assignment
CO4	Understand the gati, Tisram	PO2 PSO1	U	F	6		Mid-sem examination
CO5	Understand Trikalam of Korvais	PO2 PSO1	U	P	14		”
CO6	Render Korvais in Trikalam and Tisram	PO1&2 PSO1&4	C	P	14		Seminar

6. PMUS/M 11418 - LAYA PRACTICE IN MRIDANGAM & VOCAL MUSIC
4 Credits (Practical)

Course Outcomes:

CO1: Understand the seven basic talas used in Carnatic Music through reciting tala syllables and recognize the speed variation in tala

CO2: Recite tattakkaram of Sapta talas in Sama, Anagata and Atita grahas

CO3: Apply Panchajathi Tatikitadhom in the talas, Adi, Rupaka, Misrachappu and Khandachappu

CO4: Reckon the basic talas Adi, Rupakam, Misrachappu and Khandachappu

CO5: Apply rhythmic groups in Kalpanasvara singing in sama eduppu

CO6: Apply rhythmic groups in Kalpanasvara singing in atita and anagata eduppus

Content:

Module: I

Thatthakkaram of Saptatalas used in Alankaras in three degrees of speed.

Module: II

Thatthakkaram of Saptatalas used in Alankaras with different eduppu.

Module: III

Panchajaathi thathikitadhom in Adi and Rupaka talas.

Module: IV

Panchajati Thathikitathom in Misrachapu and Khandachaputalas

CO	CO Statement	PO/PSO	CL	KC	Class Hrs	Library Hrs	Assessment
CO1	Understand the seven basic talas used in Carnatic Music through reciting tala syllables and recognize the speed variation in tala	PO2 PSO1	U	F	5		Mid-sem examination
CO2	Recite tattakkaram of Sapta talas in Sama, Anagata and Atita grahas	PO 2 PSO1	AP	P	20		”
CO3	Apply Panchajathi Tatikitadhom in the talas, Adi, Rupaka, Misrachappu and Khandachappu	PO2 PSO1	AP	P	25		Assignment
CO4	Reckon the basic talas Adi, Rupakam, Misrachappu and Khandachappu	PO2 PSO1	AP	P	5		Mid-sem examination
CO5	Apply rhythmic groups in Kalpanasvara singing in sama eduppu	PO2 PSO1	AP	P	7		Seminar
CO6	Apply rhythmic groups in Kalpanasvara singing in atita and anagata eduppus	PO2 PSO1	AP	P	10		Mid-sem examination

7. PMUS/M 11419 - COMPOSITIONS OF POST-TRINITY COMPOSERS
4 Credits (Practical)

Course Outcomes:

CO1: Render 5 compositions selected from the 17 post trinity composers of Carnatic music in telugu

CO2: Present 5 compositions of the given composes in languages other than telugu

CO3: Render rare compositions of the post trinity composers

CO4: Understand rare ragas invented by post trinity composers

CO5: Understand the thematic presentation in the selected compositions

CO6: Explain the rhythmic aspect of the selected compositions

Content:

Module: I

Papanasam Sivan, Patnam Subramanya Iyer, Mysore Vasudevachar,
Mysore Sadasiva Rao & Thulaseevanam

Module: II

G.N. Balasubramanyam, Dr. L. Muthaiah Bhagavathar, Subbaraya Sastri &
Lalgudi G. Jayaraman

Module: III

Dr.M. Balamurali Krishna, Neelakanta Sivan, Mahavaidyanatha
Sivan & M.D. Ramanathan

Module: IV

Puthucode Krishnamurthi, Ramanathapuram Srinivasa Iyengar,
T. Lakshmananpillai & Tanjore Sankara Iyer

