M.A MUSIC
CHOICE BASED CREDIT SYSTEM
Curriculum and Syllabus
(2025-2026)

DEPARTMENT OF MUSIC
FACULTY OF PERFORMING ARTS

KARPAGAM ACADEMY OF HIGHER EDUCATION

(Deemed to be University)

(Established under section 3 of UGC Act, 1956)

(Accredited with A+ Grade by NAAC in the second cycle)
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PG -Regulations – 2025-2026

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Coimbatore - 641 021, Tamil Nadu, India

FACULTY OF PERFORMING ARTS
POST GRADUATE PROGRAMMES
(M.A)

REGULAR MODE
CHOICE BASED CREDIT SYSTEM (CBCS)

REGULATIONS - 2025

The following regulations are effective and applicable to candidates admitted to Postgraduate (PG) Programmes in the Faculty of Performing Arts, Karpagam Academy of Higher Education (KAHE) from the academic year 2025-2026 onwards.

1. PROGRAMMES OFFERED, MODE OF STUDY AND ADMISSION REQUIREMENTS

1.1. PG PROGRAMMES OFFERED
The various PG Programmes offered by KAHE are listed in the table below.

S. No.	Programme Offered
1	M.A Music

1.2. MODE OF STUDY

All Programmes are offered under Full-Time Regular mode.

1.3. ADMISSION REQUIREMENTS (ELIGIBILITY)

A candidate for admission to the first semester Master's Degree Programme shall be required to have passed an appropriate Degree Examination of this Karpagam Academy of Higher Education or any other University accepted by KAHE as equivalent thereto. Admission shall be offered only to the candidates who possess the qualification prescribed against each course as given in the table below.

QUALIFICATIONS FOR ADMISSION

S.No	Programme	Eligibility
1	M.A Music	B.A Music/ Ganabhooshanam / Any UG Degree with proficiency in Music (Also should pass in Entrance Test)

DURATION OF THE PROGRAMMES

1.1. The minimum and maximum period for completion of the PG Programmes are given below:

Programme	Min. No. of Semesters	Max. No. of Semesters
M.A	4	8

Each semester normally consists of 90 working days or 450 Instructional hours of study. End Semester Examination shall be conducted at the end of every semester for the respective courses.

2. CHOICE BASED CREDIT SYSTEM

Credits means the weightage given to each course of study by the experts of the Board of Studies concerned. All PG Programmes are offered under Choice Based Credit System with a minimum of 90 and up to a maximum of 94 credits.

3. STRUCTURE OF THE PROGRAMME

Every Programme will have a curriculum and syllabus consisting of major courses, core elective courses, project work, Internship and open elective.

3.1. Major courses

Major Courses consist of theory and practical components of department domains.

3.2. Core Elective courses

Elective courses are to be chosen with the approval of the Head of the Department concerned from the list of elective courses mentioned in the curriculum.

3.3. Project Work

The project work shall start at the beginning of the Fourth semester in the Department/Industry/Research Institute (National/International) and the project report has to be submitted at the end of the fourth semester. The Head of the Department concerned shall assign a project supervisor who in turn shall monitor the project work of the student.

If the student undertakes the project work outside the Department, the faculty concerned within the Department shall be the Supervisor and the teacher/scientist of the host institute will be the Co-supervisor. The student shall bring the attendance certificate from the place where the project work was carried out.

A Project Assessing Committee (PAC) shall be constituted with HoD and two senior faculty members of the Department. The PAC shall announce the dates for the reviews and demonstration. Three reviews shall be conducted as part of internal assessment. The student shall make a presentation on the progress and demonstration of their project before the PAC in the presence of their supervisor on the scheduled dates.

3.4. Internship

The student shall undergo 15 days internship at the end of second semester. Internship report will be evaluated and marks will be awarded in the third semester. Students have to earn 2 credits for the Internship. The Internship will be assessed internally and marks will be awarded out of 100.

3.5. Open Elective

The student may select one of the open elective courses offered by other departments in the third semester (List is given below). Students have to earn 2 credits from this course (The student cannot select a course offered by the parent department).

S.No	Name of the offering Department	Course Code	Course Name
1	Music	25MUOP01	Semi classical music

4. ADVANCED LEARNERS AND ON-DEMAND EXAMINATION

Students who secure 7.5 CGPA and maintain an attendance of 80% in every semester and clear all the courses in their first appearance itself are referred to as advanced learners. When a student fails to maintain any of the above conditions at any given time, the student cannot be an advanced learner further.

These students can request for an on-demand examination for the courses in their forthcoming semester(s). These students on prior registration can appear for examinations well in advance and complete the entire courses well before the prescribed period of study and can progress for a full time Research Project/Internship/Minor Project during the remaining prescribed period of study. The Internal and External examinations will be conducted for these courses as like the other courses. One or more faculty mentors will be allocated based on the number of students/courses enrolled for the on-demand examination. When the number of students enrolled for a particular course is less than 30, only self-learning mode is applicable and will be monitored by the mentor. Otherwise, a faculty will handle the course after regular working hours. The examination will be conducted along with the current semester courses in the same exam pattern

Also, these advanced learners can register for online courses from NPTEL/SWAYAM/SWAYAM Plus portals on prior and proper approval from the department. The credits earned from those courses will be transferred to the mark statement of the students as in Clause 6.

5. TRANSFER OF CREDITS EARNED THROUGH ONLINE PLATFORM / INTERNATIONAL STUDIES

Students are encouraged to enroll in courses offered by NPTEL/Swayam/ Swayam Plus platforms and international institutions of higher learning, either virtually or in person. The equivalent credits for these courses will be determined by a committee named Subject & Grade Equivalence Committee comprising the Dean of the Faculty as Chairman, Dean (R&D, Industrial Relations), Head of the Department (HoD), and one faculty member nominated by the Vice Chancellor as members. The committee's decision will be submitted for ratification/approval by the Board of Studies (BoS) and the Academic Council.

6. MEDIUM OF INSTRUCTION

The medium of instruction for all courses, examinations, seminar presentations, Internship and project/thesis/dissertation reports is in English or in Tamil.

7. SCHEME OF EXAMINATION

7.1 Evaluation: Evaluation of the course comprises two parts such as the Continuous Internal Assessment (CIA) and the End Semester Examination (ESE). The theory and practical courses shall carry a maximum of 100 marks, out of which 40 percent of marks are awarded for Continuous Internal Assessment (CIA) and 60 percent of marks for End Semester Examinations (ESE).

7.2 Marks for Project work

S. No	Programme	Maximum Marks	CIA	ESE
1	M.A	200	80	120

8. FACULTY MENTOR

To help students in planning their courses of study and for general advice on the academic programme, the HoD shall allot a certain number of students to a faculty who will function as mentor throughout their period of study. Faculty mentors shall advise the students and monitor their behavior and academic performance. Problems if any shall be counseled by them periodically. The faculty mentor is also responsible to inform the parents of their wards' progress. Faculty mentor shall display the cumulative attendance particulars of his / her students' periodically (once in 2 weeks) on the Notice Board to enable the students to know their attendance status and satisfy clause **13** of this regulation.

9. ONLINE COURSE COORDINATOR

To help students for planning their online courses and for general orientation on online courses, the HoD shall nominate a coordinator for the online courses. The Online course coordinator shall identify the courses which students can select for their programme from the available online courses offered by different agencies periodically and inform the same to the students. Further, the coordinators shall orient the students regarding the online courses and monitor their participation.

10. CLASS COMMITTEE

Every class shall have a Class Committee consisting of the faculty members of various courses of the class concerned, student representatives (Minimum 2 boys and 2 girls of various capabilities and Maximum of 6 members) and the concerned HoD / senior faculty as Chairperson. The objective of the Class Committee Meeting is all about the teaching – learning process. The Class Committee shall be convened at least once in a month. The constitution and functions of the Class Committee shall include

1. The class committee shall be constituted during the first week of each semester.

2. The Class Committee of a particular class of any department is normally constituted by the HoD/Chairperson of the Class Committee. However, if the students of different departments are mixed in a class, the Class Committee shall be constituted by the respective Dean of the Faculty.

3. The HoD/Chairperson of the Class committee is authorized to convene the meeting of the class committee.

4. The respective Dean of the Faculty has the right to participate in any Class committee meeting.

5. The Chairperson is required to prepare the minutes of every meeting, and submit the same to the Dean concerned within two days after having convened the meeting. Serious issues, if any, shall be brought to the notice of the Registrar by the HoD/Chairperson immediately.

6. Analyzing and solving problems experienced by students in the classroom and in the laboratories.

7. Analyzing the performance of the students of the class after each test and finding the ways and means to improve the performance.

11. COURSE COMMITTEE FOR COMMON COURSES

Each common course offered to more than one programme or department shall have a "Course Committee" comprising all the teachers handling the common course with one of them nominated as Course Coordinator. The nomination of the course coordinator shall be made by the respective Dean depending upon whether all the teachers handling the common course belong to a single department or to various other departments. The 'Course Committee' shall meet in order to arrive at a common scheme of evaluation for the tests to ensure a uniform evaluation of the tests. If feasible, the course committee shall prepare a common question paper for the Internal Assessment Test(s). The Course Committee Meeting is conducted once in a semester. To indicate the common course, the Course Code should be suffixed with the letter "G".

12. ATTENDANCE REQUIREMENTS TO APPEAR FOR THE END SEMESTER EXAMINATION

12.1 Every student is expected to attend all classes and should secure 100% attendance. However, in order to allow for certain unavoidable circumstances, the student is expected to have at least 75% of attendance and the conduct of the candidate has been satisfactory during the Programme.

12.2 A candidate who has secured attendance between 65.00% and 74.99% (both included), due to medical reasons (Hospitalization / Accident / Specific Illness) shall be given exemption from prescribed minimum attendance requirements and shall be permitted to appear for the examination on the recommendation of the Head of Department concerned and the Dean. The Head of Department has to verify and certify the genuineness of the case before recommending it to the Dean concerned. However, the candidate has to execute an undertaking and the parent along with the student should assure that this situation does not arise in the future. This permission is given only once during the entire period of study.

12.3 A candidate who has secured attendance between 55.00% and 64.99% (both included), due to medical reasons (Hospitalization / Accident / Specific Illness with all the medical records, bills and discharge summary), will not be presented to that semester examination. However, that candidate will be permitted to go to the next semester wherein he / she has to compensate for the previous semester's lack of attendance. In such a case, the candidate will be permitted to write both semester examinations at the end of the next semester. This combination of lack of attendance can be done only between subsequent semesters. That is 1 & 2 or 2 &3 or 3&4 or 4&5 or 5&6.

12.4 However, a Student who has secured less than 55% in any of the semesters due to any reasons, shall not be permitted to appear for the End Semester Examinations. But he/she will be permitted to appear for his/her arrear examinations. In order to redo the semester with lack of attendance, he/she has to attend the corresponding semester of the subsequent year(s) with approval of the Dean of the Faculty, Dean - Students Affairs and the Registrar.

13. PROCEDURE FOR AWARDING MARKS FOR INTERNAL ASSESSMENT

13.1. Attendance and Assessment: Every Faculty is required to maintain an **Attendance and Assessment Record (Log book)** which consists of attendance of students marked for each lecture/practical/ project work, the CIA and Seminar marks and the record of class work completed (topic covered), separately for each course. This should be submitted to the HoD once in a week for checking the syllabus coverage, records of test marks and attendance. The HoD shall sign with the date after due verification. The same shall be submitted every fortnight to the respective Dean. After the completion of the semester, the HoD should keep this record in safe custody for five years as records of attendance and assessment and shall be submitted for inspection as and when required by the KAHE/any other approved body.

