

Annamalai University

Department of Music
M.F.A. Music & Instruments

Programme Code: Vocal-FMUSO2, Veenai- FMUS12
Violin-FMUS22 & Flute-FMUS32, Nagaswaram-FMUS62
(Two Year - English Medium)

Programme Structure (For students Admitted from the Academic Year 2019-2020)

Course Code	Course Title	Hours/Week		C	Marks		
		L	P		CI A	ES E	Total
Semester – I							
19MVIC 11	Core 1: Theory of Music – I	4		4	25	75	100
19MVIC 12	Core 2: History of Music – I	4		4	25	75	100
19MVIC 13	Core 3: Practical – I		8	5	40	60	100
19MVIC 14	Core 4: Practical – II		8	5	40	60	100
	Elective 1: Practical -1 Department Elective	3		3	25	75	100
				2 1			
Semester – II							
19MVIC 21	Core 5 : Theory of Music – II	4		4	25	75	100
19MVIC 22	Core 6: History of Music – II	4		4	25	75	100
19MVIC 23	Core 7: Practical – III		8	5	40	60	100
19MVIC 24	Core 8: Practical – IV		8	5	40	60	100
	Elective 2: Interdepartmental Elective	3		3	25	75	100
				2 1			
Semester – III							
19MVIC 31	Core 9: Theory of Music – III	4		5	25	75	100
19MVIC 32	Core 10: History of Music – III	4		5	25	75	100
19MVIC 33	Core 11: Practical – V		8	5	40	60	100
	Elective 3: Practical-2 Department Elective		8	5	25	75	100
	Elective 4: Interdepartmental Elective	3		4	25	75	100
				2 4			
Semester – IV							
19MVIC 41	Core 12: Practical – VI		8	5	40	60	100
19MVIC 42	Core 13: Practical – VII		8	5	40	60	100
19MVIJ 43	Core 14: Project Work / Dissertation & Viva- Voce	4		5	25	75	100
19MVIC	Core 15: Concert	4		5	25	75	100

44							
	Elective 5: Practical -3 Department Elective	3		4	25	75	100
				2			
				4			
	Total Credits			9			
				0			

L -Lectures, P-Practical; C-Credits; CIA - Continuous Internal Assessment; ESE - End - Semester Examination.

Note:

1. Students can take Interdepartmental Electives (IDEs) from a range of choices available.
2. Students may opt for any value-added courses listed in the University Website.

INTERDEPARTMENTAL ELECTIVES (IDE) OFFERED TO OUR DEPARTMENT STUDENTS

S. No.	Course Code	Course Title	Department	Hours/week			Marks		
				L	P	C	CI A	ES E	Total
1.	19PHIE105 (A)	Essentials of Philosophy(DE)	Philosophy	3	0	3	25	75	100
2.	19PHIE105 (B)	Gandhian Philosophy(DE)	Philosophy	3	0	3	25	75	100
3.	19POPC15	Population and Health Research	Population Studies	3	0	3	25	75	100
4.	19MBAE105	Management Process	Business Administration	3	0	3	25	75	100
5.	19LINIDE205	General Linguistics(Medium:Tamil/English)	Indian Languages	3	0	3	25	75	100
6.	19 MEDE206	Basis for Secondary and Higher Secondary Education	Education	3	0	3	25	75	100
7.	19 MEDE207	Historical Perspectives of Indian Education	Education	3	0	3	25	75	100
8.	19 MEDP208	Training in Educational Software	Education	3	0	3	25	75	100
9.	19 ECOE205	Economics in Everyday Life	Economics	3	0	3	25	75	100
10.	19MBAE205	Marketing Management	Business Administration	3	0	3	25	75	100
11.	19POPC25	Health Planning and Policy	Population Studies	3	0	3	25	75	100
12.	19ENGIE205	Effective English Speaking	English	3	0	3	25	75	100

13	19ISOE85/SOCE205	Sociology of Mass Communication	Sociology	3	0	3	25	75	100
14	19ECO305	Economics in Natural Disasters	Economics	3	0	3	25	75	100
15	19 LINIDE305	Applied Linguistics	Indian Languages	3	0	3	25	75	100
16	19MEDE306	Information and Communication Technology in Education	Education	3	0	3	25	75	100
17	19MEDP308	Expository and Academic Writing	Education	3	0	3	25	75	100
18	19POPC35	Population Dynamics	Population Studies	3	0	3	25	75	100
19	19MBAE305	Training and Development	Business Administration	3	0	3	25	75	100
20	19 PHIE305(A)	Temple Management(DE)	Philosophy	3	0	3	25	75	100
21	19 PHIE305(B)	Philosophy of Vaishnavism(DE)	Philosophy	3	0	3	25	75	100
22	19ISOE95/SOCE305	Sociology Problems and Social Welfare	Sociology	3	0	3	25	75	100
23	19ENGIE305	Technical Writing	English	3	0	3	25	75	100
24.	19 POPC45	TamilNadu Demography	Population Studies	3	0	3	25	75	100
25.	19MBAE405	Entrepreneurship Development Management	Business Administration	3	0	3	25	75	100
26.	19PHIE405 (A)	Modern Indian Thought(DE)	Philosophy	3	0	3	25	75	100
27.	19PHIE405 (B)	Applied Ethics(DE)	Philosophy	3	0	3	25	75	100

Electives Offered to Other Departments

S. No.	Course Code	Course Title	Hours/week		C	Marks		
			L	P		CIA	ESE	Total
1.	19MVIE25.1	An Introduction to Contemporary Music	3	0	3	25	75	100
2.	19MVIE25.2	Theory Of Carnatic Music	3	0	3	25	75	100
3.	19MVIE35.1	Basic Fundamentals Of South Indian Music	3	0	3	25	75	100
4.	19MVIE35.2	Music Genres	3	0	3	25	75	100

Value Added Courses offered to other Departments

Course Code	Course Title	Hours/week			Marks		
		L	P	C	CIA	ESE	Total
19VAFA011	Introduction to South Indian Music	3	0	3	25	75	100
19VAFA021	Theory and Application of Tala	3	0	3	25	75	100
19VAFA022	Theory of Tala	3	0	3	25	75	100

Departmental Electives offered to Our Department Students.