CO	CO Statement	PO/PSO	CL	KC	Class Hrs	Library Hrs	Assessment
CO1	Render 5 compositions selected from the 17 post trinity composers of Carnatic music in telugu	PO2 PSO1	U, R	P	25		Mid-sem examination
CO2	Present 5 compositions of the given composes in languages other than telugu	PO2 PSO1	U, R	P	25		„
CO3	Render rare compositions of the post trinity composers	PO2 PSO1	U, R	P	10		„
CO4	Understand rare ragas invented by post trinity composers	PO1 PSO4	U, R	C	4		Seminar
CO5	Understand the thematic presentation in the selected compositions	PO1 PSO4	U, R	C	4		Assignment
CO6	Explain the rhythmic aspect of the selected compositions	PO1 PSO4	U, R	C	4		Mid-sem examination

8. PMUS/M 11420 - VIOLIN PRACTICAL - VARNAMS

4 Credits (Practical)

Course Outcomes:

CO1: Perform Navaragamalika varnam and adithala varnams in ragas Panthuvrali and Devamanohari

CO2: Demonstrate the ragas Kedaram, Sankarabharanam, Begada, Kalyani, Kamboji, Yadukulakamboji, Bilahari, Mohanam and Sri.

CO3: Identify the raga bhavas of Panthuvrali and Devamanohari

CO4: Apply the visesha prayogas of each raga while improvising.

CO5: Analyse patterns of swaras (yathi and visesha prayogam) in the selected varnam

CO6: Create manodharma with the melody pattern of the 3 varnams as models

Content:

Module: 1

Navaragamalika Varnam

Module: II

Aditala Varnam in raga Pantuvarali

Module: III

Aditalavarnam in raga Devamanohari

Module: IV

Melodic analysis of the varnas.

CO	CO Statement	PO/PSO	CL	KC	Class Hrs	Library Hrs
CO1	Perform Navaragamalika varnam and adithala varnams in ragas Panthuvrali and Devamanohari	PO1&2 PSO2&3	R	P	36	Mid-sem examination
CO2	Demonstrate the ragas Kedaram, Sankarabharanam, Begada, Kalyani, Kamboji, Yadukulakamboji, Bilahari, Mohanam and Sri	PO1, 2 PSO3&4	U	P, F	7	„
CO3	Identify the raga bhavas of Panthuvrali and Devamanohari	PO1&2 PO3&4	AN	P, F	7	„
CO4	Apply the visesha prayogas of each raga while improvising	PO1&2 PSO3	A	P	7	„
CO5	Analyse patterns of swaras (yathi and visesha prayogam) in the selected varnam	PO1&2 PSO3	AN	F	7	Assignment
CO6	Create manodharma with the melody pattern of the 3 varnams as models	PO1&2 PSO3&4	C	P	8	Seminar

9. PMUS/M 11421 - VIOLIN PRACTICAL-VARNAMS & KRITIS
4 Credits (Practical)

Course Outcomes:

CO1: Render varna in raga Kalyani and a Krithi in Sankarabharanam

CO2: Understand thoroughly the ragas Kalyani and Sankarabharanam

CO3: Apply the prayogas in Kalyani varnam in manodharma

CO4: Analyse the gamaka prayogas distinct to each raga

CO5: Differentiate between Gamaka prayogas of two ragas

CO6: Create innovative ideas based on the selected compositions

Content:

Module: I & II

Atatalavarnam in the raga Kalyani.

Module: III & IV

Kriti in Sankarabharanam

CO	CO Statement	PO/PSO	CL	KC	Class Hrs	Library Hrs
CO1	Render varna in raga Kalyani and a Krithi in Sankarabharanam	PO1 PSO2&3	R	P	36	Mid-sem examination
CO2	Understand thoroughly the ragas Kalyani and Sankarabharanam	PO1,2 PSO3/4	U	P,F	8	„
CO3	Apply the prayogas in Kalyani varnam in manodharma	PO1&2 POS 3& 4	AP	P,F	7	Seminar
CO4	Analyse the gamaka prayogas distinct to each raga	PO2&3 PSO1,2&4	AN	C	7	Assignment
CO5	Differentiate between Gamaka prayogas of two ragas	PO2&3 PSO1&2	U	P,C	7	Seminar
CO6	Create innovative ideas based on the selected compositions	PO2&3 PSO1,2&4	C	P	7	Seminar