13.2. Continuous Internal Assessment (CIA): The performance of students in each course will be continuously assessed by the respective faculty. Retest will be conducted and considered based on the requirements and recommendations by the Head of the Department. The guidelines for the Continuous Internal Assessment (CIA) are given below:

For Theory Courses

S. No.	Category	Maximum Marks
1	Attendance	5
2	Journal paper analysis & Presentation	15
3	Test – I (2 ½ units)	10
4	Test – II (2 ½ units)	10
	Total	40

For Community Engagement and Social Responsibility:

S. No.	Category	Maximum Marks
1.	Field Visit	15
2.	Attendance	5
3.	Test – I (1 ½ Units)	10
4.	Test – II (1 ½ Units)	10
	Total	40

For Internship

S. No.	Category	Maximum Marks
1.	Internship Report	50
2.	Presentation	30
3.	Viva Voce	20
	Total	**100**

For Practical Courses

S. No.	Category	Maximum Marks
1	Attendance	5
2	Concert Review	15
3	Test – I (2 ½ units)	10
4	Test – II (2 ½ units)	10
	Total	**40**

Every practical shall be evaluated based on the Performance and records maintained.

14.3 Pattern of Test Question Paper

Theory Courses:

Maximum Marks: 60   **Duration:** 2 ½ Hours

Section	Marks
Part – A	Short Answer Answer ALL the Questions (6 x 2 = 12 Marks)
Part - B	Long Answer – 3 six-mark questions 'either – or' type Answer ALL the Questions (3 x 6 = 18 Marks)
Part - C	Essay type Answer– 3 ten-mark questions 'either – or 'type Answer ALL the Questions (3 x 10 = 30 Marks)

14.4 Attendance

Marks Distribution for Attendance

S. No.	Attendance (%)	Maximum Marks
1	91 and above	5
2	81 - 90	4
3	75-80	3

14. ESE EXAMINATIONS
 15.1 End Semester Examination (ESE): ESE will be conducted at the end of each semester for each course. The question paper is for a maximum of 100 marks.

15.2 Pattern of ESE Question Paper

Theory Courses:
Maximum Marks: 100*   **Duration: 3 Hours**

Section	Marks
Part – A	Short Answer Answer ALL the Questions (10 x 2 = 20 Marks)
Part - B	Long Answer – 5 six-mark questions 'either – or' type Answer ALL the Questions (5 x 6 = 30 Marks)
Part - C	Essay type Answer– 5 ten-mark questions 'either – or ' 'type Answer ALL the Questions (5 x 10 = 50 Marks)

* The 100 Marks is converted to 60 Marks.

Practical Courses: There shall be combined valuation by the Internal and External examiners. The pattern of distribution of marks shall be as given below.

S. No.	Category	Maximum Marks
1.	Performance	40
2.	Record work	10
3.	*Viva – voce* [Comprehensive]	10
	Total	**60**

Record Notebooks for Practical Examination
Candidates taking the Practical Examination should submit a prescribed Bonafide Record Notebook for the practical examination, failing which the candidate will not be permitted to take the practical examination.

In case of failures in Practical Examination, the marks awarded for the Record at the time of first appearance of the Practical Examination shall remain the same at the subsequent appearance also by the candidate.

15.3. Evaluation of Project Work

15.3.1 The project shall carry a maximum mark as per (vide clause 8.2). ESE will be a combined evaluation of Internal and External Examiners.

The distribution of marks for the Continuous Internal Assessment (CIA) are given below:

Maximum Marks: 80

S. No.	Category	Maximum Marks
1.	Problem Selection	20
2.	Progress of the work (3 reviews X 10 marks)	30
3.	Presentation of the work (3 reviews X 10 marks)	30
	Total	**80**

The pattern of distribution of marks for the End Semester Examination is given below:

Maximum Marks: 120*

S. No.	Category	Maximum Marks
1.	Project Report	60
2.	Project Presentation	40
3.	Viva Voce	20
	Total	**120***

*Combined valuation of Internal and External Examiners.

15.3.2 The project report prepared according to the approved guidelines and duly signed by the supervisor(s) shall be submitted to HoD.

Guidelines to prepare the project report

a. Cover page
b. Bonafide certificate
c. Declaration
d. Acknowledgement
e. Table of contents
f. Chapters
   - Introduction
   - Aim and Objectives
   - Materials and Methods (Methodology)
   - Results (Analysis of Data) and Discussion (Interpretation)
   - Summary
   - References

15.3.3 The evaluation of the project will be based on the project report submitted and *Viva-Voce* Examination by a team consisting of the supervisor, who will be the Internal Examiner and an External Examiner who shall be appointed by the COE. In case the supervisor is not available, the HoD shall act as an Internal Examiner.

15.3.4 If a student fails to submit the project report on or before the specified date given by the Examination Section, the student is deemed to have failed in the project work and shall re-enroll for the same in a subsequent semester.

If a student fails in the *viva-voce* examinations he/she has to resubmit the project report within 30 days from the date of declaration of the results. The resubmitted report shall be evaluated in the subsequent semester.

15.3.5 Copy of the approved project report after the successful completion of *viva voce* examinations, shall be kept in the KAHE library.

15. PASSING REQUIREMENTS

16.1 Passing minimum: A student needs to secure a minimum of 20 marks out of 40 marks in CIA and 30 marks out of 60 marks in ESE. The overall passing minimum in each course is 50 marks out of 100 marks.

16.2 If a student fails to secure a pass in a particular course (either CIA or ESE or Both) as per clause 16.1, it is mandatory that the student has to register and reappear for the examination in that course during the subsequent semester when examination is conducted for the same till the student receives pass both in CIA and ESE (vide Clause 2.1).

16.3 The CIA marks secured by the student in the first passed attempt shall be retained by the Office of the Controller of Examinations and considered valid for all subsequent attempts till the student secures a pass in ESE.

16.4 Students failed in internal assessment will be permitted to reappear to pass the internal assessment in the subsequent semesters by writing tests and by re-submitting Assignments/ Seminars.

The distribution of marks for this test shall be as given below.

S. No.	Category	Maximum Marks
1.	Attendance (Retained from the respective semester)	5
2.	Seminar	15
3.	Test*	20
	Total	**40**

* Test shall be conducted in the ESE pattern for 100 marks and converted to 20 marks.

The examination should be completed within 6 weeks after reopening of the subsequent semester.

16.5 A Student who is absent in ESE in a Course / Practical / Project Work after having enrolled for the same shall be considered to have Absent (AAA) in that examination

16. ONLINE EXAMINATIONS

The students who are going for Project / Internship / Coursework at National level are permitted to write their CIA test through Online Mode and ESE in Offline/Online mode. When they go for an International Project / Internship / Coursework, both the CIA and ESE shall be conducted through online mode.

17. IMPROVEMENT OF MARKS IN THE COURSE ALREADY PASSED

The students desirous to improve the marks secured in a passed course in their first attempt shall reappear once (**only in ESE**) in the subsequent semester. **The improved marks shall be considered for classification but not for ranking.** If there is no improvement, there shall be no change in the marks awarded earlier.

18. AWARD OF LETTER GRADES

All assessments of a course will be done on an absolute marks basis. However, for the purpose of reporting the performance of a student, letter grades, each carrying certain number of points, will be awarded as per the range of total marks (out of 100) obtained by the student in each course as detailed below:

Letter grade	Marks Range	Grade Point	Description
O	91 - 100	10	OUTSTANDING
A+	81 - 90	9	EXCELLENT
A	71 - 80	8	VERY GOOD
B+	61 - 70	7	GOOD
B	56 - 60	6	AVERAGE
C	50 - 55	5	PASS
RA	Below 55	-	REAPPEARANCE
AAA	-	-	ABSENT

19. GRADE SHEET

After the declaration of the results, Grade Sheets will be issued to each student which will contain the following details:

  i. The list of courses enrolled during the semester and the corresponding grade obtained.
 ii. The Grade Point Average (**GPA**) for the semester and
iii. The Cumulative Grade Point Average (**CGPA**) of all courses enrolled from first semester onwards.

GPA of a Semester and CGPA of a programme will be calculated as follows.

GPA of a Semester = $\dfrac{\text{Sum of the product of the GP by the corresponding credits of the courses offered in that Semester}}{\text{Sum of the credits of the courses of that Semester}}$

i.e. **GPA** of a Semester = $\dfrac{\sum\limits_{i} C_i GP_i}{\sum\limits_{i} C_i}$

$\dfrac{\text{Sum of the product of the GPs by the corresponding credits of the courses offered for the entire programme}}{}$

CGPA of the entire programme   =

Sum of the credits of the courses of the entire programme

i.e. **CGPA** of the entire programme =

$$\dfrac{\sum_{n}\sum_{i} C_{ni} GP_{ni}}{\sum_{n}\sum_{i} C_{ni}}$$

where,

Ci is the credit fixed for the course 'i' in any semester

GPi is the grade point obtained for the course 'i' in any semester

'n' refers to the Semester in which such courses are credited

Note: RA grade will be excluded for calculating **GPA** and **CGPA**.

20. REVALUATION

Candidates can apply for revaluation or retotaling of his / her semester examination answer script (**theory courses only**), within 2 weeks from the date of declaration of results, on payment of a prescribed fee. For the same, the prescribed application has to be sent to the Controller of Examinations through the HoD. **A candidate can apply for revaluation of answer scripts not exceeding 5 courses at a time.** The Controller of Examinations will arrange for the revaluation and results will be intimated to the candidate through the HODs concerned**.** Revaluation is not permitted for supplementary theory courses.

21. TRANSPARENCY AND GRIEVANCE COMMITTEE

Revaluation and Retotaling are allowed on representation (clause 21). Students may get the Xerox copy of the answer script on payment of prescribed fee, if he / she wishes. The student may represent the grievance, if any, to the Grievance Committee, which consists of Dean of the Faculty, (if Dean is HoD, the Dean of another Faculty nominated by the KAHE), the HoD of Department concerned, the faculty of the course and Dean from other discipline nominated by the KAHE and the CoE. If the Committee feels that the grievance is genuine, the script may be sent for external valuation; the marks awarded by the External examiner will be final. The student has to pay the prescribed fee for the same.

22. ELIGIBILITY FOR THE AWARD OF THE DEGREE
A student shall be declared to be eligible for the conferment of the Degree if he / she has

- Successfully completed all the components in clause 4 and gained the required number of total credits as specified in the curriculum corresponding to his / her Programme within the stipulated period.
- No pending disciplinary enquiry/ action against him/her.
- The award of the degree must be approved by the Executive Council.

23. CLASSIFICATION OF THE DEGREE AWARDED

23.1. Students who qualify for the award of the Degree (vide clause 23) having passed the examination in all the courses in his / her first appearance, within the specified minimum number of semesters and securing a **CGPA not less than 8.0** shall be declared to have passed the examination in **First Class with Distinction.**

24.2 Students who qualify for the award of the Degree (vide clause 23) having passed the examinations in all the courses within the specified maximum number of semesters (vide clause 2.1), securing a **CGPA not less than 6.5** shall be declared to have passed the examination in **First Class**.

24.3 All other students (not covered in clauses 24.1 and 24.2) who qualify for the award of the degree (vide Clause 23) shall be declared to have passed the examination in **Second Class**.

24. RANKING
Candidates who qualify for the PG Degree programme passing all the Examinations in the first attempt, within the minimum period prescribed for the programme of study from Semester I through Semester IV to the programme shall be eligible for ranking. Such ranking will be confined to 10% of the total number of candidates qualified in that particular programme of study subject to a maximum of 10 ranks.

