

Central University of Tamil Nadu, Thiruvarur
Department of Music
School of Performing Arts and Fine Arts



Syllabus

B.P.A. Music - 4 year Under Graduate Degree Programme

2020-21

1. Preamble

The Department of Music and Fine Arts was established in the year 2017. CUTN is one of the very few Central Institutions in South India offering academic programmes in Music. The Department has made a great beginning with an Undergraduate Course in Music and extending music education to the students of other disciplines of CUTN as generic electives. Being the birthplace of the Trinity of South Indian Music, namely, Sri Syama Sastri, Sri Tyagaraja and Sri Muttusvami Dikshita, Thiruvarur has become an ideal place to propagate the rich music tradition propounded by them.

2. Eligibility

A Pass in the Plus two examination or equivalent of any recognized board in India with 50% marks aggregate of marks for General Category, 45% marks for OBC (Non-creamy layer) SC/ST/PWD candidates.

3. Vision of the Department

- To provide traditional classical music education to students of different background and revive the musical legacy of Thiruvarur.
- To focus on shaping a student to become a Music Professional - Performer, Teacher or Researcher.
- To extend music education to students of all disciplines at CUTN
- To make the Department, a Music Research hub in the region.

4. Mission statements

M1	To provide a strong foundation and basic knowledge in traditional Classical music
M2	To enable students gain a broad repertoire of South Indian classical music forms
M3	To know the varied melodic and rhythmic structures of different genres prevailing in different regions.

5. Program Outcomes (PO)

A student after completing the school education for 12 years, steps into the primary stage of Higher Education system and chooses to specialize in a specific domain. The Undergraduate Degree Programme of the University, has the following Programme Outcomes.

PO1	Enables the student to acquire the basic knowledge and application on the chosen discipline.
------------	--

PO2	The courses are designed into different categories like, Core, Skill Enhancement and Interdisciplinary courses
PO3	Enables to learn important concepts and enrich their knowledge in the given Domain area
PO4	To inculcate the cultural values of Education at the regional and national levels
PO5	Will help a student to broaden and improve Application & Improvisational skills

6. Program Educational Outcomes (PEO)

After four years of successful completion of the 4 year Under graduate Programme - BPA Music, the student will be able to acquire unique skills, like:

PEO1	Learn the basics of South Indian Classical Music and render Music Compositions
PEO2	To understand the nuances of different Ragas and Talas
PEO3	To broaden the Musical Repertoire by learning the Compositions of Composers belonging to different regions
PEO4	To understand the concepts of Music of different genres
PEO5	To perform with creativity and applied improvisational skills

7. Graduate Attributes

- Creativity
- Sharp Memory
- Public Presentation Skills
- Pronunciation and Diction
- Multi Lingual Knowledge
- Discipline
- Traditional and Cultural Values
- Time Management

8. PEO to Mission Statement Mapping

	PEO1	PEO2	PEO3	PEO4	PEO5
M1	3	3	3	3	3
M2	3	3	3	3	3
M3	3	3	3	3	3

9. PO to PEO Mapping

	PO1	PO2	PO3	PO4	PO5
PEO1	3	3	3	3	3
PEO2	3	3	3	3	3
PEO3	3	3	3	3	3
PEO4	3	3	3	3	3
PEO5	3	3	3	3	3

10. Course Structure

SEMESTER - I					
Course Code	Course Title	Type (Core / DSE/SEC/AECC/AU)	Theory /Practical/Lab	L:T:P	Total Credits
MUS101	Theory of Music - 1	Core	Theory	4:1:0	5
MUS102	Beginner's Exercises in Music-1	Core	Practical	0:1:4	5
MUS103	Foundation course in Music -1	Core	Practical	0:1:4	5

SEMESTER - II					
Course Code	Course Title	Type (Core / DSE/SEC/AECC/AU)	Theory /Practical/Lab	L:T:P	Total Credits
MUS201	Theory of Music -2	Core	Theory	4:1:0	5
MUS202	Music Compositions – Varna	Core	Practical	0:1:4	5
MUS203	Foundation course in Music -2	Core	Practical	0:1:4	5

SEMESTER – III					
Course Code	Course Title	Type (Core / DSE/SEC/AECC/AU)	Theory /Practical/Lab	L:T:P	Total Credits
MUS301	History of Music	Core	Theory	4:1:0	5
MUS302	Music Compositions -1	Core	Practical	0:1:4	5
MUS303	Devotional Music	Core	Practical	0:1:4	5

SEMESTER – IV					
----------------------	--	--	--	--	--

Course Code	Course Title	Type (Core / DSE/SEC/AECC/AU)	Theory /Practical/Lab	L:T:P	Total Credits
MUS401	Advanced Theory	Core	Theory	4:1:0	5
MUS402	Music Compositions -2	Core	Practical	0:1:4	5
MUS403	Folk and Patriotic Songs	Core	Practical	0:1:4	5

SEMESTER - V

Course Code	Course Title	Type (Core / DSE/SEC/AECC/AU)	Theory /Practical/Lab	L:T:P	Total Credits
MUS501	Music Compositions – 3	Core	Practical	0:1:4	5
MUS502	Music Literature	DSE	Theory	2:1:1	4
MUS503a MUS503b	Compositions from Geya Nataka-1, Compositions from Geya Nataka-2	DSE	Practical	0:1:3	4
MUS504a MUS504b MUS504c	Instrumental Music – Veena-1 Instrumental Music – Violin-1 Instrumental Music – Mrdangam-1	DSE	Practical	0:1:2	3
MUS505	Indian Culture	SEC	Theory	2:0:0	2

SEMESTER - VI

Course Code	Course Title	Type (Core / DSE/SEC/AECC/AU)	Theory /Practical/Lab	L:T:P	Total Credits
MUS601	Major Ragas- 1	Core	Practical	0:1:4	5
MUS602	Hindustani Music	DSE	Theory	2:1:1	4
MUS603a MUS603b	Compositions used in Dance	DSE	Practical	0:1:3	4

	Compositions in Harikatha / Bhajana tradition				
MUS604a MUS604b MUS604c	Instrumental Music – Veena-2 Instrumental Music – Violin-2 Instrumental Music – Mrdangam-2	DSE	Practical	0:1:2	3
MUS605	Sanskrit and Dravidian Scripts and basics	SEC	Theory	2:0:0	2

SEMESTER - VII

Course Code	Course Title	Type (Core / DSE/SEC/AECC/AU)	Theory /Practical/Lab	L:T:P	Total Credits
MUS701	Major Ragas -2	Core	Practical	0:1:4	5
MUS702a MUS702b MUS702c	Pancaratna Krti-s of Tyagaraja -1 Svarajati of Syama Sastri -1 Group Krti-s of Muttuswamy Dikshita -1	DSE	Practical	0:1:2	3
MUS703	Compositions of Post Trinity Composers	DSE	Practical	0:1:2	3
MUS704a MUS704b MUS704c	Instrumental Music – Veena-3 Instrumental Music – Violin-3 Instrumental Music – Mrdangam-3	DSE	Practical	0:1:2	3
MUS705	Elements of Western Music	DSE	Theory	2:0:0	2

SEMESTER - VIII

Course Code	Course Title	Type (Core / DSE/SEC/AECC/AU)	Theory /Practical/Lab	L:T:P	Total Credits
MUS801	Manodharma	Core	Practical	0:1:4	5

MUS802a MUS802b MUS802c	Pancaratra Krti-s of Tyagaraja -2 Svarajati of Syama Sastri – 2 Group Krti-s of Muttuswamy Dikshita -2	DSE	Practical	0:1:2	3
MUS803	Concert	DSE	Practical	0:1:2	3
MUS804a MUS804b MUS804c	Instrumental Music –Veena- 4 Instrumental Music – Violin- 4 Instrumental Music – Mrdangam-4	DSE	Practical	0:1:2	3
MUS805	Music and Technology	DSE	Theory	2:0:0	2

11. Evaluation Scheme

Components				Weightage (%)
Continuous Assessment	Internal	Test I, II & III (Best 2 of 3)	20	40 marks
		Assignments	10	
		Seminars	10	
End Semester Exams				60 marks
Total				40 + 60 = 100 marks

12. Question Paper pattern For Theory Courses

Part	Question type	No. of Questions	Marks	Specification	Level
Part-A	Give short Answers	10/12	2x10=20	Atleast 2 questions form each Unit	Knowledge
Part-B	Give Long Answers	5/10	5x8=40	two questions from each Unit, out of which to answer either one	Analytical, Application

For Practical Courses

- One composition of the candidate's choice
- One composition of the Examiner's choice.
- To render atleast one item from each Unit
- Marking for Sruti, Raga, Tala, Pronunciation/Diction, Presentation & Voice

**13. Syllabus,
Course Outcomes,
Mapping of Program Outcomes with Course Outcomes &
Model Question Paper**

Semester -1

MUS101 -Theory of Music -1		Theory		90 hours	Credits -5
Content					
Unit -1	Knowledge of the technical terms – Nada, Sruti, Svara, Svarasthana, Sthayi, Tala, Raga, Dhatu, Matu, Arohana, Avarohana. Names of 12 svarasthana-s and 16 svara names.				
Unit - 2	Technical terms relating to tala – anga, akshara kala, avarta, kriya, jati, gati, laya. Brief knowledge of Marga tala-s and desi tala-s. Structure of aditala, rupaka tala, capu tala-s, sapta tala-s and 35 tala-s.				
Unit - 3	Classification of Musical forms – Abhyasa gana - Sabha gana, Kalpita-Manodharma. Outline knowledge of forms figuring in other allied art forms like Bharatanatyam and Harikatha.				
Unit - 4	Lakshana-s of Gita, Jatisvara, Svarajati and Varna				
Unit - 5	Modern Classification of Raga-s – Sampurna – Shadava – Audava raga-s, Upanga – Bhashanga raga-s, Krama- vakra raga-s, Nishadantya, Dhaitantya ragas.				
Course Outcome					
CO 1	The course helps the students to get an overview of the technical terms used in South Indian classical music.				
CO 2	The course also equips students by providing foundation in music theory, which is relevant to present musical scenario.				
CO 3	It is expected to enable the student to relate the concepts of classical music later in advanced level studies.				
Mapping of Program Outcomes with Course Outcomes					
	PO1	PO2	PO3	PO4	PO5
CO1	3	3	3	3	3
CO2	3	3	3	3	3
CO3	3	3	3	3	3

Model Question Paper

Time : 3 hrs

Max Marks - 60

Section – A

Answer all Questions. Each question carries 2 marks

10 x 2 = 20

1. Give the names of Seven svara-s.
2. Define Raga and give two examples.
3. Name the Kriya-s employed in present day tala-s.
4. Write the structure of Adi tala.
5. Mention any FOUR forms belonging to Kalpita Sangita.
6. Name the forms that figure in Harikatha.
7. Mention any four composers of Varna.
8. Write a short note on Jatisvara.
9. How are raga-s classified according to the sequence of svara-s?
10. Define Nishadantya raga with suitable examples.