10. PMUS/M 11422 - VIOLIN PRACTICAL- KRITIS

4 Credits (Practical)

Course Outcomes:

CO1: Render one kriti each in raga keeravani, amrithavarshini and sudhadhanyasi

CO2: Differentiate between amrithavarshini and sudhadhanyasi which have same swaras but different swarasthanas

CO3: Analyse the lakshanam of the three ragas

CO4: Apply the melodic ideas of the composition in raga alapana and kalpana swaras

CO5: Discuss on the other compositions in three ragas

CO6: Create melodies in the ragas

Content:

Module: I

Kriti in the raga Keeravani

Module: II

Kriti in the raga Amritavarshini

Module: III

Kriti in the raga Sudhadhanyasi

Module: IV

Melodic analysis of the Kritis

CO	CO Statement	PO/PSO	CL	KC	Class Hrs	Library Hrs	Assessment
CO1	Render one kriti each in ragas keeravani, Amrithavarshini and sudhadhanyasi	PO2&3 PSO1&2	R	P	36		Mid-sem examination
CO2	Differentiate between amrithavarshini and sudhadhanyasi which have same swaras but different swarasthanas	PO2&3 PSO1,2&4	U	P,F	8		”
CO3	Analyse the lakshanam of the three ragas	PO2 & 3 PSO 2 & 4	AN	P,F	7		Assignment
CO4	Apply the melodic ideas of the composition in raga alapana and kalpana swaras	PO2 & 3 PSO 1, 2 & 4	AP	P	7		Seminar
CO5	Discuss on the other compositions in three ragas	PO2&3 PSO1,2&4	R	P	7		Mid-sem examination
CO6	Create melodies in the ragas	PO2&3 PSO1&2	C	F	7		”

11. PMUS/M 11423 - VARNAMS OF SRI. LALGUDI G. JAYARAMAN

4 Credits (Practical)

Course Outcomes:

CO1: Play two Adithala varnams in Telugu and Tamil and one padavarnam in Tamil composed by Lalgudi G. Jayaraman

CO2: Explore the essence of the ragas figuring in Lalgudi varnams

CO3: Understand the relation between sahityam and swaras through swarakshara prayogas

CO4: Develop improvisation techniques with the selected varnams as models

CO5: Analyse the relation between raga and rasa through the melodic presentation and thematic presentation

CO6: Differentiate between Tanavarna and Padavarna

Content:

Module: I

Two Aditala Varnams composed in Telugu

Module: II

Two Aditala Varnams composed in Tamil.

Module: III

One Padavarnam in Tamil.

Module: IV

Melodic analysis of the varnams.

CO	CO Statement	PO/PSO	CL	KC	Class Hrs	Library Hrs	Assessment
CO1	Play two Adithala varnams in Telugu and Tamil and one padavarnam in Tamil composed by Lalgudi G. Jayaraman	PO2/3 PSO1 & 2	R	P	40		Mid-sem examination
CO2	Explore the essence of the ragas figuring in Lalgudi varnams	PO2 & 3 PSO1,2&4	AN	P, F	5		Seminar
CO3	Understand the relation between sahityam and swaras through swarakshara prayogas	PO2&3 PSO1&2	U	F	5		Mid-sem examination
CO4	Develop improvisation techniques with the selected varnams as models	PO2&3 PSO1,2&4	AP	P	12		Seminar
CO5	Analyse the relation between raga and rasa through the melodic presentation and thematic presentation	PO2 & 3 PSO1,2&4	AN	P	5		Mid-sem examination
CO6	Differentiate between Tanavarna and Padavarna	PO2&3 PSO1,2&4	AN	P,F	5		Assignment

12. PMUS/M 11424 - CARNATIC MUSIC AND OTHER SYSTEMS OF MUSIC
4 Credits (Theory)

Course Outcomes:

CO1: Recognize the Terminology and the basics of western music

CO2: Recollect a composition through staff notation

CO3: Identify musical forms in Rabeendra Sangeeth

CO4: Explain the history of music in Bengal

CO5: Classify the different streams of music

CO6: Identify different schools and styles in Hindustani music

Content:

Module: I

Terminology and technical terms of western Music

Module: II

Notate a Geetham in Staff notation.