25. SUPPLEMENTARY EXAMINATION
Supplementary Examination will be conducted only for the final semester students within ten days from the date of publication of results for students who have failed in one theory course only. Such students shall apply with prescribed fee to the Controller of Examinations within the stipulated time.

26. DISCIPLINE

26.1. If a student indulges in malpractice in any of the Internal/External Examinations he/she shall be liable for punitive action as prescribed by the KAHE from time to time.

26.2. Every student is required to observe discipline and decorous behavior both inside and outside the campus and not to indulge in any activity which will tend to bring down the prestige of the KAHE. The erring students will be referred to the disciplinary committee constituted by the KAHE, to enquire into acts of indiscipline and recommend the disciplinary action to be taken.

27. KAHE ENTRANCE EXAMINATION
At the end of Fourth Semester, the KAHE Entrance Examinations will be conducted for those who are aspiring for Higher Education (Ph.D).

28. REVISION OF REGULATION AND CURRICULUM
Karpagam Academy of Higher Education may from time-to-time revise, amend or change the Regulations, Scheme of Examinations and syllabi if found necessary.

Karpagam Innovation and Incubation Council (KIIC)
(A Section 8 Company)

Based on the 2019 National Innovation and Startup Policy and the 2019–2023 Tamil Nadu Startup Policy, KIIC has recommended to the KAHE students who are affiliated with the KIIC that it be incorporated in the university Program Regulations 2023-24 and implement from this academic year.

Norms to Student Start-Ups

a) Any (UG/PG /(Ph.D.) Research scholars, student, right from the first year of their program is allowed to set a startup (or) work part time/ full time in a startup or work as intern in a startup

b) Any (UG/PG / (Ph.D.) Research scholars) student right from the first year of their program is allowed to earn credit for working on Innovative prototypes/business Models/ Pre incubation (case to case basis).

c) Start Up activities will be evaluated based on the guidelines being given by the expert committee of the KIIC

d) Student Entrepreneurs may use the address of incubation center (KIIC) to register their venture while studying in KAHE.

e) Students engaged in startups affiliated with the KIIC or those who work for them may be exempted from KAHE's attendance requirements for academic courses under current regulations, up to a maximum of 30% attendance per semester, including claims for ODs and medical emergencies Potential Students who have been incubated at KIIC may be permitted to take their University semester exams even if their attendance is below the minimum acceptable percentage, with the proper authorization from the head of the institution.
(On case-to-case basis depends upon the applicability strength, societal benefits and quality of the Innovation and Subsequent engagement of the students with the/ her business)

f) Any Students Innovators/entrepreneurs are allowed to opt their startup in place mini project /major project, /seminar and summer training etc. (In plant training, Internship, value added Course.). The area in which the student wishes to launch a Startup may be interdisciplinary or multidisciplinary.

g) Student's startups are to be evaluated by Expert committee, formed by KIIC and KAHE

Guide lines to award Credits/ Marks to a Student startup

Student's startup stages are divided into five phases and these startup phases can be considered equally in place of the course title as mentioned below with the same credits allotted to the course title in a University curriculum.

Sl. No.	Description/Startup phases	In place of the Subject / Course title	Grades/Credits /Marks
1	Idea stage/Problem Identification	Seminar	Same Marks/Credits can be awarded that are listed in the course title's curriculum for the respective startup phases.
2	Proof of Concept (POC) /Solution development	In-plant training /Internship	
3	Product Development (Lab scale) /Prototype Model/ Company Registered	Mini Project/ Value added Course	
4	Validation/Testing	Main Project phase I	
5	Business Model/Ready for Commercialization/Implementation	Main Project phase II,	

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KARPAGAM ACADEMY OF HIGHER EDUCATION

COIMBATORE-641021

DEPARTMENTOF PERFORMING ARTS

PG PROGRAMME (CBCS)

MASTER OF ARTS (M.A) VOCAL

(2025–2026Batchand onwards)

Program Outcomes

PO1: Recognize the musicology and etymology of musical compositions.

PO2: Understand the development of music, ragas, and various compositions.

PO3: Comprehend the advanced forms in theory.

PO4: Apply musical forms for concert performances.

PO5: Understand to analyze the lyrical beauties in various compositions.

PO6: Know to analyze the raga beauty in the compositions of different composers

PO7: Recognize the connection between music and physiology

PO8: Adhere to the guidelines for writing an article in accordance with research methodology.

PO9: Learn about the various kinds of research procedures and hypothesis

PO10: Applying previously learned compositions in a performance

PO11: Recognize the responsibilities of principal performer as well as audience

Program Specific Outcome

PSO1- Obtain knowledge on the ornamentations of gamakas, nuances and the essence of ragas, and intricacies of talas

PSO2- Expertise in developing knowledge of Music in various periods, History, Technical terms and musical aspects

PSO3- Attain knowledge in voice culture, moderation of voice and selection of songs to present stage performance

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KARPAGAM ACADEMY OF HIGHER EDUCATION
COIMBATORE-641021
DEPARTMENTOF PERFORMING ARTS
PG PROGRAMME (CBCS)
MASTER OF ARTS (M.A) MUSIC
(2025–2026 Batch and onwards)

Course Code	Name of the course	Category	Outcomes O	Outcomes PSO	Instruction hours/week L	T	P	Credits	Maximum Marks CIA 40	ESE 60	Total 100	Page No
SEMESTER I												
25MUP101	Theoretical Concepts of Indian Music I	Major1	1,3,7,9,10	2	3	0	0	3	40	60	100	1
25MUP102	Historical Concepts of Indian Music I	Major2	1, 2, 3, 7	2	3	0	0	3	40	60	100	3
25MUP103	Musical forms – History and Development	Major3	1, 3, 4, 5, 6	1	3	0	0	3	40	60	100	5
25MUP104A / 25MUP104B	Voice Culture/ Music production Basics and Techniques	Elective	1, 3, 4, 5, 6	3	2	0	0	2	40	60	100	6
25MU P111	Musical Compositions (Concert Forms) – Practical I	Major4	1,2,3, 4, 5,6, 10,11	1,3	0	0	4	4	40	60	100	10
25MUP112	Musical Compositions of Trinities-Practical	Major5	1,2,3, 4, 5,6, 10,11	1,3	0	0	4	4	40	60	100	11
25MUP113	Group Kritis-Practical	Major 6	1,2,3, 4, 5,6, 10,11	1,3	0	0	4	4	40	60	100	12
25MUP114 A/ 25MUP114 B	Basics of Violin - Practical/ Basics of Veena - Practical	Minor 1	1,2,3, 4, 5,6	1	0	0	2	1	40	60	100	13
Semester Total					**11**	**0**	**14**	**24**	**320**	**480**	**800**	

II

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Course Code	Name of the course	Category	Outcomes		Instruction hours/week			Credits	Maximum Marks			Page No
			PO	PSO	L	T	P		CIA	ESE	Total	
									40	60	100	
SEMESTER II												
25MUP201	Theoretical Concepts of Indian Music II	Major 7	1,3,7,9,10	2	4	0	0	4	40	60	100	15
25MUP202	Historical Concepts of Indian Music II	Major 8	1, 2, 3,	2	4	0	0	4	40	60	100	17
25MUP203	Lakshana of Raga-Advanced Study	Major 9	1, 3, 4, 5, 6,	1	3	0	0	3	40	60	100	19
25MUP204	Community Engagement and Social Responsibility	ELE 3	7,8	0	2	0	0	2	40	60	100	21
25MUP211	Musical Compositions (Concert Forms) – Practical II	Major10	1,2,3, 4, 5,6, 10,11	1,3	0	0	4	4	40	60	100	24
25MUP212	Manodharma Sangitha – Practical I	Major11	1,2,3, 4, 5,6, 10,11	1,3	0	0	4	4	40	60	100	25
25MUP213	Tamil Compositions – Practical	Major12	1,2,3, 4, 5,6, 10,11	1,3	0	0	4	3	40	60	100	26
SEMESTER TOTAL					13	0	12	24	280	420	700	

III

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Course Code	Name of the course	Category	Outcomes		Instruction hours/week			Credits	Maximum Marks			Page No
			PO	PSO	L	T	P		CIA	ESE	Total	
									40	60	100	
SEMESTER III												
25MUP301	Theoretical Concepts of Indian Music III	Major 13	1, 3, 4, 5, 6	2	4	0	0	3	40	60	100	27
25MUP302	Lakshanagrandas	Major14	1,3,7 ,9,10	2	4	0	0	3	40	60	100	28
25MUP303	Biography	Major15	1, 2, 3, 7	2	3	0	0	3	40	60	100	29
25MUP311	Manodharma Sangitha – Practical II	Major 16	1,2,3 ,4, 5,6, 10,1 1	1,3	0	0	4	4	40	60	100	31
25MUP312	Compositions of Pre Trinity and Post Trinity composers - Practical	Major 17	1,2,3 , 4, 5,6, 10,1 1	1,3	0	0	4	4	40	60	100	32
25MUP313	Opera -Practical	Major 18	1,2,3 , 4, 5,6, 10,1 1	1,3	0	0	4	3	40	60	100	34
25MUP314A/ 25MUP314B	Open Elective: Creative Musical Attempts - Practical / An Insight to Musicianship	Elective	1, 3, 4, 5, 6	3	0	0	2	2	40	60	100	35
25MUP391	Internship							2	100	-	100	38
		SEMESTER TOTAL			**11**	**0**	**14**	**24**	**380**	**420**	**800**	

Course Code	Name of the course	Category	Outcomes		Instruction hours/week			Credits	Maximum Marks			Page No
			PO	PSO	L	T	P		CIA	ESE	Total	
									40	60	100	
SEMESTER IV												
25MUP401	Research Methodology	Major19	,3,7,9,10	2	5	0	0	4	40	60	100	39
25MUP411	Concert Performance	Major 20	1,2,3,4, 5,6,10,11	1,3	0	0	10	4	40	60	100	41
25MUP491	Project		1,2,3,4, 5,6,10,11	1,2	0	0	10	10	80	120	200	42
SEMESTER TOTAL					**5**	**0**	**20**	**18**	**160**	**240**	**400**	
OVERALL TOTAL					**40**		**60**	**90**	**1140**	**1560**	**2700**	

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		SEMESTER–I
25MUP101	**Theoretical Concepts of Indian Music I**	**3H-3C**
Instruction Hours/week: L:3 T:0 P:0	**Marks:** Internal:**40** External: **60** Total:**100**	
	End Semester Exam: 3 Hours	

PREREQUISITE: Not required

COURSE OBJECTIVES

- To enable the students to understand about the raga classifications in different periods
- To understand with the details of Mela paddadhi, Scheme, Nomenclature, Janaka & Janya System and Moorchanakaraka Melas
- Enable the students to know various Tala systems
- To know about the concepts like Thrayodasa Lakshanas , Gamaka and Model Shift of tonic

COURSE OUTCOME

Upon completion of this course students will be able to

Cos	**Course Outcomes**	**Blooms Level**
CO1	Get information about the Raga Classification in different periods	Understand
CO2	Obtain knowledge about 72 Mela Scheme, Mela paddadhi, Scheme, Nomenclature, Janaka & Janya System and Moorchanakaraka Melas	Apply
CO3	Understand the various Tala systems used in Carnatic music	Understand
CO4	Become aware the concepts like Thrayodasa Lakshanas, Gamaka	Apply
CO5	Get knowledge of Model shift of tonic	Apply

Unit I   Raga Classification in general   **7 Hours**

Raga classification in ancient, Janya raga classification,

other classifications

Unit II   Development of Mela Paddadhi, 72 Melakarta Scheme   **7 Hours**

Mela Nomenclature, Katapayathi system, Janaka & Janya

System and Moorchanakaraka Melas

Unit III   Tala Development - 35 Tala, 175 Tala and 108 Tala systems   **8 Hours**

Chapu Tala, Desadi tala & Madhyadi tala,

Navasandhi Talas and Tala Dasaprana

Unit IV   Thrayodasa Lakshanas of Raga, Dasavidha and Panchadasa   **7 Hours**

Gamakas

Unit V   Model Shift of Tonic   **7 Hours**

Definition, Historical context, Practical application

TOTAL: 36 HOURS

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Reference Books

- Prof. P. Sambamoorthy(2001), *South Indian Music Book III,* Indian Publishing
  House, Chennai.