Course Code	Course Title	Hours/Week		C	Marks		
		L	P		CIA	ESE	Total
19MVIC15	OPERA MUSIC		3	3	25	75	100
19MVIC 34	MUSICAL FORMS OF TANJORE QUARTATE		3	3	25	75	100
19MVIC 45	VARIETY OF MUSICAL FORMS		3	3	25	75	100

Programme Outcomes (POs)

- To enable students to become Professional Musicians in their respective specialization and perform concerts of High Order.
- The main subjects of musicology will be History of Ancient and Medieval period under the Tamil as well as Sanskrit traditions and also the Modern Period.
- Advanced theory and practical lessons shall be imparted to the Post-graduate students with adequate practices of concert performance by the students.
- A wide variety of compositions of complex nature, Ata Tala Varnam in Three kalam, rendering Pancha Ratna Kirtanas of Sri Thyagarajar, group kritis and Swarajathi will be imparted for improvement of Students repertoire.
- Manodharma Sangeetham of Alapana, Ragam thanam Pallavi, Niraval and Kalpana Swarams to become a quality Musician.

Programme Specific Outcomes (POs)

- To make students accomplished performing Musicians.
- To possess adequate knowledge in Musicology on completion of the course
- The knowledge of Musicology and Practical training will enable students to take up further research work on Music.
- Students will have many avenues as performing and engage as Musicologist in various universities and institutions in India and Abroad
 - Learning different types of Compositions in different Musical forms helps the students to widen their Repertoire to become successful composer.

MASTER OF FINE ARTS - M.F.A
(Vocal, Veena, Violin, Flute & Nagaswaram)

I YEAR - I SEMESTER

Semester -I Course Code: 19MVIC 11 Course Title: Theory of Music-1

Credits: 4
Hours : 4

Tamil Tradition on Ancient and Medieval Periods

Learning Objectives:

By Introducing the course it is intended to

LO1 :Students can be well aware of History of Tamil Tradition like Silappadikaram and Panchamarabu

LO2 :Students should have an Idea Of Sangam Literature

LO3 :Understanding Palai and Pan System with comparison among various Musicologist

LO4 :Introduction of Ancient Tamil Music forms

LO5 :Knowing the technical terms like vadi,samvadi, anuvadi, vivadi and its equivalence in Tamil Tradition

Unit I

Study of the Treatment of Ancient Tamizh Music In the following music literatures.

a. Silappathikaram and its commentaries.

b. Panchamarabu

Unit II

Reference to Music in the following works.

a. Tolkappiyam,

b. Pattupattu

c. Kalittokai

d. Kalladam

e. Nigandu

f. Periyapuram

Unit III

Detailed Study of Palai And Pan System of Ancient Tamizh Music and of the view of Following Modern scholars.

i. Abraham Panditar

ii. Vibulanantha adigal

iii. Dr. S. Ramanathan

iv. Dr. V.P.K.Sundaram

Unit IV

Ancient Musical Forms

i. A Kural tiribu

ii. Sendurai and Vendurai

iii. Varipadal

iv. Devapani

v. Kalippa and Kalithurai

Unit V

Study of the following Aspects.

i. Kattalai

ii. Alathi

iii. Inai-Kilai-Pakai-Natpu

Supplementary Reading

1. Music in Cillappathikaaram, Dr.S. Ramanathan, 1979.
2. Raga pravakam - Dr.D. Pattmmal, THE TRINITY MUSIC BOOK PUBLISHERS 12, Jagadambal Colony First Street, Royapettah, Chennai - 600 014. First Edition 1994
3. South Indian Music-Book V - Prof. P. Sambamurthy. The Indian Music Publishing House, 1951

Course Outcomes :

At the end of the course, the Students will be able to

CO1 :Understand the History of Tamil Tradition like Silappadikaram and Panchamarabu thoroughly

CO2 :Elucidate the Sangam Literature

CO3 :Understand the Palai and Pan System with comparison among various Musicologist

CO4 :clearly understandthe forms of Ancient Tamil Music forms

CO5 :Know the technical terms like vadi,samvadi, anuvadi, vivadi and its equivalence in Tamil Tradition

Semester -I Course Code: 19MVIC 12 Course Title: History of Music-1

Credits: 4

Hours : 4

Sanskrit Tradition

Learning Objective:

By Introducing the course it is intended to

LO1 :Learn the Historical study of Music through Sanskrit Treatises which explains about Grama, Murchana,Jati, Suddha-Vikrutha Swaras.

LO2 :Students should learn theSystems of Raga – Desi Raga – s and Suddha, Chayalaga and Sangirna Raga-s

LO3 :Understand the Uttama, Madhyama and Atama Raga-s and Association of Rasa and Tala with Raga-s Mentioned in Sanskrit treatises.

LO4 :Introduce Gana, Naya and Desya Raga-s and Devatamaya Rupas of Raga-s and Raga – Ragini classification to have more detailed knowledge of the ragas.

LO5 :Know the system and logical development of Mela and Mela Prastara-s and Gamaka, Staya and Alankaras in the Sanskrit Tradition.