Module: III

Musical forms in Rabeendra Sangeeth. History and music of Bengal.

Module: IV

Gharanas of Hindusthani Music

CO	CO Statement	PO/PSO	CL	KC	Class Hrs	Library Hrs	Assessment
CO1	Recognize the Terminology and the basics of western music	PO2 PSO1	R	C	12		Mid-sem examination
CO2	Recollect a composition through staff notation	PO3 PSO2	R	P,C	6		Assignment
CO3	Identify musical forms in Rabeendra Sangeeth	PO2 PSO1	U	F	15		Mid-sem examination
CO4	Explain the history of music in Bengal	PO2 PSO1&4	U	F	12		”
CO5	Classify the different streams of music	PO2 PSO1	U	C&F	12		”
CO6	Identify different schools and styles in Hindustani music	PO2 PSO1	R	F	15		Seminar

13. PMUS/M 11425 - MUSICAL FORMS IN RAGAMALIKA
4 Credits (Practical)

Course Outcomes:

CO1: Perform one ragamalika swarajathi

CO2: Render 2 ragamalika thanavarnas

CO3: Express bhavas of various ragas through padavarnas

CO4: Render a ragamalika

CO5: Create / compose music by imbibing from ragamalikas

CO6: Evaluate swarasanchara of different ragas

Content:

Module: I

Ragamalika Svarajati –I

Module: II

Ragamalika Tanavarnams -2

Module: III

Ragamalika Padavarnam –1

Module: IV

Ragamalika – 1

CO	CO Statement	PO/PSO	CL	KC	Class Hrs	Library Hrs	Assessment
CO1	Perform one ragamalika swarajathi	PO2 PSO1&2	R	P	10		Mid-sem examination
CO2	Render 2 ragamalika thanavarnas	PO2 PSO1	R	P	24		”
CO3	Express bhavas of various ragas through padavarnas	PO 3 PSO2	AP	P	10		”
CO4	Render a ragamalika	PO2 PSO1	R	P	10		”
CO5	Create / compose music by imbibing from ragamalikas	PO1/3 PSO4&2	C	P	9		Seminar
CO6	Evaluate swarasanchara of different ragas	PO3 PSO2	E	P	9		Assignment & seminar

**14. PMUS/M 11426 - COMPOSITIONS OF KERALA COMPOSERS
BELONGING TO POST MODERN PERIOD - 4 Credits (Practical)**

Course Outcomes:

CO1: Understand the contribution of Kerala to Carnatic Music

CO2: Perform two compositions each of two Kerala composers of 20th century

CO3: Perform compositions of the 21st century composers of Kerala

CO4: Explain the sahityabhava of the compositions

CO5: Understand the ragabhava of the kritis

CO6: Compare Malayalam compositions with compositions in other languages

Content:

Module: I

Compositions of Sri. C.S. Krishna Iyer-2

Module: II

Compositions of Sri. Puducode S. Krishnamoorthy-2

Module: III

Compositions of Sri. Mavelikkara R. Prabhakara Varma-2

Module: IIII

Compositions of Sri. Tulaseevanam Ramachandran Nair-2

Module: IV

Compositions of Sangitaratna Sri. N.P. Ramaswami-2

CO	CO Statement	PO/PSO	CL	KC	Class Hrs	Library Hrs	Assessment
CO1	Understand the contribution of Kerala to Carnatic Music	PO1&2 PSO1&4	U	F	5		Mid-sem examination
CO2	Perform two compositions each of two Kerala composers of 20 th century	PO 2 PSO 1	R	P	20		”
CO3	Perform compositions of the 21 st century composers of Kerala	PO 2 PSO1, 2	R	P	30		”
CO4	Explain the sahityabhava of the compositions	PO 3 PSO 2	U	F	5		Seminar
CO5	Understand the ragabhava of the kritis	PO 1 PSO 1, 2	U	P,F	7		Mid-sem examination
CO6	Compare Malayalam compositions with compositions in other languages	PO 1 PSO 2	U	F	5		Assignment