- P. T. Chelladurai (1991), *The Splendour of South Indian Music*, Vaigarai Publishers

- R. V. Krishnan (2004), *Sangita Saram,* Isai Thagaval Thodarbu

- B. Chaitanaya, (2021), *An introduction to Indian Music*, Ministry of Information and
  Broadcasting

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1	03		03	02	03	02			03				03	02
CO2						02					01		03	
CO3		02	03	02		02			03		01		03	
CO4	03	02	03	02		02							03	02
Average	03	02	03	02		02			03		01		03	02

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		SEMESTER–I
25MUP102	**Historical Concepts of Indian Music I**	**3H-3C**
Instruction Hours/week: L:3 T:0 P:0		**Marks:** Internal:**40** External: **60** Total:**100**
		End Semester Exam: 3 Hours

PREREQUISITE: **Not required**

COURSE OBJECTIVES

- To familiarize the students with the details of the musical references of ancient period
- To enable the students to know about the musical inscriptions of various times
- To know about the connections of Music and temples
- To under the ancient instruments and temple instruments

COURSE OUTCOME

Upon completion of this course students will be able to

Cos	Course Outcomes	Blooms Level
CO1	Get knowledge about the musical references in Vedas, Puranas and Epics	Understand
CO2	Students get musical information about the inscriptions of Pallava and Chola period	Analysis
CO3	Get awareness to students that music is closely connected with temples from ancient times	Understand
CO4	Students get knowledge about the Ancient Tamil epics	Apply
CO5	Obtain knowledge about the ancient instruments and the instrument used in temples	Understand

Unit I   References of Music in Ancient Period –   **8 Hours**

Vedas, Puranas and Indian Epics (Mahabharatha and Ramayana)

Unit II   Musical Stone Pillars and Inscriptions in India –   **7 Hours**

Famous stone Pillars in various places,

Inscriptions- Kudimiyanmalai and Thirumayam

Unit III   Music and Temples   **7 Hours**

Influences of Music in temple rituals

Unit IV   A Study of Musical aspects in Ancient Tamil epics   **7 Hours**

Silapathikaram and Panchamarabu

Unit V   Musical Ancient Instruments and Temple Instruments   **7 Hours**

TOTAL: 36 HOURS

Reference Books

- Prof. P. Sambamoorthy(2001), *History of Indian Music,* Indian Publishing House, Chennai.

- L. Annapoorna (2000), *Music and Temples* A Ritualistic Approach, Sandeep Prakashan

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1	03	02	03	02									03	
CO2	03	02											03	
CO3	03	02	03			02			03		01		03	
CO4	03	02	03	02	03	02			03				03	
Average	03	02	03	02	03	03			03		01		03	

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	SEMESTER–I
25MUP103	**Musical forms – History and Development**	**3H-3C**
Instruction Hours/week: L:3 T:0 P:0	**Marks:** Internal:**40** External: **60** Total:**100**
	End Semester Exam: 3 Hours

PREREQUISITE: Not required
COURSE OBJECTIVES

- To enable the students to know about various musical forms in Carnatic music

- To obtain information about the musical forms in Tamil music

- To acquire awareness about the details of creative music

- To understand the difference between Kalpita and Kalpana Sangita

COURSE OUTCOME
Upon completion of this course students will be able to

Cos	Course Outcomes	Blooms Level
CO1	Obtain the detailed knowledge about the different elements of musical compositions	Apply
CO2	Students get more knowledge about the various musical forms including Tamil Music	Understand
CO3	Get knowledge about the classification of Abhyasa Gana and Sabha Gana	Understand
CO4	Students get knowledge about the musical forms performed in a concert	Apply
CO5	Students become prepared for learning the theoretical aspects of creative music	Understand

Unit I	Gitam, Swarajati, Jatisvaram in detail	**7 Hours**
Unit II	Study of Varna, Keertana and Kriti in detail	**8 Hours**
Unit III	Ragamalika, Padam, Javali and Tillana	**7 Hours**
Unit IV	Sacred Tamil Musical Forms	**7 Hours**
	Thevaram, Thirupugazh, Thiruvachakam and Divyaprabandham	
Unit V	Manodharma Sangitha -	**7 Hours**
	Raga Alapana, Niraval, Kalpana Svaras, Tanam and Pallavi	

TOTAL: 36 HOURS

References Books

- Prof. P. Sambamoorthy(2001), *South Indian Music Book II&III,* Indian Publishing House, Chennai
- Dr. Sripada Pinakapani (2011), *Manodharma Sangitamu,* J.S.N Book, Guntur

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1	03	02	03	02	03	02			03		01	03	01	
CO2	03	02	03	02	03	02			03		01		01	
CO3	03	02	03	02	03	02			03		01	03		
CO4	03	02	03	02	03	02			03		01		01	
Average	03	02	03	03	03	03			03		01	03	01	

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		SEMESTER–I
25MUP104A	**Elective - Voice Culture**	**2H-2C**
Instruction Hours/week: L:2 T:0 P:0		**Marks:** Internal:**100** External: -Total:**100**
		End Semester Exam: 3 Hours

PREREQUISITE: Not required

COURSE OBJECTIVES

- To explain voice culture and its importance in both personal and professional communication.
- To familiarize students with the anatomy and physiology of voice production.
- To investigate the use of voice in numerous genres and songs.
- To learn about the psychological and perceptual components of voice, such as pitch perception, tone quality, and emotional expressiveness.
- To raise awareness about the importance of vocal health, sanitation, and maintenance for long-term voice use.

COURSE OUTCOMES

Upon completion of this course students will be able to

Cos	Course Outcomes	Blooms Level
CO1	Identifying the voice and its basic characteristics.	Understand
CO2	Discovering the structure and function of the vocal organs.	Analyse
CO3	Applying vocal techniques appropriate to different genres.	Apply
CO4	Explaining techniques to convey mood and intention through voice modulations for singing.	Apply
CO5	Implementing daily voice care routines, including warm-ups and cool-downs.	Analyse

Unit I	Introduction to Voice Culture	**4 Hours**
Unit II	Anatomy and Physiology	**5 Hours**
Unit III	Application of Voice and Production	**5 Hours**
Unit IV	Psycho-Acoustics and Psychology of Voice	**5 Hours**
Unit V	Vocal Health and Care	**5 Hours**

TOTAL: 24 HOURS

Reference Book

- Friedrich Brueckner- Rueggeberg (1983), *Voice culture and singing,* vol 5 no. 3 Kalakshetra quarterly

- Bartholomew Elias (1998), Sound Basics: A Primer in Psychoacoustics,

- Jennifer J. Lentz (2020), *Psychoacoustics - Perception of Normal and impaired hearing with audiology applications* Plural publishing

- J. Louis Orton, (2016) Voice Culture Made Easy, Forgotten books

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	P011	PSO1	PSO2	PSO3
CO1			03	03	03	03		02	03		01			03
CO2			03	03	03	03		02	03					03
CO3			03	03	03	03		02	03		01			03
CO4			03	03	03	03		02	03					03
CO5			03	03	03	03		02	03					03
Average			03	03	03	03		02	03		01			03

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	SEMESTER–I
25MUP104B **Elective - Music Production Basics and Techniques**	**2H-2C**
Instruction Hours/week: L:2 T:0 P:0	**Marks:** Internal:**100** Total:**100**
	End Semester Exam: 3 Hours

PREREQUISITE: Not required

COURSE OBJECTIVES

- Exploring the foundational concepts of music production basics and techniques

- Understanding the technological milestones in sound equipment development

- Learning the stages of audio/music production: pre-production, recording, mixing, and mastering.

- Introducing students to digital audio workstations (DAWs) and Understanding track recording, editing, and mixing in digital formats

- Exploring AI used in modern music production and analysing benefits and limitations of AI tools in creative workflows.

COURSE OUTCOMES

Upon completion of this course students will be able to

Cos	Course Outcomes	Blooms Level
CO1	Recognizing essential equipment and technical terms	Understand
CO2	Analysing the major historical developments in music production	Analyse
CO3	Exploring each stage of the music production process and techniques	Analyse
CO4	Understanding the navigation and features in Adobe Audition and Band Lab.	Apply
CO5	Identifying the key AI tools used in music production	Understand

Unit I	Introduction to Music Production and Sounds Equipment	**5 Hours**
Unit II	Evolution and History of Music Production	**4 Hours**
Unit III	Concept of Audio Recordings and Techniques	**5 Hours**
Unit IV	Digital Audio Software and Application	**5 Hours**
	– Adobe Audition / Band Lab	
Unit V	AI Interpretation in Music Production	**5 Hours**

TOTAL: 24 HOURS

Reference Book

- Glen M. Ballou(2008), Handbook for Sound Engineers Fourth Edition Focal press

- Chris Cooke and Sam Taylor,(2023), The Music Manager's (Interim) Guide to AI , Digital dollar

- Alexandra Reje,(2022) Ethical Risk Analysis of the Use of AI in Music Production, KTH

- Tejas Mallela(2015), PA System Guide for Small Carnatic Music Venues

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1			03	03	03	03		02	03		01			03
CO2			03	03	03	03		02	03		01			03
CO3			03	03	03	03		02	03					03
CO4			03	03	03	03		02	03					03
CO5			03	03	03	03		02	03					03
Average			03	02	03	02		02	03		01			03

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		SEMESTER–I
25MUP111	**Musical Compositions (Concert forms)** **Practical I**	**4H-4C**
Instruction Hours/week: L:0 T:0 P:4		**Marks:** Internal:**40** External: **60** Total:**100**
		End Semester Exam: 3 Hours

PREREQUISITE: **Not required**

COURSE OBJECTIVES

- To enable the students to learn various types of musical forms
- To understand the compositions in various ragas and talas
- To understand Major raga Kritis
- To know Janya minor raga Kritis

COURSE OUTCOME

Upon completion of this course students will be able to

Cos	**Course Outcomes**	**Blooms Level**
CO1	Learning Adi and Ata tala varnas strengthens the student's deep raga understanding and expand vocal range	Understand
CO2	Learning the Swarajatis of Syamasastri is very relevant to the Carnatic music students	Apply
CO3	By learning the Kritis in Mela and Janya ragas of various composers improve the raga knowledge	Analyse
CO4	Ability to sing different ragas	Apply
CO5	Learning compositions like Ashtapati, Tirupugazh, Tarangam expands the knowledge	Apply

Unit 1	Adi Tala Varnam -2	**10 Hours**
	Ata Tala Varnam- 2	
Unit II	Swarajati of Syama Sastri - 2,	**10 Hours**
Unit III	Kritis -	**9 Hours**
	Melakartha ragas - 2, Janya ragas – 2	
Unit IV	Ragamalika – 1	**9 Hours**
Unit V	Tarangam – 1, Ashtapati- 1, Tirupugazh – 1	**10 Hours**