Historical Study of the following Topics:

Unit I

- a) Grama, Murchana, Jati
- b) Suddha. Vikurtha Swara – s

Unit II

- a) Systems of Raga – Desi Raga – s
- b) Suddha, Chayalaga and Sangirna Raga-s

Unit III

- a) Uttama, Madhyama and Atama Raga-s
- b) Association of Rasa and Tala with Raga-s

Unit IV

- a) Gana, Naya and Desya Raga-s

b) Devatamaya Rupas of Raga-s and Raga – Ragini classification.

Unit V

a) Mela and Mela Prastara-s

b) Gamaka, Staya and Alankaras

Supplementary Reading

1. Raga nithi - B. SubbaRao, Vol. 1, 1956,
2. Splendour of Music - P.T. Chellathurai, Vaikarai Pub, 1991
3. The Raga-s of Tanjore - Dr. Gowrikuppusamy, M. Hariharan, 1988
4. Raga pravakam - Dr. S, Bagyalakshmi THE TRINITY MUSIC BOOK PUBLISHERS 12, Jagadambal Colony First Street, Royapettah, Chennai - 600 014.,1984
5. South Indian Music - Prof. P. Sambamurthy., The Indian Music Publishing House, 1951.

Course Outcomes :

At the end of the course, the Students will be able to

- CO1:** Understand the Historical study of Music through Sanskrit Treatises which explains the Technical terms like Grama, Murchana, Jati, Suddha-Vikrutha Swaras.
- CO2:** will learn the Systems of Raga – Desi Raga – s and Suddha, Chayalaga and Sangirna Raga-s
- CO3 :** Effectively Understand the Uttama, Madhyama and Atama Raga-s and Association of Rasa and Tala with Raga-s Mentioned in Sanskrit treatises.
- CO4 :** Self motivated to learn Gana, Naya and Desya Raga-s and Devatamaya Rupas of Raga-s and Raga – Ragini classification to have more detailed knowledge of the ragas.
- CO5 :** Know the system and logical development of Mela and Mela Prastara-s and Gamaka, Staya and Alankaras in the Sanskrit Tradition which elps them to become a successful musicologist in the near future.

Practical – I

Learning Objective :By introducing this course it is intended to

LO1: To increase the memory power through varnams. Here advance Thalam like Ata Thalam.

LO2: To teach a special varnam in different talam, Chathusra jathi Rupaka thalam.

LO3: One special group Krithi in Gana Raga Panhcarathnams of Thyagaraja
In the raga Nattai.

LO4 : One special group Krithi Gowla raga pancharathnam of Thyagaraja.

LO5 : Know the Structure Of Pancharatna Kritis

Unit I

Any one of the following Kandha jathi Ata thala varNam

A. Kanakanki - Thodi - Ponniyappa Pillai

B. Chalamu sEyaka – panthuvarali- Ponniya pillai

C. Veezhi mizhalai – Simmendra madhyamam- T.N. Swaminatha Pillai

D. evarE vEnkaTa- sahAnA – Pattnam Subramaniya iyer

E. MAmadhurai- malayamArutham- T.N.SwaminAtha pillai

Unit II

Chathusra Jathi Rupaka thala Varnam -1

(a) Saranga nayanarO- Saranga – Thanjavur Quartette

Unit III

Gana Raga Panjcharathnam – Nattai

Unit IV

Gana Raga Panjcharathnam- Gowlai

(Any one Pancharathnam for Instruments)

Unit V

Jampa Tala Varnam 1

Course Outcomes:

At the end of the course, the Students will be able to

CO1 : Gain more memory power through learning the above varnam Compositions.

CO2 : To be aware of different varnam in different talam, Chathusra jathi Rupaka thalam.

CO3 : Know and learn one special group Krithi in Gana Raga Panhcarathnams of
Thyagaraja In the raga Nattai.

CO4 : Learn one more special group Krithi Gowla raga pancharathnam of Thyagar

CO5 : Learn the Structure of Pancharathna kritis

Learning Objectives : By introducing this course it is intended to

- LO1** : Introduce Group krithis swarajathis etc of different composers. One NavavarNa krithi of 9 krithis composed by Muthuswamy Deekshithar.swarajathi, padam and Panjchalinga Sthala krithi mix of simple and complicated nature are being taught.
- LO2**: Introduce Swarajathi musical form any One of three Swarajathis of Syama Sastri.
- LO3**: Learn one Navarathri Krithi composed by Maharaja Swathi Thirunal in connection with Dasara festival in Sanskrit.
- LO4**: Know that there are also group krithis composed on nature connected with lingams and learn one krithi out of five composed by Muthuswamy Deekshithar.
- LO5**: Learn 4 major krithis of different composer in rakthi ragas like Kalyani, Saveri, Begada and Bilahari.

Unit I

Any one Navavarnam from Kamalamba Navavarnam

Unit II

Swarajathi of Syama Sastri -1

Unit III

Navarathri Krithi Of Maharaja Swathi Thirunal -1

Unit IV

Panchalinga Stala Krithi -1

Unit V

Ragam, Keerthanai, Neraval and Kalpana Swaram in the any one fo the Keerthanai from the Following Ragas.