15. PMUS/M-11427 - COMPOSITIONS OF SRI. SUBRAHMANYA BHARATI
4 Credits (Practical)

Course Outcomes:

CO1: Know a patriot through rendering his compositions and interpret patriotic renaissance in India

CO2: Perform compositions of Bharatiyar expressing the bhava love

CO3: Explain Subrahmanya Bharathi as a nature poet through the selected compositions

CO4: Render compositions expressing fearlessness and mysticism

CO5: Detect the inspiring verses motivating patriotism and mysticism

CO6: Explain the other themes expressed by the poet

Content:

Module: I

Songs based on Patriotism-3

Module: II

Songs based on Love-3

Module: III

Songs based on Nature-3

Module: IV

Compositions based on fearlessness and mysticism-3.

CO	CO Statement	PO/PSO	CL	KC	Class Hrs	Library Hrs	Assessment
CO1	Know a patriot through rendering his compositions and interpret patriotic renaissance in India	PO2 PSO1	U,R	F,P	14		Mid-sem examination
CO2	Perform compositions of Bharatiyar expressing the bhava love	PO3 PSO2	R	P	12		”
CO3	Explain Subrahmanya Bharathi as a nature poet through the selected compositions	PO2 PSO1	U,R	F,C	12		Assignment
CO4	Render compositions expressing fearlessness and mysticism	PO2 PSO1&4	R,U	F,P	14		Mid-sem examination
CO5	Detect the inspiring verses motivating patriotism and mysticism	PO2 PSO1	E	F,P	12		Assignment
CO6	Explain the other themes expressed by the poet	PO2 PSO1	U	F	8		Seminar

MULTIDISCIPLINARY COURSES

1. PMUS/M 11428 - ARTS JOURNALISM 4 Credits (Theory)

Course Outcomes:

CO1: Classify journalism

CO2: Identify media and multimedia

CO3: Identify areas of journalism

CO4: Analyse the roles and responsibilities of an art journalist

CO5: Write reviews, features and columns

CO6: Apply skills in journalistic practice and practice ethics of journalism

Content:

Module: I

Types of journalism - Print journalism, Broadcast journalism, Photo journalism, Yellow journalism

Module: II

Journalism and multimedia- Print media, Television, Radio and Internet.
Areas—Music, Theatre, Film, Visual arts, Popular culture, Fashion, Architecture & Design.

Module: III

How to become an art journalist-roles and responsibilities of a journalist- writing reviews, features, columns.

Module: IV

Ethics of journalism, reporting skills- Skills and conventions of journalistic practice –art and commerce.

CO	CO Statement	PO/PSO	CL	KC	Class Hrs	Library Hrs	Assessment
CO1	Classify journalism	PO 2 PSO 1	U	F	15		Mid-sem examination
CO2	Identify media and multimedia	PO 2 PSO 1	U,AN	F	15		”
CO3	Identify areas of journalism	PO1 & 2 PSO 1 & 4	U, AN	F	15		Seminar
CO4	Analyse the roles and responsibilities of an art journalist	PO1 & 4 PSO 3 & 4	AN	F	6		Mid-sem examination
CO5	Write reviews, features and columns	PO1&2 PSO1&4	E	F, P	15		Assignment
CO6	Apply skills in journalistic practice and practice ethics of journalism	PO1 & 4 PSO 1, 2&3	A	P	6		Mid-sem examination

2. PMUS/M 11429 - MUSIC AND OTHER DISCIPLINES

4 Credits (Theory)

Course Outcomes:

CO1: Understand the basic concepts in Music, Dance, Drama and Yoga

CO2: Explain the seven chakras and production of voice

CO3: Interpret the relation between music and mathematics

CO4: Correlate music and dance with aesthetics

CO5: Describe the role of music in dance and theatre

CO6: Analyse how yoga is connected with performing arts

Content:

Module: I

Music and Yoga- seven chakras and production of voice Importance of
Pranayamam and meditation for the perfection of performing Arts.