Section – B

Answer all Questions. Each question carries 8 Marks

5 x 8 = 40

11. (a) Mention the names of 7 Svara-s, 12 svarasthana-s and the 16 Svara names.
Or
(b) Write short notes on: a) dhatu & matu b) Arohana- Avarohana
12. (a) Write an essay on Marga Tala-s.
Or
(b) Explain how 35 tala-s are derived from 7 tala-s.
13. (a) Mention the various forms figuring in Bharatanaty and explain any one in detail.
Or
(b) How are musical forms classified into Abhyasa Gana and Sabha gana.
14. (a) Explain the characteristic features of Gitam.
Or
(b) Describe the lakshana of a Tana varna.
15. (a) Write a detailed note on the various types of classification of Raga-s.
Or
(b) Explain Upanga raga-s and Bhashanga raga-s with suitable examples.

MUS102 - Beginner's Exercises in Music-1	Practical	110 hours	Credits -5
Content			

Unit -1	Sarali svara-s exercises -8, Janta svara exercises -6 in three speeds				
Unit - 2	Dhatu svara exercises - 4, Upper sthayi exercises -5 & Lower sthayi in three speeds				
Unit - 3	Sapta Tala Alankara-s – in two speeds				
Unit - 4	Gitam – any 4 with svara and sahitya				
Unit - 5	Jatisvara – any two and Svarajati- any one of the Abhyasa gana variety				
Course Outcome					
CO 1	The course aims at equipping student to prepare his/her voice to learn music.				
CO 2	Basic exercises taught in this course are a part of every musician's regular practice scheme and have deep impact on voice training and playing technique of classical musicians.				
CO 3	The compositions taught in this course help the student to familiarize the structure of musical forms in South Indian classical music.				
Mapping of Program Outcomes with Course Outcomes					
	PO1	PO2	PO3	PO4	PO5
CO1	3	3	2	2	3
CO2	3	3	3	3	3
CO3	3	3	3	3	3

MUS103 - Foundation course in Music -1		Practical	110 hours	Credits -5	
Content					
Unit -1	Ability to understand the concept of sruti from Tambura and to identify and sing the basic shadja and other svara-s in different sruti levels.				
Unit - 2	Ability to sing in akara the seven svara-s in 8 speeds, starting with one svara for one avarta				
Unit - 3	Ability to sing any two alankara in akara in three speeds and tisra, ranging from mandra pancama to tara madhyama				
Unit - 4	Identification of 12 svarasthana-s – to render scales of the mela-s, Mayamalavagaula, Kamavardhini (Pantuvrali), Sankarabharana, Kalyani, Hari Kambhoji, Kharaharapriya, Shanmukhapriya and Simhendramadhyamam.				
Unit - 5	Ability to sing 7 alankara-s in Mohanam and Sriranjani in two speeds				
Course Outcome					
CO 1	The course gives an introduction to ear training in South Indian classical music which is considered a very unique concept across different genres of music.				
CO 2	The course covers some of the basic concepts related to tala which lays strong foundation of rhythm.				
CO 3	Singing basic exercises in various raga-s will enable a student to add large repertoire of raga-s which helps to achieve perfection in practical aspects of music				
Mapping of Program Outcomes with Course Outcomes					
	PO1	PO2	PO3	PO4	PO5

CO1	3	3	3	2	2
CO2	3	3	3	3	3
CO3	3	3	3	3	3

Semester – II

MUS201 - Theory of Music -2		Theory		90 hours	Credits -5
Content					
Unit -1	Lakshana of musical forms – Krti, Padam, Ragamalika, Javali and Tillana				
Unit - 2	Introduction to the concept of raga and the factors that determine the lakshana of a raga in general. Lakshana-s of the following raga-s – Mayamalavagaula, Mohanam, Hamsadhwani, Vasanta, Kalyani, Sankarabharana.				
Unit - 3	Detailed knowledge of the Concept of 72 mela scheme				
Unit - 4	Signs and Symbols used in writing music notation with regard to melody and tala				
Unit - 5	Brief knowledge of the classification of the Music Instruments of South India.				
Course Outcome					
CO 1	The course gives an overview of a few musical forms through which the student can understand and appreciate distinctive quality of compositions, raga-s and tala-s.				
CO 2	The student can adapt the knowledge of South Indian classical music to other genres by studying about the scheme and concept of 72 melakarta-s.				
CO 3	The student learns about some of the instruments used in South Indian classical music which helps in understanding the co-ordination between vocal and instruments.				
CO 4	The student is expected to identify various category of instruments which helps in understanding the significant concept- timbre.				
Mapping of Program Outcomes with Course Outcomes					
	PO1	PO2	PO3	PO4	PO5
CO1	3	3	3	3	3
CO2	3	3	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3

Model Question Paper

Time : 3 hrs

Max Marks - 60

PART A

Answer all questions. Each question carries 2 marks

2 x 10 = 20

1. Mention the names of any four composers of Krti.
2. Write any four differences between a Krti and a Kirtana.

3. What are the factors that determine the lakshana of a Raga, in general?
4. Give the svara-s occurring in the raga-s, Hamsadhwani and Vasantha.
5. Write short notes on the Katapayadi sankhya.
6. What are the names of the 12 cakra-s?
7. How is notation helpful to us?
8. What are the different signs used for denoting tala in a notation?
9. What are Sruti Vadya-s? Give examples.
10. Mention the names of any four Percussion Instruments (tala vadyas).

Part - B

Answer all questions. Each question carries 8 marks

8 x 5 = 40

11. Describe the salient features of Krti.

Or

Write a brief note on Padam and Javali.

12. What is Raga? Explain the lakshana of any one raga with examples of phrases.

Or

Write the lakshana of the raga Kalyani.

13. Write an essay on the 72 mela scheme.

Or

Write short notes on the following:

- a. Vivadi Mela-s
- b. 12 Svarasthana-s and 16 svara names

14. Explain the various signs and symbols used in writing notation.

Or

What is Notation? Mention the importance of Notation.

15. How are music instruments classified? Give examples.

Or

Write a brief note on Tata and Sushira vadya-s

MUS202 - Music Compositions – Varna	Practical	110 hours	Credits -5
Content			
Unit -1	Ability to sing any one of the following adi tala varna-s – svara and sahitya in First speed		
	a. Ninnu kori – Mohanam		

	<ul style="list-style-type: none"> b. Evari bodhana - Abhogi c. Ninnu kori – vasanta
Unit - 2	<p>Ability to sing any one of the following adi tala varna-s – svara and sahitya in First speed</p> <ul style="list-style-type: none"> a. Jalajaksha – Hamsadhwani b. Vanajakshi – Kalyani c. Sami nine – Sriragam
Unit - 3	<p>Ability to sing any one of the following adi tala varna-s – svara and sahitya in first speed</p> <ul style="list-style-type: none"> a. Sarasuda – saveri b. Karunimpa – Sahana c. Sami daya – Kedaragaula
Unit - 4	<p>Ability to sing any one of the following adi tala varna-s – svara and sahitya in first speed</p> <ul style="list-style-type: none"> a. Taruni – Kambhoji b. Inta calamu – Begada c. Era napai – Todi

Course Outcome

CO 1	The student studies an important compositional form- varna. This helps in understanding two major segregation of musical compositions i.e., Abhyaasa gaana (compositions for practice) and Sabha gaana (compositions for performance).
CO 2	Singing and playing varna-s help students to enhance his/her ability in music pertaining to voice training, playing technique of instruments, speed, clarity and rhythmic patterns which paves way for advanced learning in music.
CO 3	This course helps the student to understand and analyse varna-s which have unique phrases of a given raga, intricate rhythmic patterns, application of some of the concepts studied in basic exercises.

Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	3	3	3	2
CO2	3	3	3	3	3
CO3	3	3	3	3	3

MUS203	Foundation course in Music -2	Practical	110 hours	Credits -5
Content				
Unit -1	Ability to render svara phrases in combination of tisra (3), caturasra (4) and Khanda (5) structures in any raga			
Unit - 2	Ability to render simple korvai /muktayi in one kala adi tala and rupaka tala			
Unit - 3	Ability to identify the svara-s in musical phrases, when sung in akara; Ability to render a musical phrase in akara			
Unit - 4	Ability to render one adi tala varna learnt in MUS 202, in akara first speed			

Unit - 5	Ability to sing the scales of the mela-s in the cakra 2,4, 9, 11 (Mela nos. 7-12, 19-24, 49-54, 61-66)				
Course Outcome					
CO 1	The course helps student to further enhance his/her musical abilities by learning a few concepts related to singing svara and a-kara.				
CO 2	The course helps to identify svarasthana-s which plays an important role in honing musical skills.				
Mapping of Program Outcomes with Course Outcomes					
	PO1	PO2	PO3	PO4	PO5
CO1	3	3	3	2	3
CO2	3	3	3	2	3

Semester – III

MUS- 301 History of Music		Theory	90 hours	Credits -5	
Content					
Unit -1	Outline knowledge of Samaveda and ancient Indian Music - Marga tradition, desi tradition. Brief knowledge of Samskrta and Tamiz Textual traditions – names of works dealing with the above.				
Unit - 2	General note on the Sources that provide evidence to study the history of Music – Inscriptions, Sculptures, Paintings, Manuscripts, Copper plates, Coins and others				
Unit - 3	Brief Knowledge of the References to Music found in Tamil, Sanskrit and Telugu literature				
Unit - 4	Brief Biography and Contribution of the following Composers to Music – Kshetrayya, Muttutandavar, Marimutta Pillai, Arunachala kavirayar				
Unit - 5	Brief Biography and contribution of the following Composers to Music - Syama Sastri, Tyagaraja, Muttuswami Dikshita, Swati Tirunal, Gopalakrishna Bharati				
Course Outcome					
CO 1	The student will be able to understand the history and evolution of a few concepts in South Indian classical music.				
CO 2	This course equips students with the knowledge of ancient and medieval period of the history of South Indian classical music.				
CO 3	This course gives an outline about references to music in literary and monumental resources including inscriptions which helps student to take up research in music by connecting past and present.				
CO 4	Introduction to literary resources in various languages equip the student to gather vital information for theory, practice and research.				
Mapping of Program Outcomes with Course Outcomes					
	PO1	PO2	PO3	PO4	PO5
CO1	3	3	3	3	3

CO2	3	3	3	3	2
CO3	3	3	2	3	2
CO4	3	3	3	3	2

Model Question Paper

Time : 3 hrs

Max Marks - 60

Section – A

Answer all Questions. Each question carries 2 marks

10 x 2 = 20

1. Name any six works of the Samskrta Textual tradition.
2. What are the components of Sama vedic chants?
3. List the sources that are helpful on knowing the history of Indian Music.
4. Write short notes on Kudumiyanmalai Inscription.
5. What are the Samskrta works that have references to Music and Dance?
6. What kind of information is obtained from Silappadikaram?
7. Write a few sentences on Marimutta Pillai.
8. Mention the salient features of Padams.
9. Give a brief account on the compositions of Swati Tirunal.
10. Name the group kritis composed by Muttuswami Dikshita

Section – B

Answer all Questions. Each question carries 8 Marks

5 x 8 = 40

11. (a) Write an essay on the Saman Music.
or
(b) Describe the Marga tradition of Indian Music.
12. (a) Explain the various sources that are helpful to know the history of Indian Music.
or
(b) Give the importance of Manuscripts and Musicological works in knowing the music history.
13. (a) How are sacred and secular literature useful to know Music?
or
(b) Describe the references to Music instruments found in literary sources.
14. (a) Bring out the greatness of Kshetrappa as a Padam Composer.
or
(b) Write a detailed note on Arunachala Kavirayar and his Rama Nataka Kirtanai

15. (a) Write a biographical sketch of Sri Thyagaraja.

or

(b) Estimate the contribution of Trinity to Karnataka Music

MUS302	Music Compositions -1	Practical	110 hours	Credits -5	
Content					
Unit -1	Ability to sing ONE ata tala varna - First speed a. Viriboni – Bhairavi b. Vanajaksha – Ritigaula c. Nera nammiti – Kanada d. Calamela – Sankarabharana				
Unit - 2	Ability to sing the second speed of the adi tala varna-s learnt under of MUS202				
Unit - 3	One Simple Krti in any of the following raga-s a. Mayamalavagaula b. Hindolam c. Mohanam				
Unit - 4	One Simple Krti in any of the following raga-s a. Hamsadhwani b. Vasanta c. Hamsanadam				
Unit - 5	One Simple Krti in any of the following raga-s a. Madhyamavati b. Abhogi c. Suddha Saveri				
Course Outcome					
CO 1	The course enhances the skills of student by introducing to simple musical compositions in raga-s that are heard commonly in concerts.				
CO 2	The course also equips students to perfect melodic and rhythmic skills by learning varna-s in different speeds.				
CO 3	It aims to help a student to progress to intermediate level in music by learning to bridge the concept between abhyaasa gana (practice exercises), and sabha gana (compositions for performance).				
Mapping of Program Outcomes with Course Outcomes					
	PO1	PO2	PO3	PO4	PO5
CO1	3	3	3	3	3
CO2	3	3	3	3	2
CO3	3	3	3	3	3

MUS303	Devotional Music	Practical	110 hours	Credits -5
---------------	-------------------------	------------------	------------------	-------------------

Content	
Unit - 1	Ability to sing the following a. Tevaram -1 b. Tiruppugazh -1 c. Tiruppavai -1
Unit - 2	Ability to sing the following a. Annamacharya Kirtana-1 b. Dasara Padam-1 c. Bhadrachala Ramdasa-1
Unit - 3	Ability to sing the following a. Utsava sampradaya krti-1 b. Divyanama kirtana-1
Unit - 4	Ability to sing the following a. Abhang-1 b. Bhajan -1
Unit - 5	Ability to sing the following a. Ashtapadi -1 b. Tarangam -1

Course Outcome

CO 1	The student acquires a brief knowledge about rich legacy of Indian devotional music across Southern and Northern India through this course.
CO 2	The compositions taught in this course represent various bhakti cults, thus giving the students an overview of Indian culture and its vast repertoire of devotional compositions.
CO 3	The student gets an introduction to different languages and dialects through the lyrics of the compositions taught in this course.
CO 4	The student gets the idea of simple melodic structures which are based on South Indian classical music.
CO 5	The student gets an introduction to the philosophies of some of the saints who also contributed to devotional music in India through their enigmatic experience which resulted in spontaneous lyrics set to simple melody.

Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	3	3	3	1
CO2	3	3	3	3	1
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	3	3	3	3

Semester- IV

MUS401 Advanced Theory	Theory	90 hours	Credits -5
Content			

Unit -1	Lakshana-s of the following Raga-s – Saveri, Sahana, Begada, Kedaragaula, Natakurinji, Ritigaula, Kanada
Unit - 2	Lyrical content and themes in Music Compositions. Literary beauties in Musical Compositions – Prasa, Yati, Anuprasa, Antyaprasa, Yamakam. Mudra-s in musical compositions.
Unit - 3	Knowledge of the following terms related to gamaka – Kampita, Jaru, Nokku, Janta, Sphurita and Pratyahata. Ability to identify and illustrate the above said gamaka-s in Musical Compositions learnt.
Unit - 4	Brief knowledge of Geya nataka, Yaksha gana, Bhagavata mela nataka and Kuravanji Nataka.
Unit - 5	Outline knowledge of the Forms of Manodharma Sangita – Raga Alapana, Tanam, Pallavi, Neraval and Kalpana Svara.

Course Outcome

CO 1	The course gives an introduction to advanced raga-s which are performed in concerts. The student studies the raga-s and their application in krti-s which gives a brief picture of major concepts in South Indian classical music.
CO 2	The course covers some of the concepts pertaining to lyrical beauty of compositions and the gamaka-s.
CO 3	The course gives a brief insight into some of the operas in South Indian classical music and dance. This helps the student to comprehend the application of music in dance and theatre.
CO 4	The course introduces the concept of improvisation which makes South Indian classical music unique across the globe. This course also gives brief knowledge about some of the technical terms used in improvisation.

Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	3	3	3	3
CO2	3	3	3	3	3
CO3	3	3	3	3	2
CO4	3	3	3	3	3

Model Question Paper

Time : 3 hrs

Max Marks - 60

PART A

Answer any 10 questions. Each question carries 2 marks

10 x 2 = 20

1. Write any four compositions in the Raga Sahana.
2. Give the arohana and avarohana of Natakurinji and Begada.
3. What are the svara-s that are present in Ritigaula and Saveri.
4. Define Antya Prasa and give one example.
5. What is Vaggeyakkara Mudra? Give four examples.
6. What are the two types of Jaru? Illustrate with examples.
7. What is Gamaka? Name any four of them.

8. Name the places where the Bhagavata Mela Nataka-s are performed.
9. What are the themes usually portrayed in Yakshagana?
10. List the various stages of raga alapana.
11. Mention the different limbs of Manodharma Sangita.
12. Write five sentences on Kalpanasvara.

Part - B

Answer all questions. Each question carries 8 marks

5 x 8 = 40

13. Describe the Raga lakshana of Ritigaula.

Or

Name any four compositions and four important phrases in the raga-s Saveri and Kedaragaula.

14. Write an essay on different kinds of Mudras with examples

Or

Explain the lyrical beauties in Music compositions, with examples.

15. Write short notes on: (a) Kampitam (b) Pratyahatam.

Or

Give illustrations of different gamaka-s in music compositions that you have learnt.

16. Write an essay on Geya Natakam.

Or

Give a detailed account of the Kuravanji Nataka.

17. Describe the various stages of Pallavi rendering.

Or

Explain Tanam in detail.