1. Kalyani

- Ethaunara – Adi – Thyagaraja
- Pankaja lochana – Misra Chappu – Swathi Thirunal
- Ezhisai Aki- Adi- M.M.Dandapani Desikar
- Nithi chalal – Misra chappu – Thyagaraja
- Kamalambam Bhajare – Adi – Muthuswami Dikshitar

2. Saveri

- Durusuga – Adi – Thyagaraja
- Muruga Muruga – Misrachappu – Periyasami Thuran
- kamakshi – Adi – Papanasam Sivan
- Rama bana – Adi – Thyagaraja
- Kanna Thalli – Adi – Thyagaraja

3. Begada

- Kadaikan Veithennai – Misra chappu – Ramaswami Sivan
- Varuvar Azaithu Vadi – Misra chappu – Ramalinga Adigalar
- Thyagarajaya Namasthe – Adi – Muthuswami Dikshithar
- Vallaba nayaka – Rupakam- Muthuswami Dikshitar
- Nadopasana- Adi- Thyagaraja

4. Bilahari

- (a) Smarasadha manasa – Adi – Swathi Thirunal
- (b) Santhathamaham – Adi – Uttukadu Venkata subbiyar
- (c) Sri Bala Subramanya – Misrachappu – Muthuswami Dikshitar
- (d) Sri Chamundeswari – Adi – Harikesanallur Muthiya Bhagavathar
- (e) Doraguna ituvandi – Adi - Thyagarajar

Course Outcomes : At the end of the course, the Students will be able to.

CO1 : Learn one NavavarNa krithi of 9 krithis composed by Muthuswamy Deekshithar. Simple and complicated nature is being taught.

CO2 : will be familiar with an other musical form and learn One of three Swarajathis of Syama Sastri.

CO3 : Learn one Navarathri Krithi composed by Maharaja Swathi Thirunal in connection with Dasara festival in Sanskrit with ease.

CO4 : Learn compositions pertaining to nature, connected with lingams and learn one krithi out of five composed by Muthuswamy Deekshithar.

CO5 : perform 4 major krithis of different composer in rakthi ragas like Kalyani, Saveri, Begada and Bilahari in a concert stream.

Semester -I Course Code: 19MVIE15 Course Title: Elective Practical -1

Credits: 3

Hours : 8

Learning Objectives : By introducing this course it is intended to

LO1 : Introduce Opera form of music to students which is mainly used in Bharathanatiam performance. Two Compositions from Nandanar Charithra Keerthanai-s of Gopalakrishna Bharathi

LO2 : Learn one Nandanar charitra keertana of Gopalakrishna Bharathi and one Ramanataka Keerthanais of Arunachalakavirayar.

LO3 : Learn Vazhi maraithirukkuthu – Nattaikurinji – Misra chappu- Gopalakrishna Bharathi, Inge irunganum – kalyani - Adi-Arunachalakavirayar

LO4 : Learn following two more krithis Varukalamo – Manji – Misrachappu- Gopalakrishna Bharathi and Kanavaenum laksham kangal – suruti- adi -Arunachalakavirayar

LO5 : Learn the final set of special krithis of operatic songs Chithamparam poi – Sama - Adi- Gopalakrishna Bharathi and Charanam charanam – saurashtram – Misrachappu- Arunachalakavirayar

Unit I

Sivaloganathanai – Mayamalava gowlai – rupakam-Gopalakrishna Bharathi

Arivar yar unnai – Mukhari-Misrachappu - Arunachalakavirayar

Unit II

Satre vilaki irum pillai – Purvikalyani – rupakam- Gopalakrishna Bharathi

Kanden kanden kanden sithaiyai – vasantha- Adi-Arunachalakavirayar

Unit III

Vazhi maraithirukkuthu – Nattaikurinji – Misra chappu- Gopalakrishna Bharathi

Inge irunganum – kalyani - Adi-Arunachalakavirayar

Unit IV

Varukalamo – Manji – Misrachappu- Gopalakrishna Bharathi

Kanavaenum laksham kangal – suruti- adi -Arunachalakavirayar

Unit V

Chithamparam poi – Sama - Adi- Gopalakrishna Bharathi

Charanam charanam – saurashtram – Misrachappu- Arunachalakavirayar

Course Outcomes : At the end of the course, the Students will be able to.

- CO1 :** Know Opera form of music which is mainly used in Bharathanatiam performance. Two Compositions from Nandanar Charithra Keerthanai-s of Gopalakrishna Bharathi
- CO2 :** Sing/Play one Nandanar charitra keertana of Gopalakrishna Bharathi and one Ramanataka Keerthanai-s of Arunachalakavirayar.
- CO3 :** Perform Vazhi maraithirukkuthu – Nattaikurinji – Misra chappu- Gopalakrishna Bharathi, Inge irunganum – kalyani - Adi-Arunachalakavirayar
- CO4 :** Improve the pace and render two more krithis Varukalamo – Manji – Misrachappu- Gopalakrishna Bharathi and Kanavaenum laksham kangal – suruti- adi -Arunachalakavirayar
- CO5 :** Learn and choreograph the special krithis of operatic songs Chithamparam poi – Sama - Adi- Gopalakrishna Bharathi and Charanam charanam – saurashtram – Misrachappu- Arunachalakavirayar

Semester -II Course Code: 19MVIC21

Course Title: Theory of Music-II

Credits:4

Hours : 4

Tamizh Tradition Ancient and Medieval Periods

Learning Objectives : By introducing this course it is intended to

- LO1 :** learn the basics of Ancient Tamil Music and Tamil music treatises With Technical terms Pani , Kottu ,Asai and Thookku.
- LO2 :** Study of the Tala and Tala concepts mentioned in the following works. Tala samuthiram Chachapuda Venba
- LO3 :** Study the history of Panniru Thirumurai
- LO4 :** Study of the musical aspects of Thiruvagasam. Thiruvisaippa, Thiruppallandu, Thirumandiram, Divyaprabhandam.
- LO5 :** Study of the details of music in the works of Maha Bharata Chudamani, Paratachattiram

Unit I

Study of the following Technical Terms of Tala in Ancient Tamizh Music:

- i. Pani
- ii. Kottu

- iii. Asai
- iv. Thookku

Unit II

Study of the Tala and Tala concepts mentioned in the following works.