TOTAL: 48 HOURS

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1	03	02	03	02	03	02			03		01	03		
CO2	03	02	03	02	03	02			03		01		01	
CO3	03	02	03	02	03	02			03		01	03		02
CO4	03	02	03	02	03	02			03		01			02
Average	03	02	03	02	03	02			03		01			02

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SEMESTER–I		
25MUP112	**Musical Compositions of Trinities-Practical**	**4H-4C**
Instruction Hours/week: L:0 T:0 P:4	**Marks:** Internal:**40** External: **60** Total:**100**	
	End Semester Exam: 3 Hours	

PREREQUISITE: Not required

COURSE OBJECTIVES

- To enable the students to understand the compositions of Trinities

- To attain in depth knowledge about the compositions in various tempo

- To enable students to know about the rare raga Kritis of Trinities

- To attain knowledge about the Vivadi and Bhashanga raga Kritis of Trinities

COURSE OUTCOME

Upon completion of this course students will be able to

Cos	Course Outcomes	Blooms Level
CO1	By Learning the compositions of Trinities, the students will get the knowledge of a complete structure of a Kriti	Apply
CO2	Learning compositions of Trinities understand the various aspects like, raga bhava and laya aspects	Apply
CO3	By Learning the compositions of Trinities understand the aspects like lyrical excellence and prosodical beauties.	Understand
CO4	Understand the different styles of the composition of Trinities	Understand
CO5	Students get knowledge about rare ragas, Vivadi ragas and Bhashanga ragas	Apply

Unit 1	Chowka kala Kritis of Trinities each one	**10 Hours**
Unit II	Madhyama Kala Compositions of Tyagaraja – 1 and Dhikshitar – 1	**9 Hours**
Unit III	Rare raga kritis of Trinities – 3	**10 Hours**
Unit IV	Vivadi Raga Compositions of Tyagaraja -1 and Dhikshitar – 1	**10 Hours**
Unit V	Bhashanga Ragas Kritis of Trinities – 3	**9 Hours**

TOTAL: 48 HOURS

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1	03	02	03	02	03	02			03		01	03		
CO2	03	02	03	02	03	02			03		01		01	
CO3	03	02	03	02	03	02			03		01	03		02
CO4	03	02	03	02	03	02			03		01			02
Average	03	02	03	02	03	02			03		01	03	01	02

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	SEMESTER–I
25MUP113	**Group Kritis – Practical**	**4H-4C**
Instruction Hours/week: L:0 T:0 P:4	**Marks:** Internal:**40** External: **60** Total:**100**
	End Semester Exam: 3 Hours

PREREQUISITE: Not required
COURSE OBJECTIVES
- To gain in depth knowledge about the group Kritis
- To acquire awareness about the musical structure of the compositions
- To obtain information about the lyrical content and meaning of the compositions
- To understand the historical and cultural context of the compositions

COURSE OUTCOME
Upon completion of this course students will be able to

Cos	Course Outcomes	Blooms Level
CO1	By learning the group Kritis students become more get practical knowledge	Apply
CO2	The students attain knowledge about the musical structures like various raga, tala	Apply
CO3	By learning group Kritis, students get knowledge about lyrical content and understand the philosophical, devotional, or thematic significance of each composition within the group.	Understand
CO4	Appreciate the historical and cultural context of the composers and the compositions	Understand
CO5	Understand the influence of Bhakti in the compositions of Trinities on different deities	Understand

Unit I   Tyagaraja   10 Hours

Ghana raga Pancharatnam- 2

Unit II   Muthuswamy Dikshitar   10 Hours

Navagraham -1, Navavaranam-1

Unit III   Syamasastri-   9 Hours

Navaratnamalika-1

Unit IV   Swati Tirunal-   10 Hours

Navaratri Kriti-1, Navavidhabhakti-1

Unit V   Tyagaraja   9 Hours
Kovur Pancharatnam – 1 Tiruvattiyur Pancharatnam – 1

TOTAL: 48 HOURS

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1	03	02	03	02	03	02			03		01			02
CO2	03	02	03	02	03	02			03		01	03		02
CO3	03	02	03	02	03	02			03		01	03		
CO4	03	02	03	02	03	02			03		01	03	01	02
Average	03	02	03	02	03	02			03		01	03	01	02

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		SEMESTER–I
25MUP114A	**Basics of Violin- Practical**	**2H-1C**
Instruction Hours/week: L:0 T:0 P:2	**Marks:** Internal:**40** External: **60** Total:**100**	
	End Semester Exam: 3 Hours	

PREREQUISITE: Not required
COURSE OBJECTIVES
- To learn the lessons, students must have to know the body posture, perfection of fingers, holding position in Violin and Veena
- To teach the sapta svaras and svara exercises improves the fingering positions, Bowing in Violin and method of put Tala in Veena
- Additionally, the training introduces musical forms in Abhyasa Gana in different ragas and talas
- To improve the svara knowledge through instruments

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

Cos	Course Outcomes	Blooms Level
CO1	By learning the basic seven notes on Violin and svara exercises will help to improve the fingering and bowing in Violin	Understand
CO2	Learning the basic varisas in Carnatic music will help to understand the different usages of saptha svaras and playing in these in different speeds improves the speed of fingers and the bowing in Violin	Understand
CO3	Learning simple musical forms introduces different ragas and talas to play	Apply
CO4	By learning the basics of Violin, Veena students can improve their svara knowledge	Apply
CO5	By learning the basics of Violin, Veena help students to improve skill in particular instrument	Apply

Unit – I	Sapta svaras and Sarali Varisai – 7	**5 Hours**
Unit – II	Jantai Varisai – 3	**5 Hours**
Unit – III	Alankaram – 1- 3	**5 Hours**
Unit – IV	Geetham – 1	**5 Hours**
Unit V	Nottu Svaram – 1	**4 Hours**

TOTAL: 24 HOURS

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1	03	02	03	02	03	02			03		01			02
CO2	03	02	03	02	03	02			03		01	03		02
CO3	03	02	03	02	03	02			03		01	03		
CO4	03	02	03	02	03	02			03		01	03	01	02
Average	03	02	03	02	03	02			03		01	03	01	02

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		SEMESTER–I
25MUP114B	**Basics of Veena -Practical**	**2H-1C**
Instruction Hours/week: L:0 T:0 P:2		**Marks:** Internal:**40** External: **60** Total:**100**
		End Semester Exam: 3 Hours

PREREQUISITE: Not required
COURSE OBJECTIVES

- To learn the lessons, students must have to know the body posture, perfection of fingers, holding position in Violin and Veena
- To teach the sapta svaras and svara exercises improves the fingering positions, Bowing in Violin and method of put Tala in Veena
- Additionally, the training introduces musical forms in Abhyasa Gana in different ragas and talas
- To improve the svara knowledge through instruments

COURSE OUTCOME

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

Cos	Course Outcomes	Blooms Level
CO1	By learning the basic seven notes on Violin and svara exercises will help to improve the fingering and bowing in Violin	Understand
CO2	Learning the basic varisas in Carnatic music will help to understand the different usages of saptha svaras and playing in these in different speeds improves the speed of fingers and the bowing in Violin	Understand
CO3	Learning simple musical forms introduces different ragas and talas to play	Apply
CO4	By learning the basics of Violin, Veena students can improve their svara knowledge	Apply
CO5	By learning the basics of Violin, Veena help students to improve skill in particular instrument	Apply

Unit – I	Sapta svaras and Sarali Varisai – 7	**5 Hours**
Unit – II	Jantai Varisai – 3	**5 Hours**
Unit – III	Alankaram – 1- 3	**5 Hours**
Unit – IV	Geetham – 1	**5 Hours**
Unit V	Nottu Svaram – 1	**4 Hours**

TOTAL: 24 HOURS

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1	03	02	03	02	03	02			03		01			02
CO2	03	02	03	02	03	02			03		01	03		02
CO3	03	02	03	02	03	02			03		01	03		
CO4	03	02	03	02	03	02			03		01	03	01	02
Average	03	02	03	02	03	02			03		01	03	01	02

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		SEMESTER–II
25MUP201	**Theoretical Concepts of Indian Music II**	**4H-4C**
Instruction Hours/week: L:4 T:0 P:0	**Marks:** Internal:**40** External: **60** Total:**100**	
	End Semester Exam: 3 Hours	

PREREQUISITE: Not required
COURSE OBJECTIVES
- To enable the students to gain knowledge about the other musical system like Hindustani music, Western music and folk music
- To make awareness about the parallel concepts of various music system with Carnatic music
- To gather knowledge about the signatures used by various composers in their compositions
- To get knowledge about the rasas and emotions produced by various ragas

COURSE OUTCOME
Upon completion of this course students will be able to

Cos	Course Outcomes	Blooms Level
CO1	Acquired knowledge to develop the theoretical awareness about various musical systems like Hindustani Music, Western music and Folk music	Understand
CO2	Ability to know about the musical instruments and musical forms used in various musical systems.	Understand
CO3	Students would be able to understand the parallel concepts of various music systems	Understand
CO4	Gain information about the signatures used by various composers in their compositions	Apply
CO5	Obtain knowledge about raga and rasa concept	Apply

Unit I	Hindustani Music	**10 Hours**

History, Raga system, and parallel concepts in Hindustani

Music and Carnatic Music

Unit II	Musical forms in Hindusthani Music	**10 Hours**

Drupad, Khayal, Tumri,Tappa, Ghazal

Unit III	Instruments in Hindusthani Music	**9 Hours**

Sitar, Sarod, Pakawaj, Tabala, Shehanai, Harmonium**,**

Unit IV	Western Music	**10 Hours**

Basic concepts of Western Music**,** Famous composers in

Western Music, parallel concepts Western Music and Indian Music

Unit V	Folk Music	**9 Hours**

Folk Music, influences of Folk Music in classical Music

TOTAL: 48 HOURS

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References Book

- Prof. P. Sambamoorthy(2001), *History of Indian Music,* Indian Publishing House, Chennai.

- Prof. P. Sambamoorthy(2001), *South Indian Music Book V,* Indian Publishing House, Chennai

- Dhiphan Krish (2024), *Music Theory Fundamentals Western and Carnatic* Walnut Publication

- Suvarnalata Rao(1999), *Acoustical Perspective on Raga-rasa Theory Hardcover*, Munshiram Manoharlal Publisher

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1	03		03	02	03	02			03					02
CO2						02					01			
CO3		02	03	02		02			03		01	03	01	
CO4	03	02	03	02		02						03		02
Average	03	02	03	02	03	02			03		01	03	01	02

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		SEMESTER–II
25MUP202	**Historical Concepts of Indian Music II**	**4H-4C**
Instruction Hours/week: L:4 T:0 P:0	**Marks:** Internal:**40** External: **60** Total:**100**	
	End Semester Exam: 3 Hours	

PREREQUISITE: **Not required**

COURSE OBJECTIVES

- To enable the students to know about the various seats of music

- To know about the time theory used for ragas

- To enable students to ger information's about the mnemonics used in music

- To known the history and developments of the instrument veena and violin

COURSE OUTCOME

Upon completion of this course students will be able to

Cos	**Course Outcomes**	**Blooms Level**
CO1	Obtain detailed knowledge about the various seats of music	Understand
CO2	Students get an information about the time theory of raga	Apply
CO3	Gather knowledge about the musical mnemonics	Understand
CO4	Students get information's about the details of the history and development of the instruments Violin	Understand
CO5	Students get information's about the details of the history and development of the instruments Veena	Understand

Unit I   Seats of Music   **10 Hours**

Madras, Thanjavur, Mysore, Trivandrum

Unit II   Time theory of Ragas   **10 Hours**

Unit III   Musical Mnemonics   **10 Hours**

Unit IV   Veena through the Ages   **9 Hours**

Unit V   The origin and development of the instrument Violin   **9 Hours**

                                                        TOTAL: 48 HOURS

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Reference Book

- Prof. P. Sambamoorthy(2001), *History of Indian Music,* Indian Publishing House, Chennai.