MUS402	Music Compositions -2	Practical	110 hours	Credits -5
Content				
Unit -1	Ability to sing the second speed of the ata tala varna learnt under MUS- 302			
Unit - 2	Ability to sing any of the following Ata tala varna with svara and sahitya – first speed <ol style="list-style-type: none"> a. Vanajaksha – Kalyani b. Calamu jese - Pantuvarali c. Sarasijanabha – Kambhoji d. Kanakangi – Todi 			
Unit - 3	Simple Krti-s in any one of the following raga-s <ol style="list-style-type: none"> a. Bauli 			

	<ul style="list-style-type: none"> b. Ritigaula c. Arabhi d. Cakravakam
Unit - 4	Simple Krti-s in any one of the following raga-s <ul style="list-style-type: none"> a. Bilahari b. Natakurinji c. Kanada d. Keeravani
Unit - 5	Simple Krti-s in any one of the following raga-s <ul style="list-style-type: none"> a. Saranga b. Vacaspati c. Dharmavati d. Saraswati

Course Outcome

CO 1	This course helps to further enhance the musical abilities of a student by introducing varna-s sung in concerts.
CO 2	This course gives an overview of the musical composition- krti which is the first step towards advanced learning thus preparing the student to become informed musician.
CO 3	Learning rakti raga-s is a significant element in this course which helps in appreciating South Indian classical music. It also helps the student to understand the basic elements of improvisation which instil creativity in presentation.

Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	3	3	3	3
CO2	3	3	3	3	2
CO3	3	3	3	3	2

MUS403	Folk and Patriotic Songs	Practical	110 hours	Credits -5
Content				
Unit - 1	Ability to sing Vande Mataram, National Anthem and Tamiz tai vazhthu			
Unit - 2	Any two Folk songs of South India			
Unit - 3	Any two Folk songs of North India			
Unit - 4	Any two patriotic songs in Southern languages			
Unit - 5	Any two patriotic songs in Northern Languages			
Course Outcome				
CO 1	This course provides opportunity to familiarize folk and patriotic compositions which have distinct elements of music.			
CO 2	The course comprises songs from various parts of India thus orienting the student to diversified culture and music of the country.			
CO 3	The course covers the significant songs of India, giving the student a glimpse of Indian music and culture.			

Mapping of Program Outcomes with Course Outcomes					
	PO1	PO2	PO3	PO4	PO5
CO1	2	3	2	3	2
CO2	2	3	2	3	2
CO3	2	3	2	3	2

Semester -V

MUS501- Music compositions-3		Practical	110 hours	Credits -5	
Content					
Unit-1	Ability to render the ata tala varna in second speed learnt in Unit-2 of MUS402				
Unit-2	Ability to sing Krti-s in the following raga-s a. Saveri b. Dhanyasi				
Unit-3	Ability to sing Krti-s in the following raga-s a. Anandabhairavi b. Sahana				
Unit-4	Ability to sing Krti-s in the following raga-s a. Begada b. Surutty				
Unit-5	Ability to sing raga ranjaka phrases for the for the raga-s learnt under units-2,3 & 4 above				
Course Outcome					
CO 1	The course helps the students to get an overview of the technical terms used in South Indian classical music.				
CO 2	The course also equips students by providing foundation in music theory, which is relevant to present musical scenario.				
CO 3	It is expected to enable the student to relate the concepts of classical music later in advanced level studies.				
Mapping of Program Outcomes with Course Outcomes					
	PO1	PO2	PO3	PO4	PO5
CO1	3	3	3	3	2
CO2	3	3	3	3	3
CO3	3	3	3	3	3

MUS502 - Music Literature		Theory	70 hours	Credits -4	
Content					
Unit-1	Outline knowledge of the contents of Bharata's Natya Sastra and Brhnames.				

Unit-2	Introduction to technical terms found in Tamil Music Literature - oli, narambu/ kovai, mandilam, inai, kilai, pagai, natpu, Pan – palai and Yazh (To be based on works like Tolkappiam, Silappadikaram and Pancamarabu
Unit-3	Knowledge about the Grama, Murcchana and Jati system
Unit-4	Brief Knowledge of the Chapters found in the work, Sangita ratnakara of Sarngdeva, Svaramela Kalanidhi of Ramamatya and Caturdandi Prakasika of Venkatamakhi
Unit-5	Details of Suddha svara-s, sadharana svara-s of gandharva period; Suddha - Vikrta svara-s as described in Sangita ratnakara, Svaramela kalanidhi, Caturdandi prakasika and Sangraha Cudamani

Course Outcome

CO 1	The course introduces students to another dimension of South Indian Classical Music based on Literary resources related to music
CO 2	Gives an overview of technical terms found in some of the ancient treatises related to music
CO 3	This course also focuses on some of the concepts of music found in ancient literature including Tamil, which helps the students to acquire the knowledge of past and its relevance to present.
CO 4	Knowledge of ancient medieval musical works in Samskrta will encourage students to take up research in historical aspects of music.

Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	3	3	3	2
CO2	3	3	3	3	2
CO3	3	3	3	3	2
CO4	3	3	3	3	2

Model Question Paper

Time : 3 hrs

Max Marks - 60

Section – A

Answer any 10 Questions. Each question carries 2 marks

10 x 2 = 20

1. Define Grama. Name the Sruti intervals of the 3 Grama-s.
2. What are the Seven types of Giti-s mentioned in Brhaddesi?
3. Name the seven kovai-s of Tamil Music.
4. Name any 4 works in Tamil dealing with music.
5. How are Jati-s classified?
6. Which svara-s are omitted in both the grama-s to obtain audava tana-s?
7. Mention the sections found in the first adhyaya of Sangita ratnakara.
8. What are the different types Vina tuning methods explained in Svaramela kalanidhi?
9. Give the names of the first 4 chapters of Caturdandi Prakasika.
10. What are Suddha svara-s? Give their Sruti positions.
11. What are varieties of madhyama as given in Sangraha Cudamani?

12. Write the names of vikrta svara-s mentioned in Svaramela Kalanidhi.

Section – B

Answer all Questions. Each question carries 8 Marks

5 x 8 = 40

13. a) Elaborate the contents of the chapters related to music of Natyasastra.

(or)

b) Explain the importance of Brhaddesi in music literature.

14. a) Mention the 7 kovai-s , 12 kovai nilais and names of 32 palai-s.

(or)

b) Describe the varieties of Pan in Tamil Music.

15. a) Write an essay on the Grama - Murcchana system of the gandharva period.

(or)

b) Describe the Jati-s of the ancient Indian music system.

16. a) Write in detail the contents of Svaramela kalanidhi of Ramamatya

(or)

b) Mention the various topics dealt with in the 2nd – 7th chapters of Sangita ratnakara.

17. a) Explain the Suddha svara-s and Vikrta svara-s mentioned in the Sangita ratnakara of Sarngadeva.

(or)

b) Bring out the importance of the Suddha - Vikrta svaras of Caturdandi Prakasika and explain how the mela system was evolved from it.

MUS503a-Compositions from Geyanataka-1		Practical	90 hours	Credits -4	
Content					
Unit-1	Ability to render any FOUR compositions (Daru-s/Kirtana-s) and TWO padya-s each from the following Geya Nataka-s of Tyagaraja a. Nauka Charitram b. Prahlada Bhakthi Vijayam				
Course Outcome					
CO 1	Musical drama is an embodiment of creativity combining classical music, classical dance with literature of high order. This course enables student to have an overview into the inter-related field of musical creativity by learning a few compositions employed in operas composed by Sri Tyagaraja.				
CO 2	Learning composition from opera encourages student to look into the melody, lyrics, rhythm and the way the message is conveyed through various musical and poetic forms such as daru-s, vrutta/virutta-s, sloka-s in Telugu and Sanskrit. These forms motivate students to think in multidimensional approach towards music as amalgamation of performing arts.				
Mapping of Program Outcomes with Course Outcomes					
	PO1	PO2	PO3	PO4	PO5

CO1	3	3	3	3	2
CO2	3	3	3	3	2

MUS503b-Compositions from Geyanataka-2		Practical	90 hours	Credits -4	
Content					
Unit 1	Ability to render any FOUR compositions (Daru-s/Kirtana-s) and TWO viruttam-s from the following Geya Nataka-s a. Nandanar Charitram of Gopalakrishna Bharathi b. Ramanatakam of Arunachala Kavirayar				
Course Outcome					
CO 1	This course allows students to explore two of the unique Tamil operas 'Nandanar Charitram' and Ramanatakam. The language, raga, tala and the way in which performing arts are employed instills creative thinking in students				
CO 2	New perspectives into music, literary style of the particular time period, musical excellence is highlighted in this course.				
Mapping of Program Outcomes with Course Outcomes					
	PO1	PO2	PO3	PO4	PO5
CO1	3	3	3	3	2
CO2	3	3	3	3	2

MUS504a-Instrumental Music-Veena-1		Practical	70 hours	Credits -3	
Content					
Unit-1	Sarali svara exercises – any 8 in three speeds				
Unit-2	Janta svara exercises – any 6 in two speeds, Dhatu svara exercises – any 4 in two speeds				
Unit-3	Upper sthayi exercises -5 - in two speeds				
Unit-4	Sapta Tala Alankara-s – in two speeds				
Unit-5	Gitam – any 2 with svara and sahitya				
Course Outcome					
CO 1	This course enables student to get an overview of Veena, one of the ancient Indian musical instruments				
CO 2	Learning to play an instrument complements singing and improves the clarity and ability to visualize the svaras in a composition or musical phrase. This course helps the students to learn the basic fingering techniques on Veena.				
CO 3	Learning gamaka-s through Veena is one of the methods practiced during ancient and medieval period of music history. This course enables students to experience the feel of instrument and encourages them to explore music in yet another dimension				

Mapping of Program Outcomes with Course Outcomes					
	PO1	PO2	PO3	PO4	PO5
CO1	3	3	3	3	3
CO2	3	3	3	3	3
CO3	3	3	3	3	3

MUS504b-Instrumental Music-Violin-1	Practical	70 hours	Credits -3
--	------------------	-----------------	-------------------