- i. Tala samuthiram
- ii. Chachapuda Venba

Unit III

Panniru Thirumurai

Unit IV

Study of the musical aspects of :

1. Thiruvagasam.
2. Thiruvisaippa,
3. Thiruppallandu,
4. Thirumandiram,
5. Divyaprabhandam.

Unit V

Study of the details of music in the following works :

- i. Maha Bharata Chudamani
- ii. Paratachattiram.

Supplementary Reading

1. Panchamarabhu – Arivanar – Publisher Pollachi Mahalingam, 1973
2. Yazh Nool - Vibhulananthar, Published by karanthai thamiz sangam, 1947
3. Music Through the Age – Dr. V. Premalatha,
4. The Raga-s of Tanjore - Dr. Gowrikuppusamy, M. Hariharan, 1988
5. Raga pravakam - Dr. S, Bagyalakshmi, THE TRINITY MUSIC BOOK PUBLISHERS 12, Jagadambal Colony First Street, Royapettah, Chennai - 600 014., 1984

Course Outcomes: At the end of the course, the Students will be able to.

- CO1:** Have knowledge of Ancient Tamil Music and Tamil music treatises With Technical terms Pani , Kottu ,Asai and Thookku.
- CO2 :** Master the Tala and Tala concepts mentioned in the following works. Tala samuthiram Chachapuda Venba.
- CO3 :** Know the history of Panniru Thirumurai .
- CO4 :** Have a sound knowledge of the musical aspects of Thiruvagasam. Thiruvisaippa, Thiruppallandu, Thirumandiram, Divyaprabhandam.
- CO5 :** Know the details of music in the works of Maha Bharata Chudamani, Paratachattiram and understand the theoretical aspects in Ancient Tamil music.

Semester -II Course Code: 19MVIC22

Course Title: History of Music-II

**Credits: 4
Hours : 4**

Learning Objectives : By introducing this course it is intended to

- LO1 :** learn the Historical study of Music through Sanskrit Treatises Music of kudumiyanmalai inscriptions

LO2 : Study the Musical Forms : Samagana and its Characteristics , Gita Prabanda's , Raga – Alapti and Rupakaalapti

LO3 : Study the Structure of ancient Music forms

LO4 : Advanced system of tals in ancient treatises like desi talas.

LO5 : Detailed study of Tala Dasaprana's in Sanskrit treatises.

Unit I

Music of kudumiyamalai inscriptions.

Unit II

Musical Forms :

a. Samagana and its Characteristics

Unit III

Musical Forms :

a. Gita Prabanda's

b. Raga - Alapati and Rupakaalapti

Unit IV

Marga Talas Systems

Desi tala Systems

Unit V

Detailed study of Tala Dasaprana's

Supplementary Reading

1. Sangeetha Ranthnakaram - Sarangadevar
2. Chadhurdhandi Prakazhikai - Venkatamaghi
3. South Indian Music - Professor. Sambamoorthy , Indian Music Publishing House, Chennai, 1951.
4. Pancharabhu – Arivanar – Publisher Pollachi Mahalingam, 1973
5. Yazh Nool - Vibhulananthar, pub: Karanthai tamil sangam, 1947.

Course Outcomes : At the end of the course, the Students will be able to.

CO1: Know through Sanskrit Treatises Music of kudumiyamalai inscriptions

CO2: Explain the Musical Forms : Samagana and its Characteristics , Gita Prabanda's , Raga – Alapti and Rupakaalapti

CO3: Understand the ancient music forms

CO4: Have a clear idea of advanced system of talas in ancient treatises, like desi talas and margi talas.

CO5: Have Wide knowledge of Tala Dasaprana's in Sanskrit treatises.

Learning Objectives :By introducing this course it is intended to

LO1 : Gradually increase the number of Group kritis composed in different Pilgrimage center by the Trinities of Carnatic Music.One Navagraha keerthanai of Muthuswamy Deekshithar.

LO2 : Learn Thiruvotriyur Kshetra keerthanai of Thyagaraja.

LO3: Learn the Srirangam Pancharathna keerthana of Thyagaraja.

LO4: Learn the Tamil composition the Pancharathnam of Gopalakrishna Bharathiyar.

LO5: Learn one of the Navarathna(Nine) malika of Syamasasthiri

Unit I

Navagraha Keerthanai -1

Unit II

Thiruvotriyur Kshethra keerthanai-1

Unit III

Srirangam Kshethra Keerthanai-1

Unit IV

Gopalakrishna Bharathi's Pancharathna Keerthanai -1

Unit V

Navarathna Malika – 1

Course Out comes :At the end of the course, the Students will be able to.

CO1: Familiar with Group kritis composed in different Pilgrimage center by the Trinities of Carnatic Music.One Navagraha keerthanai of Muthuswamy Deekshithar.

CO2: Perform the Thiruvotriyur Kshetra keerthanai of Thyagaraja.

CO3: Sing/play the Srirangam Pancharathna keerthana of Thyagaraja.

CO4: Sing /play Tamil composition the Pancharathnam of Gopalakrishna Bharathiyar.

CO5: Present one of the Navarathna(Nine) malika of Syamasasthiri with Strong foundation of Group kritis and reputation will be increased there by building confidence in the students

Learning Objectives :By introducing the course it is intended to

LO1: Learn major krithis in rakthi raga Todi which is considered as a main raga in Carnatic Music.

LO2: Learn one of the 5 krithis mentioned in the Bhairavi Ragam.

LO3: Learn one of the 5 Krithis mentioned in the ragam Kamboji.

LO4: Learn one of the 5 optional krithis mentioned in the ragam Shankarabharanam.