Module: II

Music and Dance, Musical forms used in Dance, Music and Theatre.

Module: III

Music and Aesthetics

Module: IV

Music and Mathematics.

CO	CO Statement	PO/PSO	CL	KC	Class Hrs	Library Hrs	Assessment
CO1	Understand the basic concepts in Music, Dance, Drama and Yoga	PO 2 PSO 1	U	C	12		Mid-sem examination
CO2	Explain the seven chakras and production of voice	PO 2,3 PSO 1,2	U	F	12		Assignment
CO3	Interpret the relation between music and mathematics	PO 1 PSO 1,2	U	C	12		Mid-sem examination
CO4	Correlate music and dance with aesthetics	PO 1,2,3 PSO 1,2,3,4	U	P	12		„
CO5	Describe the role of music in dance and theatre	PO 1,2,3 PSO 1,2,3,4	E,AN	P	12		„
CO6	Analyse how yoga is connected with performing arts	PO 1,2 PSO 1,2,3,4	C,P	C,P	12		Seminar

3. PMUS/M 11430 - ABHINAYA SANGEETHAM

4 Credits (Practical)

Course Outcomes:

CO1: Understand the different types of Musical forms belonging to dance music

CO2: Apply melodic ideas in improvisation while reciting slokams

CO3: Perform a Padam and a javali

CO4: Render a padavarna and swarajathi explaining their ragabhava

CO5: Understand and perform the dance musical form Alarippu

CO6: Compare dance music compositions and carnatic music compositions

Content:

Module: I

Jathiswaram and Svarajati

Module: II

Javali and Alarippu

Module: III

Varnam and Padam

Module: IV

Tillana and Slokam

CO	CO Statement	PO/PSO	CL	KC	Class Hrs	Library Hrs	Assessment
CO1	Understand the different types of Musical forms belonging to dance music	PO2 PSO1	U	C	5		Assignment
CO2	Apply melodic ideas in improvisation while reciting slokams	PO1 PSO4	AP	P	12		Mid-sem examination
CO3	Perform a Padam and a javali	PO2 PSO1	C	P	12		”
CO4	Render a padavarna and swarajathi explaining their ragabhava	PO1 PSO2	AN, R	P	25		”
CO5	Understand and perform the dance musical form Alarippu	PO2 PSO1	U & R	P	10		”
CO6	Compare dance music compositions and carnatic music compositions	PO1 PSO4	AN	P	8		Seminar

4. PMUS/M 11431 - PRACTICAL MUSIC FOR BEGINNERS

4 Credits (Practical)

Course Outcomes:

CO1: Understand the fundamentals of Carnatic Music through swaravalis, gitas and Bhajans

CO2: Analyse the different groupings of phrases and combinations in varisas and alankaras

CO3: Sing gitas and bhajans with involvement of ragabhava in a simple manner

CO4: Recite stotra kavyas of sankaracharya in simple tunes

CO5: Understand the basic structure of talas in Carnatic music

CO6: Differentiate between simple ragas included in gitas and bhajans

Content:

Module: I

Introduction to Saptaswaras – Sarali, Janta varisas – Saptatala Alankaras

Module: II

Five Gitas

Module: III

Five Bhajans and three nottuswaras

Module: IV

Stotra kavyas of Adi Sankaracharya

CO	CO Statement	PO/PSO	CL	KC	Class Hrs	Library Hrs	Assessment
CO1	Understand the fundamentals of Carnatic Music through swaravalis, gitas and Bhajans	PO2 PSO1	U	F	12		Mid-sem examination
CO2	Analyse the different groupings of phrases and combinations in varisas and alankaras	PO1 PSO4	AN	P	12		”
CO3	Sing gitas and bhajans with involvement of ragabhava in a simple manner	PO2 PSO1	R	P	12		”
CO4	Recite stotra kavyas of Sankaracharya in simple tunes	PO2 PSO1	R	P	12		Seminar
CO5	Understand the basic structure of talas in Carnatic music	PO2 PSO1	U	F	12		Assignment
CO6	Differentiate between simple ragas included in gitas and bhajans	PO1 PSO4	AN	P	12		Mid-sem examination

5. PMUS/M 11432 - MUSIC CULTURE OF KERALA
4 Credits (Theory)

Course Outcomes:

CO1: Classify Kerala Talas and identify various tala ensembles of Kerala

CO2: Recognize sopana sangitam and summarise the features of Kathakali music

CO3: Identify the Carnatic Music composers of Kerala

CO4: Explain the musical activities and cultural events in Kerala

CO5: Evaluate the role of AIR as a popular media

CO6: Classify folk music of Kerala

Content:

Module: I

Kerala Talas and Tala Ensembles – Tayambaka and Panchavadyam

Module: II

Sopana Sangeetam, Kathakali Music

Module: III

Carnatic Music Composers in Kerala. Musical activities in Kerala – important sabhas, important music festivals, cultural events, establishment of AIR as a popular media.

Module: IV

Folk music tradition in Kerala

CO	CO Statement	PO/PSO	CL	KC	Class Hrs	Library Hrs	Assessment
CO1	Classify Kerala Talas and identify various tala ensembles of Kerala	PO 2 PSO 1 & 3	U, R	F	12		Mid-sem examination
CO2	Recognize sopana sangitam and summarise the features of Kathakali music	PO 2 PSO 1 & 3	R, U	F	15		”
CO3	Identify the Carnatic Music composers of Kerala	PO 2 PSO 1 & 3	R, U	F	15		Assignment
CO4	Explain the musical activities and cultural events in Kerala	PO 2 PSO 1 & 3	U	F	12		Mid-sem examination
CO5	Evaluate the role of AIR as a popular media	PO 1&2 PSO 1&4	E	F	8		”
CO6	Classify folk music of Kerala	PO 1 PSO 1, & 3	U	C, F	10		Seminar

6. PMUS/M 11433 - BASIC CONCEPTS OF CARNATIC MUSIC
4 Credits (Theory)

Course Outcomes:

CO1: Understand the basic concepts of Nada, Sruti & Svara

CO2: Classify ragas

CO3: Identify the musical forms belonging to Abhyasa Gana and Sabha gana

CO4: Explain general pattern of a Carnatic Music Performance

CO5: Identify the musical instruments in Carnatic Music

CO6: Explain the construction and playing techniques of musical instruments in general

Content:

Module: I

Nada, Sruti, Svara, Raga – Janaka janya ragas, Talam - Sapta talas, 35 talas - chaputalas

Module: II

Musical forms belonging to Abhyasa gana and Sabha gana

Module: III

General pattern of a Carnatic music performance

Module: IV

Musical instruments – Construction and playing techniques

CO	CO Statement	PO/PSO	CL	KC	Class Hrs	Library Hrs	Assessment
CO1	Understand the basic concepts of Nada, Sruti & Svara	PO2 PSO1	U	C	10		Mid-sem examination
CO2	Classify ragas	PO2 PSO1	U	C	14		”
CO3	Identify the musical forms belonging to Abhyasa Gana and Sabha gana	PO2 PSO1	U	C,F	16		Assignment
CO4	Explain general pattern of a Carnatic Music Performance	PO2 PSO1	U, An	F,P	8		Mid-sem examination
CO5	Identify the musical instruments in Carnatic Music	PO2 PSO1	U	F	18		”
CO6	Explain the construction and playing techniques of musical instruments in general	PO2 PSO1	U	F	6		Seminar