Content	
Unit-1	Sarali svara exercises – any 8 in three speeds
Unit-2	Janta svara exercises – any 6 in two speeds, Dhatu svara exercises – any 4 in two speeds
Unit-3	Upper sthayi exercises -5 - in two speeds
Unit-4	Sapta Tala Alankara-s – in two speeds
Unit-5	Gitam – any 2 with svara and sahitya

Course Outcome	
CO 1	Violin is one of the prominent chordophone instruments adapted in most of the musical genres across the globe including classical and non-classical music. This course provides students an opportunity to learn basics of the instrument and its adaptation to South Indian classical music.
CO 2	Playing a non-fretted instrument gives an overview of svara-s. This course enables students to improve their perception of svara, pitch, continuity in musical note and many significant concepts which are essential for South Indian classical music
CO 3	Ability to play an instrument complements vocal learning. This course provides students the advantage of learning basics with instrumental techniques and handling the instrument

Mapping of Program Outcomes with Course Outcomes					
	PO1	PO2	PO3	PO4	PO5
CO1	3	3	3	3	3
CO2	3	3	3	3	3
CO3	3	3	3	3	3

MUS504c-Instrumental Music-Mrudangam-1	Practical	70 hours	Credits -3
---	------------------	-----------------	-------------------

Content	
Unit-1	Posture of holding the Mrdangam; Knowledge of the parts of a Mrdangam and the fingering methods. Basic lessons – tha dhi thom nam and its varieties
Unit-2	Adi tala lessons – sorkattu in three speeds and increasing avarta-s. Caturashra – ta ri ki ta – ki ta ta ka and ta ka ta ri- ki ta ta ka varieties
Unit-3	Adi tala lessons – sorkattu in three speeds and increasing avarta-s. Caturashra – ta ri ki ta – ki ta ta ka and ta ka ta ri- ki ta ta ka varieties
Unit-4	Simple Pharans, Mohara and Korvai in Adi tala - in one kalai

Course Outcome					
CO 1	Percussion instrument provides music a structure and frame on which musical compositions are presented and improvised. This course provides an opportunity for students to learn the basic concepts of percussion- Mrudanga which is the leading rhythmic accompaniment in South Indian classical music.				
CO 2	Learning to recite rhythmic phrases/solkattu in various tala-s, patterns, nadai-s will enhance the rhythmic creativity of the student. This course covers some of the prominent concepts and exercises related to tala and percussion.				
Mapping of Program Outcomes with Course Outcomes					
	PO1	PO2	PO3	PO4	PO5
CO1	3	3	3	3	3
CO2	3	3	3	3	3

MUS505-Indian Culture-1		Theory	35 hours	Credits -2	
Content					
Unit-1	Literary Heritage of India – Veda-s, Upanishad-s, Vedic Culture				
Unit-2	Indian Architecture, Sculpture and Painting				
Unit-3	Concept of 64 arts				
Course Outcome					
CO 1	This course introduces the student to the rich cultural and literary heritage of India.				
CO 2	Brief knowledge about vedas, upanishads and vedic culture enlightens the students regarding the methodical approach to knowledge during ancient history of India.				
CO 3	Indian architecture, sculpture and paintings stand as an example of creativity, artistry and documentation of rich cultural heritage. This course takes the student alongside these artistic expressions and value behind them.				
CO 4	Concept of 64 Arts is a unique treasure in Indian culture. This course presents them in a nutshell giving an overview of various art forms and their application during ancient period.				
Mapping of Program Outcomes with Course Outcomes					
	PO1	PO2	PO3	PO4	PO5
CO1	3	3	2	3	2
CO2	3	3	2	3	2
CO3	3	3	2	3	2
CO4	3	3	2	3	2

Model Question Paper

Time: 3 hrs

Max Marks - 60

PART A

Answer any 10 questions. Each question carries 2 marks

10 x 2 = 20

1. What does Yajurveda Samhita deal with?
2. Which are the two types of Yajurveda?
3. List out the six Sakha-s of Yajurveda available now.
4. How the Yajus were interpreted by different sages?
5. Which are the four-fold values of life?
6. Which are the 4 types of priests related to each Veda?
7. Which are the Vedangas?
8. How the relevance of Rk mentioned in Taittiriya Samhita?
9. Which are the five important Sakha-s of Rigveda according to Saunaka?
10. Mention the duties performed by four types of priests during sacrifice.
11. What does the Purvarchika and Uttararchika of Samaveda Samhita consist of?
12. Which are the three popular Sakha-s of Samaveda?

Part - B

Answer all questions. Each question carries 10 marks

4 x 10 = 40

13. Give an account of the temple architecture in Gupta period with reference to three styles of architecture.

or

Write in detail about Chola architecture.

14. What do you mean by Vedanga-s? Describe any three of the Vedanga-s.

or

Discuss about the structure of Samaveda Samhita with its Sakha-s.

15. Define the Arts of Decoration.

or

Throw light on literary Arts among 64 Arts.

16. Explain the Sakha-s of Yajurveda.

or

Discuss about Chola Architecture

Semester VI

MUS601-Major Ragas-1		Practical	110 hours	Credits -5
Content				
Unit-1	Ability to render one composition in madhyama kala in the following raga-s a. Kamboji b. Bhairavi			
Unit-2	Ability to render one composition in madhyama kala in the following raga-s a. Todi b. Sankarabharanam			
Unit-3	Ability to render one composition in madhyama kala in the following raga-s. a. Kharaharapriya b. Kalyani			

Unit-4	Ability to render one composition in madhyama kala in the following raga-s. a. Purvikalyani b. Shanmukhapriya				
Unit-5	Ability to render raga ranjaka phrases in the raga-s learnt in Units- 1 to 4				
Course Outcome					
CO 1	The concept of major raga-s in South Indian classical music has many intricacies interwoven into the realm of music. This course comprises a few raga-s, like Todi, Kalyani, Sankarabharanam, Bhairavi etc., which contain core essence of South Indian classical music expressed through compositions and improvisation.				
CO 2	Learning a composition in these major raga-s gives student the true experience of South Indian classical music.				
CO 3	Learning to present improvisation in major raga-s are interesting and challenging. This course equips student to adopt in classical music concerts				
Mapping of Program Outcomes with Course Outcomes					
	PO1	PO2	PO3	PO4	PO5
CO1	3	3	3	3	3
CO2	3	3	3	3	3
CO3	3	3	3	3	3

MUS602-Hindustani Music		Theory	70 hours	Credits -4
Content				
Unit-1	Knowledge of the names of 12 Svarasthana-s and 10 Thaats and the Raga-s classified under each Thaat of Hindustani Music.			
Unit-2	Outline knowledge of the characteristics features of the following Musical Forms: - Dhrupad, Khyal, Thumri			
Unit-3	Knowledge of the following Musical Instruments used in Hindustani Music – Sitar, Santoor, Sarangi, Sarod, Pakhawaj and Tabla			
Unit-4	Knowledge of the terms related to Tala: Tali, Khali, Matra, Ang, Theka, Bol, Sam, Avarthan. Knowledge of Talas used in Hindustani Music and the structure of the following tala-s – Ektaal, Teentaal, Jhaptaal			
Course Outcome				
CO 1	The uniqueness of Indian music is that there are two distinct traditions that are generally and geographically divided between North and South India. This course gives an overview about Hindustani classical music with theoretical explanation. This enables the student to know about the salient features of the genre.			
CO 2	Major raga-s of Hindustani classical music, instruments used, tala-s, musical forms, dhrupad and khayal styles are some of the topics covered in this course			
CO 3	This course equips student with the brief knowledge to appreciate Hindustani classical music and take up research across genres.			

Mapping of Program Outcomes with Course Outcomes					
	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	2	3	3	3
CO3	3	2	3	3	3

Model Question Paper

PART A

Answer any TEN questions. Each question carries 2 marks (10 x 2 = 20)

1. Give the names of 12 svarasthana-s.
2. Name 4 ragas under the Bilawal Thaats.
3. Write 4 sentences on Thumri
4. Give the names of few Hindustani Classical Musicians of Dhrupad and Khayal.
5. How are musical instruments classified in Indian Music?
6. Mention the famous Gharanas of Hindustani Music.
7. Define the terms – “theka” and “bol”.
8. Describe the structure of Ektaal.
9. Give the names of any 4 tala-s of Hindustani and give the notation for any one.
10. What are the sections found in a Dhrupad composition ?
11. Write short notes on Tabla.
12. What are the svara-s occurring in Bhairav Thaats?

Part - B

Answer all questions. Each question carries 10 marks. (4 x 10 = 40)

13. Write an essay on the Thaats system of Hindustani Music

OR

List the names of svara-s and svarasthana-s of any 4 Thaats.

14. Describe Dhrupad in detail.

OR

Explain Khayal and its structure.

15. Draw a picture of Sitar and Tabla and label the parts.

OR

Explain the structure and playing methods of Sarangi.

16. Explain the tala-s of Hindustani System.

OR

Write short notes on: Khali, Matra, Ang and Sam.