LO5: Have an Idea of Manodharma (Improvisation) like Raga aalapana, Neraval and Kalpana swara in the rakthi ragas mentioned.

Unit I

Thodi

- (a) Karthikeya – Adi – Papanasam Sivan
- (b) Enneramum oru Kalai – Adi – Papanasa Sivan
- (c) Sri Krishanam Bhaja manasa – Adi – Muthuswami Dikshitar
- (d) Koluvamarakatha – Adi – Sri Thyagaraja
- (e) Enthuku Thayarada – Misrachappu – Thyagarja

Unit II

Bhairavi

- (a) Anjel entru ni – Adi – Ambujam Krishna
- (b) Yaro ivar yAro – Adi – Arunachalak kavirayar
- (c). Bala gopala – Adi – Muthuswami Dikshitar
- (d) Balam Gopalam – Adi – Mysore Vasudevachariyar
- (e) Upacharamulanu – Adi – Thyagarajar

Unit III

Kamboji

- (a) Thiruvadi Charanam – Adi – Gopalakrishna Bharathi
- (b) Adum Theivam – Adi – Papanasam Sivan
- (c). Oranga Sai – Adi – Thyagaraja
- (d) Sri Subramanya Namasthe – Rupakam- Muthuswami Dikshitar
- (e) Kanakankodi – Adi – Papam Sivan

Unit IV

Sankarabharanam

- (a) Swara raga sudha – Adi – Thyagarja
- (b) Nagalingam – Adi – Muthuswami Dikshithar
- (c). Enthakupettala – Adi- Thyagarjar
- (d) Akshyalinga vibho – Misrachappu – Muthuswami Dikshitar
- (e) Mahalakshmi – Misrachappu – Papanasam Sivan

Unit V

Ragam,, Neraval and Kalpana Swaram in the above Keerthana-s

Course Outcomes: At the end of the course, the Students will be able to.

CO1: Handle the major krithis in rakthi raga Todi which is considered as a main raga in Carnatic Music.

CO2: present one of the 5 krithis mentioned in the Bhairavi Ragam with zest.

CO3: Perform one of the 5 Krithis mentioned in the ragam Kamboji with Perfection.

CO4: Sing /Play one of the 5 optional krithis mentioned in the ragam Shankarabharanam at very keenness

CO5: Explore the Manodharma (Improvisation) aspect like Raga aalapana, Neraval and Kalpana swara in the rakthi ragas mentioned. These are very important ragas used by almost all musicians. The students will be aware of the expositions of these ragas.

Semester -II Course Code: Course Title: Interdepartmental Elective Credits: 3

Hours : 3

Students have to Select any one course from the following list :

S. No.	Course Code	Course Title	Department	Hours/week			Marks		
				L	P	C	CI A	ES E	Total
1.	19PHIE105 (A)	Essentials of Philosophy(DE)	Philosophy	3	0	3	25	75	100
2.	19PHIE105 (B)	Gandhian Philosophy(DE)	Philosophy	3	0	3	25	75	100
3.	19POPC15	Population and Health Research	Population Studies	3	0	3	25	75	100
4.	19MBAE105	Management Process	Business Administration	3	0	3	25	75	100
5.	19LINIDE205	General Linguistics(Medium:Tamil/English)	Indian Languages	3	0	3	25	75	100
6.	19 MEDE206	Basis for Secondary and Higher Secondary Education	Education	3	0	3	25	75	100
7.	19 MEDE207	Historical Perspectives of Indian Education	Education	3	0	3	25	75	100
8.	19 MEDP208	Training in Educational Software	Education	3	0	3	25	75	100
9.	19 ECOE205	Economics in Everyday Life	Economics	3	0	3	25	75	100
10.	19MBAE205	Marketing Management	Business Administration	3	0	3	25	75	100
11.	19POPC25	Health Planning and Policy	Population Studies	3	0	3	25	75	100
12.	19ENGIE205	Effective English Speaking	English	3	0	3	25	75	100
13.	19ISOE85/SOCE205	Sociology of Mass Communication	Sociology	3	0	3	25	75	100
14.	19ECOIE305	Economics in Natural Disasters	Economics	3	0	3	25	75	100
15.	19 LINIDE305	Applied Linguistics	Indian Languages	3	0	3	25	75	100
16.	19MEDE306	Information and Communication Technology in Education	Education	3	0	3	25	75	100
17.	19MEDP308	Expository and Academic Writing	Education	3	0	3	25	75	100

18	19POPC35	Population Dynamics	Population Studies	3	0	3	25	75	100
19	19MBAE305	Training and Development	Business Administration	3	0	3	25	75	100
20	19 PHIE305(A)	Temple Management(DE)	Philosophy	3	0	3	25	75	100
21	19 PHIE305(B)	Philosophy of Vaishnavism(DE)	Philosophy	3	0	3	25	75	100
22	19ISOE95/SOCE305	Sociology Problems and Social Welfare	Sociology	3	0	3	25	75	100
23	19ENGIE305	Technical Writing	English	3	0	3	25	75	100
24.	19 POPC45	TamilNadu Demography	Population Studies	3	0	3	25	75	100
25.	19MBAE405	Entrepreneurship Development Management	Business Administration	3	0	3	25	75	100
26.	19PHIE405 (A)	Modern Indian Thought(DE)	Philosophy	3	0	3	25	75	100
27.	19PHIE405 (B)	Applied Ethics(DE)	Philosophy	3	0	3	25	75	100

Semester -II Course Code: 19MVIC31 Course Title: Theory of Music III

**Credits:5
Hours : 4**

History of Music - Modern Periods.