- Prof. P. Sambamoorthy(2001), *South Indian Music Book V, VI,* Indian Publishing House, Chennai

- Sisirkana Dhar Choudhury (2010), *The Origin and Evolution of Violin- As a Musical Instrument: And Its Contribution to the Progressive Flow of Indian Classical Music,* Ramakrishna Vedanta Math

- L.Annapoorna(2012), *Veena Tradition in Indian Music*, Kanishka Publishers

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1	03	02	03											02
CO2	03	02												02
CO3	03	02	03			02			03		01	03		
CO4	03	02	03	02	03	02			03				01	02
Average	03	02	03	02	03	02			03		01	03	01	02

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	SEMESTER–II

25MUP203	**Lakshana of Ragas – Advanced Study**	**3H-3C**
Instruction Hours/week: L:3 T:0 P:0	**Marks:** Internal:**40** External: **60** Total:**100**	
	End Semester Exam: 3 Hours	

PREREQUISITE: Not required
COURSE OBJECTIVES

- To enable the students to know about the different types of ragas

- To get detailed information's like scales, notes, patterns,

- To get knowledge about the specialties and list of compositions in each raga.

- To equip the students with practical expertise

COURSE OUTCOME

Upon completion of this course students will be able to

Cos	Course Outcomes	Blooms Level
CO1	Students will have through knowledge and understanding about details of each raga	Understand
CO2	Students will obtain information about the classification of ragas through the detailed lakshana of each raga	Apply
CO3	Raga lakshana will help the students to frame the sancharas while singing the expansion of a raga in practically	Apply
CO4	Raga is a backbone of Carnatic music and the students will be getting awareness of the importance of raga in music	Apply
CO5	Students will aware about the compositions in particular ragas composed by various composers	Apply

Unit I	Mela Ragas	**8 Hours**

Todi, Varali, Shanmugapriya, Vachaspati, Lathangi

Unit II	Janya Ragas – 5	**7 Hours**

Begada, Anandabhairavi, Ranjani, Saranga,

Unit III	Allied Ragas – 5	**7 Hours**

Darbar - Nayaki, Kedaragowla - Suruti,

Devagandhari – Arabhi,

Anandabhairavi – Reetigowla, Sri - Madhyamavati

Unit IV	Desiya Ragas – 5	**7 Hours**

Kapi, Brindavanasaranga, Dwijavanti,

Hamirkalyani, Sindhubhairavi

Unit V	Panchamantya - Navaroj, Dhaivadantya	**7 Hours**

- Kurunji, Nishadantya – Chithranjini

TOTAL: 36 HOURS

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Reference Book

- S.Bhagyalekshmi(2010), Ragas in Carnatic music, CBH publication

- S.R Janakiraman, *Ragalakshnas,* Music Academy Madras

- Hema Ramnathnan(2004), Ragalakshanasangraha, the Carnatic music center

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1	01	02	01	01		03			02		01	03	03	01
CO2	01	02	01	01		03			02		01	03	03	01
CO3	01	02	01	01		03			02		01	03	03	01
CO4	01	02	01	01		03			02		01	03	03	01
Average	01	02	01	01		2.8			02		01	03	03	01

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		SEMESTER–II
25MUP204	**Community Engagement and Social Responsibility**	**2H-2C**
Instruction Hours/week: L:2 T:0 P:0	**Marks:** Internal:**40** External: **60** Total:**100**	
	End Semester Exam: 3 Hours	

PRE-REQUISITE: Not required

COURSE OBJECTIVES (CO):

- To gain insights into the structures, challenges, and opportunities within communities.

- To explore ethical frameworks and dilemmas related to community engagement and social responsibility.

- To develop skills in monitoring, evaluating, and reporting on the outcomes of community engagement efforts to ensure effectiveness and accountability.

COURSE OUTCOMES (COs):

Upon completion of this course students will be able to

Cos	Course Outcomes	Blooms Level
CO1	Understand the concept, ethics, and spectrum of community engagement	Understand
CO2	Recognize the significance in local community development and rural culture.	Understand
CO3	Know the rural development programs, institutions	Understand
CO4	Analyze the role of local administration in fostering community involvement and social networking	Analyse
CO5	Develop skills in conducting community engaged research with a focus on ethics, rural distress, poverty alleviation, and disaster mitigation.	Apply

UNIT I INTRODUCTION AND PRINCIPLES   **7 Hours**

Concept, Ethics and Spectrum of Community engagement, Local community, Rural culture and Practice of community engagement - Stages, Components and Principles of community development, Utility of public resources. Contributions of self-help groups

UNIT II RURAL DEVELOPMENT   **7 Hours**

Rural Development Programs and Rural institutions Local Administration and Community Involvement- Social contribution of community networking, Various government schemes. Programmes of community engagement and their evaluation.

UNIT III COMMUNITY AND RESEARCH   **6 Hours**

Community Engaged Research and Ethics in Community Engaged Research Rural Distress, Rural Poverty, Impact of COVID-19 on Migrant Laborers, Mitigation of Disaster.

UNIT IV: AWARENESS PROGRAMME ON DISEASE MANAGEMENT 2 Hours

Creation of awareness programme about disease management and Control.

UNIT V: PLANTATION   2 Hours

Plantation and Conservation of tree species to create awareness about usage and plant conservation.

TOTAL: 24 HOURS

TEXT BOOK:

Hatcher, M. T. (2011). Principles of Community Engagement. 2nd Edition, NIH Publication No. 11- 782.

WEBSITES:

1. https://youtu.be/-SQK9RGBt7o

2. https://www.uvm.edu/sites/default/files/community_engagement_handout.pdf (Community Engagement)

3. https://www.atsdr.cdc.gov/communityengagement/pce_concepts.html (Perspectives of Community)

4. https://egyankosh.ac.in/bitstream/123456789/59002/1/Unit1.pdf (community concepts)

5. https://sustainingcommunity.wordpress.com/2013/07/09/ethics-and-community-Engagement /(Ethics of community engagement)

6. https://www.preservearticles.com/sociology/what-are-the-essential-elements-of-community/4558 (Elements of Community)

7. https://www.yourarticlelibrary.com/sociology/rural-sociology/rural-community-top-10-characteristics-of-the-rural-community-explained/34968 (features of rural community)

8. https://www.mapsofindia.com/my-india/government/schemes-for-rural-development-launched-by-government-of-india (Government programmesfor rural development)

9. https://www.yourarticlelibrary.com/sociology/rural-sociology/rural-community-top-10-characteristics-of-the-rural-community-explained/34968 (rural lifestyle)

10. https://www.insightsonindia.com/social-justice/issues-related-to-rural-development/government-schemes-for-rural-development-in-india/ (schemes for rural development)

11. https://www.mpgkpdf.com/2021/09/community-development-plan-in-hindi.html?m=1

12. https://images.app.goo.gl/sNF2HMWCuCfkqYz56

13. https://images.app.goo.gl/VaMNNMEs77XyPMrP7

CO, PO, PSO Mapping

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1	03			03	02	03	03	03	03			03	03	02
CO2	03			03	02	03	03	03	03			03	03	02
CO3	02			02	02	02	02	02	02			02	03	02
CO4	03			03	02	03	03	03	03			03	03	02
CO5	03			03	02	03	03	03	03			03	03	02
Average	03			2.8	02	2.8	2.8	2.8	2.8			03	03	02

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	SEMESTER–II
25MUP211 **Musical Compositions (Concert forms) - Practical II**	**4H-4C**
Instruction Hours/week: L:0 T:0 P:4	**Instruction Hours/week: L:0 T:0 P:4**
	End Semester Exam: 3 Hours

PREREQUISITE: Not required

COURSE OBJECTIVES

- To gain knowledge about different types of Varnas

- To learn one major and minor Kriti

- To enable the students to know the various musical forms like Ragamalika, Padam, Javali, Tillana, Virutham and Mangalam

- Enable students to know about the Carnatic concert pattern as per Kacheri Paddadhi

COURSE OUTCOME

Upon completion of this course students will be able to

Cos	Course Outcomes	Blooms Level
CO1	By learning different type of Varnas, students get more knowledge about the depth of the various raga and by practice this, will increase their voice quality	Apply
CO2	Attain knowledge about the significance of the musical form Kriti	Understand
CO3	Obtain knowledge about the different kinds of musical forms like Ragamalika, Padam, Javali, Tillana, Virutham and Mangalam	Understand
CO4	Develop the fundamental knowledge about the concert pattern	Apply
CO5	Students will be able to render all types of musical forms in a concert.	Apply

Unit 1	Pada Varnam – 1	**10 Hours**
	Daru Varnam – 1	
Unit II	Kriti – (Major-1 & Minor – 1)	**10 Hours**
Unit III	Ragamalika – 1	**9 Hours**
Unit IV	Padam – 1, Javali – 1, Tillana -1	**10 Hours**
Unit V	Virutham – 1 and Mangalam - 1	**9 Hours**

TOTAL: 48 HOURS

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1	03	02	03	02	03	02			03		01	03		02
CO2	03	02	03	02	03	02			03		01			
CO3	03	02	03	02	03	03			03		01	03		02
CO4	03	02	03	02	03	02			03		01			02
Average	03	02	03	02	03	2.8			03		01	03		02

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		SEMESTER–II
25MUP212	**Manodharma Sangitha –Practical I**	**4H-4C**
Instruction Hours/week: L:0 T:0 P:4	**Marks:** Internal:**40** External: **60** Total:**100**	
	End Semester Exam: 3 Hours	

PREREQUISITE: Not required
COURSE OBJECTIVES

- To obtain in-depth knowledge about the various ragas

- To enable the students to render Ragalapana, Niraval and Kalpanasvara

- To attain knowledge about the Ragam Tanam Pallavi singing

- To develop creativity in students

COURSE OUTCOME
Upon completion of this course students will be able to

Cos	Course Outcomes	Blooms Level
CO1	Students will have in-depth knowledge and understanding about the significance of various raga	Understand
CO2	Develop a thorough knowledge about the Manodharma part in Carnatic music	Remember
CO3	Students will acquire a clear knowledge about to render Ragalapana, Niraval and Kalpanasvaras	Apply
CO4	Achieve knowledge about the Ragam Tanam Pallavi singing	Apply
CO5	Students will get confidence to render Manodharma part	Apply

Unit I	**Ragalapana**	**10 Hours**

Melakarta raga – 1 and Janya raga-1

Unit II	**Tanam**	**9 Hours**

Melakarta raga – 1 and Janya raga-1

Unit III	**Pallavi**	**10 Hours**

Melakarta raga-1 and Janya raga - 1

Unit IV	**Niraval**	**9 Hours**

Melakarta raga – 1 and Janya raga-1

Unit V	**Kalpana Svara**	**10 Hours**

Melakarta raga-1 and Janya raga – 1

TOTAL: 48 HOURS

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1		03		03	02	03			01		03	03		03
CO2				03	02	02			01		03	03		03
CO3		02		03	02	02			01		03	03		03
CO4		03		03	02	03			01		03	03		03
Average		2.8		02	03	2.8			01		01	03		03