MUS-603a-Compositions used in Dance Music		Practical	90 hours	Credits -4	
Content					
Unit-1	Ability to render any two Jatisvara –s of Tanjore Quartet or Dandayudapani Pillai.				
Unit-2	Ability to render one Padavarnam or Padam				
Unit-3	Ability to render one Javali or Ragamalika				
Unit-4	Ability to render one Sloka or Viruttam				
Unit-5	Ability to render any one Tillana				
Course Outcome					
CO 1	Music, dance and theatre were interlinked during ancient period. Knowing about music in different forms helps the student to analyse the role of pure/applied music.				
CO 2	Jatisvara-s, Padavarnam, Padam, Javali, Ragamalika, shloka/virutham are some of the compositions covered in this course which gives an insight into dance music.				
CO 3	Learning different compositions of this art form, would enable the student to get trained as a supporting artist for Bharatanatyam and other allied art forms.				
Mapping of Program Outcomes with Course Outcomes					
	PO1	PO2	PO3	PO4	PO5
CO1	3	3	3	3	3
CO2	3	3	3	3	3
CO3	3	3	3	3	3

MUS-603b-Compositions in Harikatha/Bhajana tradition		Practical	90 hours	Credits -4	
Content					
Unit-1	Ability to sing Thodaya Mangalam, Guru Keerthana-1				
Unit-2	Ability to sing one composition from the following a. Melukolupu(Thiruppally Yezhuchi) b. Heccharika/Nalungu c. Lali/Harathi Shobana/Pavvalimpu				
Unit-3	Ability to sing Nirupana, Mangalam				
Unit-4	Ability to sing One Ugabhoga of Haridasa				
Unit-5	Ability to sing Nama Sankirtana of Marathi Tradition				
Course Outcome					
CO 1	Songs were part of many traditional art forms. One such is Harikatha, the art of music and storytelling. This course covers some of the compositions which are part of Harikatha presentation. Todayamangalam, Gurukeerthana, melukolupu (Thiruppally Yezhuchi), Heccharikka/Nalungu, Lali/Harathi, Shobana/Pavvalimpu are a few compositions covered in this course. Students				

	will be able to appreciate and understand the outline of Harikatha and the compositions it comprises.				
CO 2	This course introduces a student to a different performing art form, which is widely prevalent in South India.				
Mapping of Program Outcomes with Course Outcomes					
	PO1	PO2	PO3	PO4	PO5
CO1	2	3	3	3	3
CO2	3	3	3	3	3

MUS-604a-Instrumental Music-Veena-2		Practical	70 hours	Credits -3	
Content					
Unit-1	Gitam - any 2 (which has not been learnt in the previous semester)				
Unit-2	Jatisvara – any 1				
Unit-3	Svarajati- any one of the Abhyasa gana variety, nottusvaram-1				
Unit-4	Ability to play any one of the following adi tala varna-s – svara and sahitya in First speed a. Ninnu kori – Mohanam b. Evari bodhana - Abhogi c. Jalajaksha-Hamsadhwani				
Course Outcome					
CO 1	This course covers some of the abhyasagana compositions. The student is expected to play some of the simple compositions like, Gita, Svarajati, Jatisvara, and Varna, in this course.				
CO 2	The compositions serve as bridge between elementary and intermediate stages of learning which helps student to enhance play Veena.				
CO 3	Learning varna on any instrument will provide ample scope to enhance playing techniques and musical skills. This course covers some of the aspects related to, improving musical skill sets.				
Mapping of Program Outcomes with Course Outcomes					
	PO1	PO2	PO3	PO4	PO5
CO1	3	3	3	3	3
CO2	3	3	3	3	3
CO3	3	3	3	3	3

MUS-604b-Instrumental Music-Violin-2		Practical	70 hours	Credits -3	
Content					
Unit-1	Gitam - any 2 (which has not been learnt in the previous semester)				
Unit-2	Jatisvara – any 1				
Unit-3	Svarajati- any one of the Abhyasa gana variety				
Unit-4	Ability to play any one of the following adi tala varna-s – svara and sahitya in First speed a. Ninnu kori – Mohanam b. Evari bodhana - Abhogi c. Jalajaksha – Hamsadhwani				
Course Outcome					
CO 1	This course enables the student to enhance the playing techniques and musical skills.				
CO 2	Some of the specific techniques for violin and its significance is focused in this course through compositions.				
Mapping of Program Outcomes with Course Outcomes					
	PO1	PO2	PO3	PO4	PO5
CO1	3	3	3	3	3
CO2	3	3	3	3	3

MUS-604c-Instrumental Music-Mrudangam-2		Practical	70 hours	Credits -3	
Content					
Unit-1	Rupaka tala, Khanda Capu and Misra capu – basic lessons in three speeds				
Unit-2	Pharans, Mohara and Korvai in Adi tala in two kalai – sama graha				
Unit-3	Pharans, Mohara and Korvai in Rupaka tala in one kalai – sama graha				
Unit-4	Pharans, Mohara and Korvai in Rupaka tala two kalai – sama graha				
Course Outcome					
CO 1	This course covers some of the intermediate aspects of Mrdanga and prominent tala-s like adi, rupaka, capu. The student is expected to identify and play the basic patterns of the above tala-s.				
CO 2	Some of the concepts like solkattu, pharans, mohara, muktaya-s are covered in this course which enables the student to appreciate both percussion solo and accompaniment.				
CO 3	This course also helps a student to enhance his/her playing technique and advance their skills related to percussion instruments with special focus to mrudanga.				
Mapping of Program Outcomes with Course Outcomes					
	PO1	PO2	PO3	PO4	PO5
CO1	3	3	3	3	3

CO2	3	3	3	3	3
CO3	3	3	3	3	3

MUS-605-Sanskrit and Dravidian Scripts and Basics		Theory	35 hours	Credits -2	
Content					
Unit-1	Ability to write the alphabets (vowels and consonants in Devanagari, Telugu, Tamil, Kannada and Malayalam, scripts				
Unit-2	Knowledge of the conjunct consonants of the above scripts				
Unit-3	Ability to write the seven svaras in the above scripts.				
Unit-4	Ability to write “Sri Gananatha” Malahari gitam in all scripts				
Course Outcome					
CO 1	This course equips student to read and write alphabet in Sanskrit and Dravidian scripts. This helps in improving the skills to familiarise many languages and study textual documents related to music in South Indian languages.				
CO 2	This helps in re-construction of some of the historical aspects and concepts based on available resources.				
CO 3	This course helps in reference, cross reference of resources where in, the source document is transliterated or translated to other languages.				
Mapping of Program Outcomes with Course Outcomes					
	PO1	PO2	PO3	PO4	PO5
CO1	3	3	3	3	3
CO2	3	3	3	3	3
CO3	3	3	3	3	3

Semester VII

MUS-701-Major Ragas-2		Practical	110 hours	Credits -5	
Content					
Unit-1	Ability to render one composition in Vilamba kala in the raga, Kambhoji				
Unit-2	Ability to render one composition in Vilamba kala in the raga, Todi				
Unit-3	Ability to render one composition in Vilamba kala in the raga, Sankarabharana				
Unit-4	Ability to render one composition in Vilamba kala in the raga, Kalyani				
Unit-5	Ability to render one composition in Vilamba kala in the raga, Bhairavi				
Course Outcome					
CO 1	This course helps the students to enhance manodharma skills and learn a few compositions in some of the major ragas.				
CO 2	Shankarabharana, Todi, Bhairavi, Kalyani Kamboji/ are some of the raga-s covered in this course with special focus to improvisation and vilamba kala or slow tempo compositions. This helps the student to master the art of tempo management and apt presentation of improvisation in slow tempo.				

CO 3	Learning vilamba kala or slow tempo compositions helps the students to incorporate musical phrases ranging from slow to fast pace in their presentation which gives a balanced way of rendering improvisation as well as composition.				
Mapping of Program Outcomes with Course Outcomes					
	PO1	PO2	PO3	PO4	PO5
CO1	3	3	3	3	3
CO2	3	3	3	3	3
CO3	3	3	3	3	3

MUS-702a - Pancaratna Kriti-s of Tyagaraja-1		Practical	70 hours	Credits -3	
Content					
Unit-1	Ability to render the following Pancaratna Krti-s of Tyagara a.Jgadanandakaraka-Natta b. Sadhinchane-Arabhi				
Course Outcome					
CO 1	Pancaratna krti-s of Tyagaraja are considered to be the magnum opus. Students are taught a few compositions during this course which enhances their ability to understand the musical and lyrical part of the given composition.				
CO 2	Learning these compositions will improve breath control, clarity in presentation, ragabhava and managing the tempo.				
CO 3	Since these compositions demands some of the skillsets, learning them would encourage students to further improve their musical ability.				
Mapping of Program Outcomes with Course Outcomes					
	PO1	PO2	PO3	PO4	PO5
CO1	3	3	3	3	3
CO2	3	3	3	3	3
CO3	3	3	3	3	3

MUS-702b-Svarajati of Syamasastri - 1		Practical	70 hours	Credits -3	
Content					
Unit-1	Ability to render the Svarajati of Syama Sastri in the raga Bhairavi				
Course Outcome					
CO 1	The Svarajati-s of Sri Syamasastri is considered to be the magnum opus and provide musicians with ample scope to explore and express through raga, laya, sahitya/lyrics and overall bhava filled with bhakti.				
CO 2	The Svarajati in raga Bhairavi introduces most of the gamaka-s applied in the raga. These compositions will prepare the student to learn advanced level intricacies of raga, laya and many other nuances which are inexplicable through texts.				