Learning Objectives :By Introducing the course it is intended to

LO1 : Learn the contribution of the following Scholars for the development of Music.Subburama Dikshithar, Manika Mudhaliar, Muthiya Bhagavathar, Mummadi Krishna raja Wadiyar, A.M.Chiunasamy Mudhaliyar

LO2 : Be familiar with the Contribution of the following foreign Scholars, C.R. Day and H.A.Popley

LO3 : Understand the Development of music notation in south Indian music in 19th – 20th Century A.D

LO4 : Introduce the Musical mnemonics their History and utility.

LO5 : Study the Trends and Developments in music in the 20th Century with reference

Compositions ,Concerts

Unit- I

Contribution of the following Indian Scholars.

a. Subburama Dikshithar

b. Manika Mudhaliar

c. Muthiya Bhagavathar

d. Mummadi Krishna Wadiyar

e. A.M.Chiunasamy Mudhaliyar

Unit- II

Contribution of the following foreign Scholars.

a. C.R. Day

b. H.A.Popley

Unit- III

Development of music notation in south Indian music in 19th – 20th Century A.D

Unit- IV

Musical mnemonics their History and utility.

Unit-V

Trends and Developments in music in the 20th Century with reference

a. Compositions

b. Concerts

c. Books and Journals

d. Music Education

e. Research

Supplementary Reading

1. South Indian Music - Vol I to VI - Prof . P. Sambamurthy, Indian Music Publishing House, Chennai, 1951
2. Dictionaray of South Indian Music - Prof .P .Sambamurthy,1975
3. Evolution of Raga and TALA in Indian Music - Mr. Gautham

Course Outcomes: At the end of the course, the Students will be able to.

CO1 : Know the contribution of the following Scholars for the development of Music.Subburama Dikshithar, Manika Mudhaliar, Muthiya Bhagavathar, Mummadi Krishn Wadiyar A.M.Chiunasamy Mudhaliyar

CO2 : Understand the Contribution of the following foreign Scholars, C.R. Day and H.A.Popley .

CO3 : Update the Development of music notation in south Indian music in 19th – 20th Century A.D

CO4 : Understand and use theMusical mnemonics their History and utility.

CO5 : Cope up with the Trends and Developments in music in the 20th Century with reference

Compositions ,Concerts

Students get knowledge about the music treatises and trends and development of Music.

Learning Objectives : By introducing the course it is intended to learn the Advanced Theory in Music

LO1 : Study the Melodic Individuality of Ragas

LO2 : Learn about Classism in Music

LO3 : Fathom the Concept Of Ragam, Thanam Pallavi

LO4 : To have a sound Knowledge of Melodic Individuality Of Ragas.

LO5 : Compare and study about the allied ragas.

- (a) kamboji, Hari Kamboji, Yadukula Kamboji and kamas
- (b) Darbar, Nayaki and kanada
- (c) Abohi, Sri Ranjani, jaya manohari
- (d) kalyani, Saranga, Hamir Kalyani, Yamuna Kalyani

Unit I

Melodic Individuality of Ragas

Unit II

Classism in Music

Unit III

Concept Of Ragam, Thanam Pallavi

Unit IV

Melodic Individuality of Ragas.

Unit V

Comparative Study of the Following Ragas

- (a) kamboji, Hari Kamboji, Yadukula Kamboji and kamas
- (b) Darbar, Nayaki and kanada
- (c) Abohi, Sri Ranjani, jaya manohari
- (d) kalyani, Saranga, Hamir Kalyani, Yamuna Kalyani

Supplementary Reading

1. South Indian Music - Vol I to VI - Prof . P. Sambamurthy, Indian Music Publishing House, Chennai, 1951
2. Dictionaray of South Indian Music - Prof .P .Sambamurthy, 1975
3. SangithaSambradayapradarshini – subbaramaDikshithar,1904
4. Raga pravakam - Dr. S. Bhaghyalakshmi, THE TRINITY MUSIC BOOK PUBLISHERS 12, Jagadambal Colony First Street, Royapettah, Chennai - 600 014., Dec 1984
5. LakshnaGrandhas in Music - Dr. S. Bhaghyalakshmi, CBH Publications, 2014.

Course Outcomes :At the end of the course, the Students will be able to.

CO1: use and explain the Melodic Individuality of Ragas

CO2: Have a clear picture about Classism in Music

CO3:Understand the Concept of Ragam, Thanam Pallavi

CO4:To have a sound Knowledge of Melodic Individuality Of Ragas.

CO5: Distingushe Compare and know about the allied ragas.In the following pattern.

- (a) kamboji, Hari Kamboji, Yadukula Kamboji and kamas
- (b) Darbar, Nayaki and kanada
- (c) Abohi, Sri Ranjani, jaya manohari
- (d) kalyani, Saranga, Hamir Kalyani, Yamuna Kalyani

Learning Objectives: By introducing this course it is intended to

LO1: Learn one of the 5 Kandajathi Ata Thala varnam.

LO2: Learn a different varnam, Misrachappu Thala Varnam , Sara Sakshiro – Nattaikurinchi – Thanjai Nalvar

LO3: Learn another different tala Misra Jambai Thala Varnam , Viriboni – Kedaragowlai- Rudrapattinam Venkatramaiyer

LO4: Learn the group krithis 2 out of 5 Ganaraga Pancharathnam – 2 (Arabi, Sri) (For Instruments any one only) and 1. Syamasastri's swarajathi in the ragam Yadukula kamboji.