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		SEMESTER–II
25MUP213	**Tamil Compositions – Practical**	**4H-3C**
Instruction Hours/week: L:0 T:0 P:4	**Marks:** Internal:**40** External: **60** Total:**100**	
	End Semester Exam: 3 Hours	

PREREQUISITE: Not required

COURSE OBJECTIVES

- To enable the students to render Tamil compositions

- To aware students about various Tamil composers in Carnatic Music

- To understand the role of the Tamil language and literature in Carnatic Music

- To get knowledge about the lyrical beauties of the compositions

COURSE OUTCOME

Upon completion of this course students will be able to

Cos	Course Outcomes	Blooms Level
CO1	Students can understand the depth of various composition in Tamil language	Understand
CO2	Gain knowledge about the role of ancient Tamil composers in Carnatic Music	Understand
CO3	Students get an in-depth knowledge about the Tamil compositions composed by various composers	Apply
CO4	By learning the compositions of modern Tamil composers, students could the understand the difference between the styles of both ancient and modern composers	Understand
CO5	Get knowledge about the lyrical beauties of the compositions	Understand

Unit I   **Tevara Moovar Compositions**   **9 Hours**

Appar-1, Sundarar – 1, Sambandhar – 1

Unit II   **Sirkazhi Tamil Moovar Compositions**   **10 Hours**

Muthutandavar- 1 Marimutha Pillai- 1 Arunachala Kavirayar- 1

Unit III   **Thanjai Naalvar Compositions**   **10 Hours**

Chinnayya – 1, Ponnayya – 1, Vadivelu – 1 and Sivanandham – 1

Unit IV   Vedanayakam Pillai – 1 and Neelakanda Sivan – 1   **10 Hours**

Unit V   Papanasam Sivan -1 and Gopalakrishna Bharathi – 1   **9 Hours**
                                                              TOTAL: 48 HOURS

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1	03	02	03	02	03	02			03		01	03		03
CO2	03	02	03	02	03	02			03		01	03		03
CO3	03	02	03	02	03	02			03		01	03		03
CO4	03	02	03	02	03	02			03		01	03		03
Average	03	2		02	03	02			03		01	03		03

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		SEMESTER–III
25MUP301	**Theoretical Concepts of Indian Music III**	**4H-3C**
Instruction Hours/week: L:4 T:0 P:0	**Marks:** Internal:**40** External: **60** Total:**100**	
	End Semester Exam: 3 Hours	

PREREQUISITE: Not required

COURSE OBJECTIVES

- To gather information's about the mathematical aspects and 22 srutis in Music

- To aware the pattern and rules to be followed by a performer in a concert

- To understand the prosodic concepts in music

- To gain knowledge about the musical used in Operas and to know about the role of

  music in dance dramas

COURSE OUTCOME

Upon completion of this course students will be able to

Cos	Course Outcomes	Blooms Level
CO1	Students will acquire knowledge about the correlation between Mathematics and Music	Understand
CO2	Get detail knowledge about the 22 Sruti concepts in music	Apply
CO3	Aware of the rules that need to follow by a performer and the audience in a concert and also understand the order of musical forms chosen for a performer	Apply
CO4	Students get knowledge about the prosodical beauties used in Music	Understand
CO5	Gain knowledge about the styles and contents in Operas	Apply

Unit I	Music and Mathematics	**10 Hours**
Unit II	22 Srutis	**10 Hours**
Unit III	Operas and dance dramas general study	**9 Hours**
Unit IV	Musical Prosody	**10 Hours**
Unit V	Mudras in Musical Compositions	**9 Hours**

TOTAL: 48 HOURS

Reference Book

- Prof. P. Sambamoorthy(2001), *History of Indian Music,* Indian Publishing House, Chennai.

- Prof. P. Sambamoorthy(2001), *South Indian Music Book VI, V,VI,* Indian Publishing House, Chennai

- Vidya Bhavani Suresh (2017), *Maths in Music and Dance,* A Skanda Publications Chennai

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1	03		03	02	03	02			03					02
CO2					03	02					01			
CO3		02	03	02		02			03		01	03		
CO4	03	02	03	02	03	02						03		02
Average	03	02	03	02	03	02			03		01	03		02

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	SEMESTER–III

25MUP302	**Lakshanagrandas**	**4H-3C**
Instruction Hours/week: L:4 T:0 P:0	**Marks:** Internal:**40** External: **60** Total:**100**	
	End Semester Exam: 3 Hours	

PREREQUISITE: Not required
COURSE OBJECTIVE
- To enable the students, get knowledge about Lakshanagrandhas of Music

- To know about the evaluations of music through Lakshnagrandhas

- Obtain information about the importance of Lakshanagrandhas in Music

- To acquire knowledge about the Music after the period of Natyasastra

COURSE OUTCOME
Upon completion of this course students will be able to

Cos	Course Outcomes	Blooms Level
CO1	Students will acquire knowledge about the Lakshanagrandhas in various period	Understand
CO2	Students can understand about Music and Dance mentioned in Natyasastra- the authentic work	Understand
CO3	Students acquire knowledge about the Music after the period of Natyasastra	Understand
CO4	Get knowledge about the raga classification after the Mathanga period	Apply
CO5	Students able to know about the musical instruments, musical forms and the other aspects mentioned in Lakshanagrandhas	Understand

Unit I	Natyasastra of Bharata	**10 Hours**
Unit II	Brihaddesi of Mathanga	**10 Hours**
Unit III	Sangita Ratnakara of Sarngadeva	**10 Hours**
Unit IV	Chaturdandi Prakashika of Venkatamakhi	**9 Hours**
Unit V	Sangrahachoodamani of Govindacharya	**9 Hours**
		TOTAL: 48 HOURS

Reference Books
- S. Bhagyalekshmi (2013), *Lakshnagrandhas in Music,* CBH Publications

- Kapila Vatsyayan (2001), *Barata The Natyasastra,* Nesma books

- R K Shingy& Prema Lata Sharma (1996), *Sangita Ratnakara of Sarngadeva*,

  Munshiram Manoharlal publishers Pvt. Ltd

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1	03	03		02			02		02		01		03	
CO2	03	03		02			02		03		01		03	
CO3	03	03		02			02						03	
CO4	03	03		02			02						03	
Average	03	02		02			02		2.8		01		03	

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		SEMESTER–III
25MUP303	**Biography**	**3H-3C**
Instruction Hours/week: L:3 T:0 P:0	**Marks:** Internal:**40** External: **60** Total:**100**	
	End Semester Exam: 3 Hours	

PREREQUISITE: **Not required**

COURSE OBJECTIVES

- To enable the students to get information's about various musicians and their life and contributions

- Awareness about the ancient composers

- To obtain knowledge about prominent musicians and musicologist

COURSE OUTCOME

Upon completion of this course students will be able to

Cos	Course Outcomes	Blooms Level
CO1	Students get information about prominent composers in Carnatic Music from various periods	Understand
CO2	Gather knowledge about the contributions of musicians in-depth	Understand
CO3	Students could get knowledge about the various schools of Music followed by the different musicians	Apply
CO4	Get information among the disciples of famous musicians	Understand
CO5	Students get inspired from the life stories of these composers	Understand

Unit I	Arunachala Kavirayar, Bhadrachala Ramadasa, Gopalakrishnabharathi	**8 Hours**
Unit II	Sadasiva Brahmendra **,** Maha Vaidyanatha Iyer, Pallavi Seshaiyar	**7 Hours**
Unit III	Subbarama Dikshitar, Subbaraya Sastri, Koteeswara Iyer	**7 Hours**
Unit IV	Patnam Subramaniya Iyer, Mysore Vasudevarchar, Papanasam Sivan	**7 Hours**
Unit V	Muthiah Bhagavathar, , G.N. Balasubramaniam, Ramanad Srinivasa Iyengar	**7 Hours**

TOTAL: 36 HOURS

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Reference Books

- Prof. P. Sambamoorthy(1962)**,** *Great Composers Book I& II*, The Indian Publishing House

- T.S Parthasarathy(2006) , *Music Composers of India*, C P Ramaswami Aiyar Foundation

- Dr. Mini.N.(2019), *Post Trinity Composers of Carnatic Music,* Akansha Publishing House

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CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1	03		03	02	03	02			03				01	03
CO2	03		03	02	03	02			02			03	02	02
CO3	03		03	02	03	02			03			03	01	03
CO4	03		03	02	03	02			02			03	02	03
Average	03		03	02	03				2.8			03	1.8	2.8

		SEMESTER–III
25MUP311	**Manodharma Sangitha –Practical II**	**4H-4C**
Instruction Hours/week: L:0 T:0 P:4	**Marks:** Internal:**40** External: **60** Total:**100**	
	End Semester Exam: 3 Hours	

PREREQUISITE: Not required
COURSE OBJECTIVES

- To gain comprehensive understanding of the different ragas;

- To empower students to perform Ragalapana, Niraval, and Kalpanasvaras;

- To gain insight into the singing of Ragam Tanam Pallavi

- To improve students. Creativeness

COURSE OUTCOME
Upon completion of this course students will be able to

Cos	Course Outcomes	Blooms Level
CO1	Students will possess a thorough awareness of the significance of different ragas	Apply
CO2	Gain a comprehensive understanding of the Manodharama portion of Carnatic music	Understand
CO3	Students will gain a firm understanding of how to perform Ragalapana, Niraval, and Kalpanasvaras	Understand
CO4	Get familiar with the singing of Ragam Tanam Pallavi.	Apply
CO5	Students will get confidence to render Manodharma part	Apply

Unit I   Ragalapana   **10 Hours**

Melakarta raga – 2 and Janya raga-2

Unit II   Tanam   **9 Hours**

Melakarta raga – 2 and Janya raga- 2

Unit III   Pallavi   **10 Hours**

Melakarta raga-2 and Janya raga - 2

Unit IV   Niraval   **10 Hours**

Melakarta raga – 2 and Janya raga-2

Unit V   Kalpana Svara   **9 Hours**

Melakarta raga-2 and Janya raga – 2

TOTAL: 48 HOURS

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1		03		03	02	03			01		03	03		03
CO2		02		03	02	03			01		03	03		03
CO3		02		03	02	03			01		03	03		03
CO4		03		03	02	03			01		03	03		03
Average		2.8		03	02	03			01		03	03		03

		SEMESTER–III
25MUP312	**Compositions of Pre Trinity and Post Trinity composers – Practical**	**4H-4C**
Instruction Hours/week: L:0 T:0 P:4	**Marks:** Internal:**40** External: **60** Total:**100**	
	End Semester Exam: 3 Hours	

PREREQUISITE: Not required

COURSE OBJECTIVES

- To enable the students to learn the compositions of various composers in pre and post trinity period

- To gain knowledge about the various composers from post and pre trinity period

- To understand the difference between Keerthana and Kritis

- To learn musical forms like Padam, Javali and Tillanas of various composers from different era.