Mapping of Program Outcomes with Course Outcomes					
	PO1	PO2	PO3	PO4	PO5
CO1	3	3	3	3	3
CO2	3	3	3	3	3

MUS-702c - Group Kriti-s of Mutthuswamy Dikshitha-1	Practical	70 hours	Credits -3
--	------------------	-----------------	-------------------

Content	
---------	--

Unit-1	Ability to render the following Group Krti-s of Muttuswamy Dikshita a.Panchalinga Sthala kriti-1 b.Vibhakthi kriti-1
---------------	--

Course Outcome	
----------------	--

CO 1	This paper would deal with the Panchalinga sthala Krti-s. These are rare examples of compositions with the theme of five elements of nature.
-------------	--

CO 2	The compositions combine ‘Panchabhoota-s’ with music, deity of that kshetra helping students in understanding many vital information with intricacies of music. These compositions give students the idea of how classical music can accommodate versatile themes without compromising the core values of classical music.
-------------	--

CO 3	By learning these compositions, students will also familiarize a few rare raga-s and many significant phrases in them. The compositions are set to various tala-s like Mishra Chapu, Jhampa, Rupaka provides students with variety in rhythm and structure which helps them in understanding laya aspects. The language of all the compositions is in Samskrta which helps the students to learn proper articulation of words with rich musical heritage.
-------------	---

Mapping of Program Outcomes with Course Outcomes					
--	--	--	--	--	--

	PO1	PO2	PO3	PO4	PO5
CO1	3	3	3	3	3
CO2	3	3	3	3	3
CO3	3	3	3	3	3

MUS703-Compositions of Post Trinity Composers	Practical	70 hours	Credits -3
--	------------------	-----------------	-------------------

Content	
---------	--

Unit-1	Ability to sing any a composition of any ONE of the following composers a. Pattanam Subrahmanya Iyer b. Ramanathapuram Srinivasa Iyenkar.
---------------	---

Unit-2	Ability to sing any a composition of any ONE of the following composers a. Papanasam Sivan
---------------	---

	b. Koteeswara Iyer
Unit-3	Ability to sing any a composition of any ONE of the following composers a. Mysore Vasudevacharya b. Harikesanallur Muthaiah Bhagavathar
Unit-4	Ability to sing any a composition of any ONE of the following composers a. Ramaswamy Sivan b. Subbaraya Sastri

Course Outcome

CO 1	This course is expected to enable the students to understand the musical forms of the post trinity period
CO 2	The structure, content, presentations of these compositions bear similarities with the compositions of Trinity, yet distinctive in their execution. The raga-s, tala-s, poetic metre, lyrical excellences used make the students to delve deep into the realm of compositions in classical music.

Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	3	3	3	3
CO2	3	3	3	3	3
CO3	3	3	3	3	3

MUS704a-Instrumental Music Veena-3		Practical	70 hours	Credits -3
Content				
Unit-1	Ability to render the adi tala varna learnt in 604a in second speed			
Unit-2	Ability to play any one of the following adi tala varna-s – svara and sahitya in First speed a. Ninnu kori – Vasanta b. Vanajakshi – Kalyani			
Unit-3	Ability to play one Divya Nama kirtana / Utsava Sampradaya Kirtana of Tyagaraja			
Unit-4	Ability to play any of the following songs: a. Raghupati raghava rajaram b. Vande Mataram			
Course Outcome				
CO 1	After learning Adi tala varna in first speed, in the earlier semester, the student further works to do the second speed and thereby build up the ability to enhance his/her fingering techniques and tala skill			
CO 2	After learning elementary musical forms like swaravali, Gita and so on the students are taught the next higher sections like varna which enables the student to learn more playing techniques, nuances, grouping of phrases in a raga.			

CO 3	Learning simple musical forms can help students to understand further playing techniques which are essential for presenting kriti-s.				
Mapping of Program Outcomes with Course Outcomes					
	PO1	PO2	PO3	PO4	PO5
CO1	3	3	3	3	3
CO2	3	3	3	3	3
CO3	3	3	3	3	3

MUS704b - Instrumental Music Violin-3		Practical	70 hours	Credits -3	
Content					
Unit-1	Ability to render the adi tala varna learnt in 604a in second speed				
Unit-2	Ability to play any one of the following adi tala varna-s – svara and sahitya in First speed c. Ninnu kori – Vasanta d. Vanajakshi – Kalyani				
Unit-3	Ability to play one Divya Nama kirtana / Utsava Sampradaya Kirtana of Tyagaraja				
Unit-4	Ability to play any of the following songs: c. Raghupati raghava rajaram d. Vande Mataram				
Course Outcome					
CO 1	This course suggests the improvement of various playing techniques for different types of musical forms.				
CO 2	The course equips student to enhance his/her skill to play different gamakas and aesthetics in musical forms.				
CO 3	Learning simple musical forms like bhajan help students to improve their creative skill.				
Mapping of Program Outcomes with Course Outcomes					
	PO1	PO2	PO3	PO4	PO5
CO1	3	3	3	3	3
CO2	3	3	3	3	3
CO3	3	3	3	3	3

MUS704c - Instrumental Music Mrudangam-3		Practical	70 hours	Credits -3	
Content					
Unit-1	Pharans, Mohara and Korvai in Khanda Capu – sama graha/eduppu				
Unit-2	Pharans, Mohara and Korvai in Misra Capu – sama graha/eduppu				
Unit-3	Adi tala Korvai – in Atita and anagata graha-s				

Unit-4	Rupaka tala Korvai in Atita and anagata graha-s				
Course Outcome					
CO 1	This course focuses on learning fundamental playing methods for different talas which are popular in South Indian Classical music.				
CO 2	This course equips student to know different graha-s or eduppu-s of talas and intends to enhance their performance ability.				
CO 3	Learning basic elements of accompanying techniques help students to improve their creativity to work as team.				
Mapping of Program Outcomes with Course Outcomes					
	PO1	PO2	PO3	PO4	PO5
CO1	3	3	3	3	3
CO2	3	3	3	3	3
CO3	3	3	3	3	3

MUS705	Elements of Western Music	Theory	35 hours	Credits -2
Content				
Unit-1	Knowledge of the technical terms – Notes, Melody, Harmony and Polyphony, Pitch, Rhythm, Ensemble,			
Unit-2	Brief knowledge of the Musical Instruments of the Western Music			
Unit-3	Knowledge of the signs used in Staff Notation system. Ability to write the melas of South Indian Music system in staff notation			
Unit-4	Outline knowledge of the different Scales – Major, Minor, Diatonic, Chromatic, Chords, Time Signature			
Course Outcome				
CO 1	Learning about various genres of music provides ample scope for imagination. Learning about Western classical music compliments the ideas of students with a new approach to musical expression and execution.			
CO 2	The study of elements of Western music helps students to understand some of the basics of World music. This would enable them to be actively and effectively participate in collaborations and cross-cultural musical conversations.			
CO 3	This course helps them in learning a few basic elements of Western music and be conversant about the terminologies used and their meanings. Learning about some of the Western instruments helps in understanding the basics of orchestration of music thus providing an overview about contemporary and non-classical music and compositions.			
CO 4	This course comes handy in getting to know Western staff notations and some of the symbols used in it. Scales, Chords, Rhythm are a few significant aspects of most of the genres of music. Familiarizing them in its Western interpretation helps students in understanding the similarities and differences between the music of East and West.			

Mapping of Program Outcomes with Course Outcomes					
	PO1	PO2	PO3	PO4	PO5
CO1	3	3	2	3	2
CO2	3	3	2	3	2
CO3	3	3	2	3	2
CO4	3	3	2	3	2

**Model Question Paper
PART A**

Answer any 10 questions. Each question carries 2 marks

10 x 2 = 20

1. What are the note positions in Western classical music for 'Major scale'?
2. Which instruments are known as 'Violin family'?
3. Explain standard pitch, What is the tuning system followed for violin in Western classical music?
4. What is Symphony? Name any 8 instruments which are part of it.
5. How many keys are there in a grand piano? Name one other variant of piano.
6. Which symbol is used to indicate bar in staff notation? What is time signature?
7. Explain the following terms: Melody, Polyphony, Rhythm, Note.
8. What is the difference between major scale and minor scale? Write the equivalent Carnatic classical raga for major scale with swarasthanas.
9. Explain chord, Name its 2 popular variants.
10. To which category does the saxophone belong to? Name any 3 variants of saxophone.
11. Mention any 4 instruments from brass category.
12. Which are the categories of instruments found in Western orchestra? Name any 2 percussion instruments.

Section – B

Answer all Questions. Each question carries 8 Marks

5 x 8 = 40

13. Mention the term used to indicate large orchestra in Western classical music.

OR

Explain how instruments are categorised in orchestra, give two examples for each category.

14. Give an account of violin in Western classical music as solo and accompaniment.

OR

Explain the structure of staff notation, Write the symbols used to indicate different variants of swaras in staff notation, Write the arohana and avarohana of Kalyani, Kharaharapriya and Shankarabharana ragas of Carnatic classical music in Western notation.

15. What does time signature indicate? Explain the concept of time signature with its parallel concept in South Indian classical music.

OR

Which are the note positions used in chromatic scale? Write their corresponding note values in Western and South Indian classical music.

16. What are the basic features and structure of a grand piano? What is the role of a grand piano in Western classical music as solo and accompanying instrument?

OR

Explain any 3 Scales of Western classical music, Write the note positions for 1 scale in both Western and south Indian classical music.

17. Explain staff notation, Write the symbols used in staff notation with their function.

OR

Explain any 8 technical terms used in Western classical music with suitable examples.

Semester VIII

MUS801-Manodharma		Practical	110 hours	Credits -5	
Content					
Unit-1	Ability to sing the raga ranjaka phrases in akara from the adi tala and ata varna-s learnt in MUS202, MUS302 & MUS 402				
Unit-2	Ability to sing short alapana for three to five minutes in the following ragas-a Kalyani, b Bhairavi c.Kamboji d. Todi				
Unit-3	Ability to render Svara Kalpana for any Kriti in Adi Tala and Rupaka Tala with Sama Graha.				
Unit-4	Ability to render Svara Kalpana for any Kriti in Adi Tala and Rupaka Tala with Anagata graha.				
Unit-5	Ability to sing a simple Pallavi – with Raga Alapana, Tanam, Trikalam , Neraval and Svara Kalpana				
Course Outcome					
CO 1	This course gives an insight into the concept of improvisation which helps the student to become a true performer.				
CO 2	This course focuses on different aspects of manodharma sangita such as ragalapana, svara prastara and the like which helps student to enhance their creative skill.				
CO 3	This course also gives an opportunity to learn the major elements of manodharma sangita, like raga alapana, tanam, Pallavi which are considered as the prime theme in a music concert.				
Mapping of Program Outcomes with Course Outcomes					
	PO1	PO2	PO3	PO4	PO5
CO1	3	3	3	3	3
CO2	3	3	3	3	3

CO3	3	3	3	3	3
-----	---	---	---	---	---

MUS802a - Pancharatna kritis of Tyagaraja-2		Practical	70 hours	Credits -3	
Content					
Unit-1	Ability to render the following Pancharatna Krti-s of Tyagaraja a. Dudukugala – Gaula b. Endaro Mahanubhavulu – Sri ragam.				
Course Outcome					
CO 1	In this course, a student is taught two of the Pancharatna Krti-s of Sri Tyagaraja.				
CO 2	This will enable them to understand the raga-s, Gaula and Sriragam.				
CO 3	With the learning of two compositions of this group in the previous semester and two compositions in the present course, students could render these in the Aradhana and Jayanti festivals.				
CO 4	This nuances of Ghana raga-s are familiarized to the students through these compositions.				
Mapping of Program Outcomes with Course Outcomes					
	PO1	PO2	PO3	PO4	PO5
CO1	3	3	3	3	3
CO2	3	3	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3

MUS802b - Svarajati of Syamasastri-2		Practical	70 hours	Credits -3	
Content					
Unit-1	Ability to render the Svarajati of Syama Sastri in the raga Yadukulakambhoji and Todi				
Course Outcome					
CO 1	Svarajati-s of Syama Sastri are regarded as compositions of high standard and musical excellence. Student will refine his musical skills by learning the composition in the raga Yadukulakambhoji.				
CO 2	Student is greatly benefited through this course by knowing these compositions with both theoretical and practical aspect.				
Mapping of Program Outcomes with Course Outcomes					
	PO1	PO2	PO3	PO4	PO5
CO1	3	3	3	3	2
CO2	3	3	3	3	2

MUS802c - Group Kritis of Muthuswamy Dikshita-2		Practical	70 hours	Credits -3	
Content					
Unit-1	Ability to render a Group Krti of Muttuswamy Dikshita from the Following a. Vara Krti b. Kamalamba Navavaranam				
Course Outcome					
CO 1	This course focuses on Muttuswami Dikshita's group krti-s on the seven days of a week.				
CO 2	One among the seven songs are taught and they portray rich melodic content, which helps students to understand the raga-s.				
CO 3	One of the saptatala-s and hence gives a knowledge of handling different tala-s. These compositions are also unique that they are set in.				
Mapping of Program Outcomes with Course Outcomes					
	PO1	PO2	PO3	PO4	PO5
CO1	3	3	3	3	2
CO2	3	3	3	3	2
CO3	3	3	3	3	2

MUS803 - Concert		Practical	70 hours	Credits -3	
Content					
Unit-1	Ability to perform a Classical Music Concert for an hour duration with Accompaniments.				
Course Outcome					
CO 1	All art forms flourish through performance. This course provides an opportunity to student by giving a platform to showcase their talents and the skills acquired during the course.				
CO 2	Singing with accompaniments, plan and a definite purpose require meticulous preparation, this course offers a channel to exhibit the performer within the student. The student would learn the basics of concert right from planning to execution				
CO 3	Co-ordination, stage presence, spontaneity are some of the qualities that are to be instilled in the student as a result of pursuing this course.				
Mapping of Program Outcomes with Course Outcomes					
	PO1	PO2	PO3	PO4	PO5
CO1	3	3	3	3	3
CO2	3	3	3	3	3
CO3	3	3	3	3	3

MUS 804a - Instrumental Music Veena-4		Practical	70 hours	Credits -3	
Content					
Unit-1	Ability to play the scales of Kharaharapriya, Kalyani, Sankarbharana, Todi and Shanmukhapriya with gamaka				
Unit-2	Ability to play any two alankara-s in the raga-s Kharaharapriya, Kalyani, Sankarbharana, Todi and Shanmukhapriya with gamaka				
Unit-3	Ability to render the adi tala varna learnt in 704a in second speed				
Unit-4	Ability to play simple krtis in the following raga-s a. Mayamalavagaula b. Hindolam				
Unit-5	Ability to play any one of the following a. Lingashtakam b. Harivarananam				
Course Outcome					
CO 1	After learning a few compositions, the student further works to enhance his/her playing technique with gamaka-s, aesthetics and creativity with spontaneity during this course.				
CO 2	Ability to play some of the basic exercises further builds up the confidence and encourages him/her to take up music more seriously either as performance or research.				
CO 3	Some of the popular compositions within the realm of South Indian classical compositions are taught in this course which enables the student to present class room productions/chamber performances.				
Mapping of Program Outcomes with Course Outcomes					
	PO1	PO2	PO3	PO4	PO5
CO1	3	3	3	3	3
CO2	3	3	3	3	3
CO3	3	3	3	3	3

MUS 804b - Instrumental Music Violin-4		Practical	70 hours	Credits -3	
Content					
Unit-1	Ability to play the scales of Kharaharapriya, Kalyani, Sankarbharana, Todi and Shanmukhapriya with gamaka				
Unit-2	Ability to play any two alankara-s in the raga-s Kharaharapriya, Kalyani, Sankarbharana, Todi and Shanmukhapriya with gamaka				
Unit-3	Ability to render the adi tala varna learnt in 704a in second speed				
Unit-4	Ability to play simple krtis in the following raga-s a. Mayamalavagaula b. Hindolam				
Unit-5	Ability to play any one of the following: a. Lingashtakam b. Harivarasanam				
Course Outcome					
CO 1	The student works on incorporation and execution of skills acquired during the course and works on execution.				
CO 2	Improving playing technique, aesthetics in playing, gamaka-s are some of the key areas focused in this course.				
CO 3	Playing a few compositions, changing the raga for a few basic exercises makes the student creative, skilful and confident.				
CO 4	Playing a few compositions, changing the raga for a few basic exercises makes the student creative, skilful and confident.				
Mapping of Program Outcomes with Course Outcomes					
	PO1	PO2	PO3	PO4	PO5
CO1	3	3	3	3	3
CO2	3	3	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3

MUS 804c - Instrumental Music Mrudangam -4		Practical	70 hours	Credits -3	
Content					
Unit-1	Sapta tala Sorkattus in 3 speeds				
Unit-2	Lessons in sarva laghu pattern in all Nadai with Tirmanam				
Unit-3	Ability to play tani avartanam in Aditala – One kalai				
Unit-4	Methods of accompanying for Compositions				
Course Outcome					
CO 1	This course focuses on execution of skills acquired during the entire period of course related to the subject.				
CO 2	This course equips student to play a short percussion solo / taniyavarthanam.				
CO 3	This course trains student to accompany for a composition and improvisation.				
CO 4	The course comprises of teaching some of the basic as well as intermediate exercises in three speeds through which the skillset of the student is enhanced.				
CO 5	The playing technique, solo and accompanying techniques are introduced in this course.				
Mapping of Program Outcomes with Course Outcomes					
	PO1	PO2	PO3	PO4	PO5
CO1	3	3	3	3	3
CO2	3	3	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	3	3	3	3

MUS805 - Music and Technology		Theory	35 hours	Credits -2	
Content					
Unit-1	Technological developments in the field of Music – role of IT in music education, performance. Basics of Electronics				
Unit-2	Music Websites / channels –APPS - Information sites –Music Commerce - Music Education - Online broadcasting - Transmission of Music Files				
Unit-3	Acoustics of Music Halls and Recording Studios				
Unit-4	Sound recording – with multiple instruments (Multi track Recording) Amplifiers, MIC setups, Multiple tracks, Live and Studio Recording				
Unit-5	Techniques of Recording, Mastering, Equalization; Analog to Digital converting tools and technology (AD-DA converters)				
Course Outcome					
CO 1	Student will be able to keep in pace with the development in the field of technology and its application in music.				
CO 2	Knowledge of the basics of Electronics and Sound engineering would help a student to handle with working in professional studios and music recording centres.				

Mapping of Program Outcomes with Course Outcomes					
	PO1	PO2	PO3	PO4	PO5
CO1	3	3	2	3	2
CO2	3	3	2	3	2

Model Question Paper

Max Marks – 60

Time : 3 hrs

PART A

Answer any TEN questions. Each question carries 2 marks 10 x 2 = 20

1. In which music performance situation are ribbon microphones used? State one reason for its uniqueness.
2. Mention the technical term used to indicate the recording done with two or more sound sources. What are its advantages?
3. Digital audio workstation is a powerhouse of creativity, substantiate.
4. In which direction do microphones and speakers function? Explain with examples.
5. Which category of instruments can be connected through Phono jack or 6.5 mm.? Name two devices/instruments that accommodate this type of cable.
6. What is the expansion of M.I.D.I is? Which type of cable is used to connect devices which use this function?
7. Name two major storage media of recordings based on analogue and digital technology, Give two reasons each for its merits and de-merits.
8. What are the significant features of an audio mixer?
9. What are educational websites? How are they hosted?
10. Which are the prominent media platforms through which music concerts are conducted?
11. Name 4 sound parameters which can be controlled in audio mixers and DAWs.
12. Give an account of various steps to prepare music recordings as final productions.

PART-B

Answer all questions. Each question carries 8 marks

5 x 8 = 40

13. Give an account of informational website with suitable examples.

OR

How does the technology has influenced the music concert presently?

14. Explain the possibilities and limitations of recorded music.

OR

Give an overview of analog and digital technology along with suitable examples for both.

15. What are the prominent features of condenser microphone? Explain its application with suitable examples.

OR

Explain the difference between voice recording and instrumental recording?
Explicate the possibilities of single track and multi-track recordings.

16. How have the internet resources influenced teaching-learning process in classical music at present scenario?

OR

Elucidate the advantages and disadvantages of informational websites pertaining to music with suitable examples.

17. Explain the significance of archiving print music? What are the options and challenges we come across at present times?

OR

What is blog? Explain various types of websites with appropriate examples.