COURSE OUTCOME

Upon completion of this course students will be able to

Cos	Course Outcomes	Blooms Level
CO1	Learning compositions in various ragas would enhance to the musical knowledge of the students	Apply
CO2	Enable students to learn the different styles of composers from various periods	Apply
CO3	By learning different musical forms composed by various composers from different era will improve the practical knowledge of the students	Apply
CO4	Obtain in-depth knowledge about the different musical forms	Understand
CO5	Get knowledge about the difference between the composition in pre and post trinity era	Understand

Unit I   Keerthanams of Pre-Trinity Composers   **10 Hours**

Annamacharya-1, Purandaradasa-1,

Arunachala Kavirayar-1 and Bhadrachala Ramadasa -1 s

Unit II   Kritis of Post-Trinity Composers   **10 Hours**

Papanasam Sivan-1, Neelakanda Sivan-1,

Mysore Vasudevachar-1and Muthaiah Bhagavathar-1

Unit III   Padams of Pre- and Post-Trinity Composers   **9 Hours**

Kshetragna-1 and Poochi Srinivasa Iyengar-1

Unit IV   Javalis of Pre- and Post-Trinity Composers   **9 Hours**

Tanjavur Chinnayya-1 and Patnam Subbramaniayyar-1

Unit V   Tillanas of Pre- and Post-Trinity Composers   **10 Hours**

Oothukaadu Venkatasubbayyar-1 and Balamurali Krishna-1

                                         TOTAL: 48 HOURS

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CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1	03	02	03	02	03	02			03		01	03		03
CO2	03	02	03	02	03	02			03		01	03		03
CO3	03	02	03	02	03	02			03		01	03		03
CO4	03	02	03	02	03	02			03		01	03		03
Average	03	02	03	03	02	03			03		01	03		03

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	SEMESTER–III

25MUP313	Opera– Practical	4H-3C
Instruction Hours/week: L:0 T:0 P:3	Marks: Internal:**40** External: **60** Total:**100**	
	End Semester Exam: 3 Hours	

PREREQUISITE: Not required

COURSE OBJECTIVES

- To learn opera or Gayanataka compositions of various composers
- To enable the students to get knowledge about the operas and dance dramas composed by various composers
- To gather informations about the musical forms used in operas
- To understand the role of music in dance dramas

COURSE OUTCOME

Upon completion of this course students will be able to

Cos	Course Outcomes	Blooms Level
CO1	Learning compositions in operas of various composers would add to the musical knowledge of the students	Apply
CO2	The musical and lyrical excellence in the operas of eminent composers could studied by learning of compositions	Analyse
CO3	Students will acquire the knowledge about the importance music in dance dramas	Apply
CO4	Knowledge about the music used by composers in their operas and how it is different from other Kritis	Apply
CO5	Learning various ragas and talas through these compositions	Apply

Unit I	Prahaladha Bhakti Vijayam- 2	**10 Hours**
Unit II	Nowka Charithram -2	**10 Hours**
Unit III	Nandhanar Charithiram – 2	**9 Hours**
Unit IV	Ramanatakam – 2	**10 Hours**
Unit V	Azhagar Kuravanji -2	**9 Hours**

TOTAL: 48 HOURS

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1	03	02	03	02	03	02			03		02	03	01	02
CO2	03	02	03	02	03	02			03		02	03	01	02
CO3	03	02	03	02	03	02			03		02	03		
CO4	03	02	03	02	03	02			03		02	03	01	02
Average	03	02	03	03	02	03			03		02	03	01	02

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		SEMESTER–III
25MUP314A	**Open Elective - Creative Musical Attempts - Practical**	**2H-2C**
Instruction Hours/week: L:0 T:0 P:2		**Marks:** Internal:**100** Total:**100**
		End Semester Exam: 3 Hours

PREREQUISITE: Not required

COURSE OBJECTIVES

- To develop an understanding of vocal textures through layering and harmony.
- To understanding mood, tension, and timing in film scoring or voice-over-backed music.
- To encourage sound experimentation and abstract composition techniques with the help of AI tools.
- To develop the ability in composing for electronic, acoustic, or hybrid music setups.
- To study and promote the cultural blending and musical fusion.

COURSE OUTCOMES

Upon completion of this course students will be able to

Cos	Course Outcomes	Blooms Level
CO1	Enhancement of creativity and technical control in vocal arrangement.	Understand
CO2	Exhibiting skill in emotional and thematic interpretation through music.	Apply
CO3	Encouraging sound experimentation and abstract composition techniques.	Apply
CO4	Producing a polished composition using electronic or acoustic elements.	Apply
CO5	Composing and presenting a raga-inspired piece set in different genres.	Apply

Unit I	Acapella / Harmonies Arranged / Mash Up Composition	**4 Hours**
Unit II	Visual Concept / VOX (Dialogue) Oriented Composition	**5 Hours**
Unit III	Random Objects Based Composition with AI Support	**5 Hours**
Unit IV	Electronic / Acoustic Musical Composition	**5 Hours**
Unit V	Experimenting Raga Oriented Songs in Different Genres	**5 Hours**

TOTAL: 24 HOURS

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1		02	03		03	02			03		01	02		02
CO2		02	03		02	02			03		01	03		02
CO3		02	03		03	02			03		01	02		02
CO4		02	03		02	02			03		01	03		02
Average		02	03		2.8	02			03		01	2.8		02

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	SEMESTER–III	
25MUP314B	**Open Elective - An Insight to Musicianship**	**2H-2C**
Instruction Hours/week: L:0 T:0 P:2	**Marks:** Internal:**100** External: Total:**100**	
	End Semester Exam: 3 Hours	

PREREQUISITE: Not required

COURSE OBJECTIVES

- To explore the roles and responsibilities of musicians

- To develop pitch recognition, interval identification skills and practice vocal techniques.

- To understand the roles and responsibilities of accompanists.

- To understand the use of space, body language, and expression in performance.

- To learn and practice the strategies for engaging diverse audiences.

CORSE OUTCOME

Upon completion of this course students will be able to

Cos	Course Outcomes	Blooms Level
CO1	Define and applying the fundamental music theory concepts	Understand
CO2	Demonstrating the improved listening skills and vocal control.	Understand
CO3	Analysing appropriate timing, dynamics, and support when accompanying	Analyse
CO4	Performing with improved stage presence and awareness.	Apply
CO5	Improved performing in ways that connect with and engage an audience	Apply

Unit I	Introduction to Musicianship	**4 Hours**
Unit II	Ear Training and Vocal Expressions	**5 Hours**
Unit III	Rule for Accompanying Musicians	**5 Hours**
Unit IV	Exploring Performing skills and Stage Craft	**5 Hours**
Unit V	Audience Engagement in Musical Performance	**5 Hours**

TOTAL: 24 HOURS

Reference Books

- Susam Williams (2017,), *Quality Practice – A Musician's Guide*, The Netzwerk Musikhochschulen (Network of Music Conservatoires), Germany, the German Federal Ministry for Education and Research and the Royal Conservatoire the Hague.

- Madameclarabutt, Madamemelba, Signor Caruso and Mr. BendaVies (2016) *How to Become a Successful Singer*, Project Gutenberg and Produced by Al Haines.

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- Jill Timmons(2013),The Musician's Journey Crafting Your Career Vision and Plan , Oxford University press
- Klickstein(2009),The Musician's Way A Guide to Practice, Performance, and Wellness by Gerald, Oxford University press

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1	03	02		02	03	02			03		02	03		02
CO2	02	02		02	03	02			03		01	03	01	
CO3	03	02		02	03	02			03		01	03		02
CO4	02	02		02	03	02			03		02	02		02
Average	2.8	02		02	03	02			03		1.8	2.8		02

- Jill Timmons(2013),The Musician's Journey Crafting Your Career Vision and Plan , Oxford University press

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			SEMESTER–III
25MUP391	Internship		**2C**
Instruction Hours/week: L:0 T:0 P:0		**Marks:** Internal:**100** External: Total:**100**	
		End Semester Exam: 3 Hours	

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		SEMESTER–IV
25MUP401	**Research Methodology**	**5H-4C**
Instruction Hours/week: L:10 T:0 P:0	**Marks:** Internal:**40** External: **60** Total:**100**	
	End Semester Exam: 3 Hours	

PREREQUISITE: Not required

COURSE OBJECTIVES

- To enable the students to get basic knowledge about what is research
- To understand the definition of research problem and to get knowledge about hypothesis in research
- To gain knowledge about synopsis preparation and its importance in research
- To know more about the various methods of data collection in research and aware the importance of manuscript, books, journals etc in research

COURSE OUTCOME

Upon completion of this course students will be able to

Cos	Course Outcomes	Blooms Level
CO1	Students get knowledge the fundamental knowledge about research and its characteristic features	Understand
CO2	Students could know the importance of choosing a problem in research	Analyse
CO3	Gain knowledge about synopsis and its importance	Understand
CO4	Aware about the methods of data collection and primary and secondary sources in research	Understand
CO5	Gather knowledge the importance of manuscript, books, journals etc in research	Understand

Unit I	Research – Definitions, Objectives	**10 Hours**

Research Methodology and processes

Unit II	Research problem – Definition	**10 Hours**

Analysis, Interpretation and Presentation of results

Hypothesis - Developing Hypothesis and Research design

Unit III	Synopsis – Definition, Importance	**9 Hours**

Preparation of Synopsis

Unit IV	Data collection – Methods of data collection, Processing of	**10 Hours**

Data Primary and Secondary sources and their importance in Research

Unit V	Manuscripts, Original works, Books, Monographs,	**9 Hours**

Doctoral Thesis, Journals and Magazines

TOTAL: 48 HOURS

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Reference Books

- C.R Kothari(1985), *Research Methodology,* Wishwaprakashan publication

- S.A.K. Durga(1991), *Research Methodology for Music,* Center for Ethnomusicology

- Ranjit Kumar(2005) *Research Methodology A Step by Step Guide for* Beginners , Pearson Education India

- Dr. Amit Kumar Verma(2017), *Research Methodology in Indian Music,* Ayu Publications, New

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1							03	01				03	03	
CO2							03	01						02
CO3							03	01				03		02
CO4							03	01				03		02
Average							03	01				03		02

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		SEMESTER–IV
25MUP411	**Concert Performance**	**10H-4C**
Instruction Hours/week: L:0 T:0 P:10	**Marks:** Internal:**40** External: **60** Total:**100**	
	End Semester Exam: 3 Hours	

PREREQUISITE: Not required
COURSE OBJECTIVES

- To get knowledge about the concert Paddadhi in Carnatic music

- To increase the confidence and reduce the stage fear of the students

- To more understand the different kinds of musical forms singing in a Carnatic music concerts

- To present a Carnatic concert performance with accompaniment

COURSE OUTCOME

Upon completion of this course students will be able to

Cos	Course Outcomes	Blooms Level
CO1	Students could have got a practical knowledge about concert like how to perform, the order of the compositions, how to choose compositions and other basic ideas	Apply
CO2	By performing a concert in a stage improves students' confidence	Apply
CO3	Student could aware about how to sing with accompaniment instruments	Apply
CO4	Obtain practical knowledge about the different musical forms performed in a concert	Apply
CO5	By performing a concert reduce students stage fear to perform before the audience	Apply

According to Katcheri Paddadhi -Varnam to Mangalam minimum of 8 Compositions should be rendered.

- Tana Varnam

- Ganapathi / Saraswati Composition

- Sub Main Composition – Brief Alapana

- Madhyama Kala Composition

- Main Composition – Elaborate Alapana, Niraval and Kalpana Swaras / RTP

  (Ragam Tanam Pallavi)

- Padam / Javali / Bhajan / Virutham or Others

- Tillana

- Mangalam

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1		02							03		03	03		03
CO2		02							03		03	03		03
CO3		02							03		03	03		03
CO4		02							03		03	03		03
Average		02							03		03	03		03

SEMESTER–IV

25MUP491	Project	10H-10C
Instruction Hours/week: L:0 T:0 P:0	**Marks:** Internal:**80** External: **120** Total:**200**	
	End Semester Exam: 3 Hours	