LO5: Learn 2 kshetra Pancharathnas of Thiyagaraja Thiruppathi Kshethra and Lalgudi Pancharathnam

Unit I

Any One from the following Kandajathi Ata Thalam

(a) Nenarunji – Danyasi – Veenai Kuppaiyar

(b) Varuvaro – kalyani – Ponniah Pillai

(c). Maye manamuvanthu – Abohi- Mayuram Viswanathi Sastri

(d) Anai mamukane – Hamsadvani – Kurainadu Natesa Pillai

Unit II

Misrachappu Thala Varnam

(a) Sara Sakshiro – Nattaikurinchi – Thanjai Nalvar

Unit III

Misra Jambai Thala Varnam -1

(a) Viriboni – Kedaragowlai- Rudrapattinam Venkatramaiyer

Unit IV

Ganaraga Pancharathnam – 2 (Arabi, Sri)

(For Instruments any one only)

Syamasastri Swarajathi -1 (Yadukula kamboji or Thodi)

Unit V

Thiruppathi Kshethra Krithis-1

Lalgudi Pancharathnam -1

Course Out Comes :At the end of the course, the Students will be able to.

CO1: To Perform one of the 5 Kandajathi Ata Thala varnam.

CO2: Be familiar with a different varnam, Misrachappu Thala Varnam , Sara Sakshiro – Nattaikurinchi – Thanjai Nalvar

CO3 : Update another different tala Misra Jambai Thala Varnam , Viriboni – Kedaragowlai- Rudrapattinam Venkatramaiyer

CO4 : Sing or play the group krithis 2 out of 5 Ganaraga Pancharathnam – 2 and 1. Syamasastri'sswarajathi.

CO5 : Understand and perform 2 kshetra Pancharathnas of Thiyagaraja Thiruppathi Kshethra and Lalgudi Pancharathnam

Learning Objectives: By introducing this course it is intended to

- LO1 : Unable students to become familiar with the dance musical forms of Tanjore - Quartate.
 LO2 : Understand the Soolathi with Thisra Thirupatai Thalam.
 LO3 : Acquire the knowledge of singing Kavivara Prabhandam in Narayana Gowlai Ragham.
 LO4 : Make students of learn the musical form of Guru Sthuthi Keerthanai.
 LO5 : Improve the interest of the learner to perform different dance musical forms.

Unit -I

One of the Navasanthi Kowthuvams.

Unit - II

Soolathi - Mohanam - Thisra Thirupatai

Unit - III

Kaivara Prabandham - Narayana Gowlai - Chathushra Mattiyam

Unit - IV

One of the Guru Sthuthi

Unit - V

Dharu - Sri Ranjani - Rupakam - Venkatamagi

Course Outcomes :At the end of the course, the Students will be able to.

- CO 1 : Gain Knowledge about dance musical forms of Tanjore Quartate.
 CO2 : Be familiarize with Soolathi.
 CO3 : Have knowledge about the Kaivara Prabhandam in Narayana Gowlai Ragam.
 CO4 : Familiarize the students with the Dance Musical Forms like Guru Sthuthi keerthanas
 CO5 : Get a confidence of Dance Musical for the stage performances.

Semester -III Course Code: Course Title:Interdepartmental Elective Credits: 3

Hours : 3

Students have to Select any one course from the following list :

S. No.	Course Code	Course Title	Department	Hours/ week		C	Marks		
				L	P		CI A	ES E	Total

1.	19PHIE105 (A)	Essentials of Philosophy(DE)	Philosophy	3	0	3	25	75	100
2.	19PHIE105 (B)	Gandhian Philosophy(DE)	Philosophy	3	0	3	25	75	100
3.	19POPC15	Population and Health Research	Population Studies	3	0	3	25	75	100
4.	19MBAE105	Management Process	Business Administration	3	0	3	25	75	100
5.	19LINIDE205	General Linguistics(Medium:Tamil/English)	Indian Languages	3	0	3	25	75	100
6.	19 MEDE206	Basis for Secondary and Higher Secondary Education	Education	3	0	3	25	75	100
7.	19 MEDE207	Historical Perspectives of Indian Education	Education	3	0	3	25	75	100
8.	19 MEDP208	Training in Educational Software	Education	3	0	3	25	75	100
9.	19 ECOE205	Economics in Everyday Life	Economics	3	0	3	25	75	100
10.	19MBAE205	Marketing Management	Business Administration	3	0	3	25	75	100
11.	19POPC25	Health Planning and Policy	Population Studies	3	0	3	25	75	100
12.	19ENGIE205	Effective English Speaking	English	3	0	3	25	75	100
13.	19ISOE85/SOCE205	Sociology of Mass Communication	Sociology	3	0	3	25	75	100
14.	19ECOE305	Economics in Natural Disasters	Economics	3	0	3	25	75	100
15.	19 LINIDE305	Applied Linguistics	Indian Languages	3	0	3	25	75	100
16.	19MEDE306	Information and Communication Technology in Education	Education	3	0	3	25	75	100
17.	19MEDP308	Expository and Academic Writing	Education	3	0	3	25	75	100
18.	19POPC35	Population Dynamics	Population Studies	3	0	3	25	75	100
19.	19MBAE305	Training and Development	Business Administration	3	0	3	25	75	100
20.	19 PHIE305(A)	Temple Management(DE)	Philosophy	3	0	3	25	75	100
21.	19 PHIE305(B)	Philosophy of Vaishnavism(DE)	Philosophy	3	0	3	25	75	100
22.	19ISOE95/SOCE305	Sociology Problems and Social Welfare	Sociology	3	0	3	25	75	100
23.	19ENGIE305	Technical Writing	English	3	0	3	25	75	100
24.	19 POPC45	TamilNadu Demography	Population Studies	3	0	3	25	75	100
25.	19MBAE405	Entrepreneurship Development Management	Business Administration	3	0	3	25	75	100
26.	19PHIE405 (A)	Modern Indian Thought(DE)	Philosophy	3	0	3	25	75	100

Learning Objectives : By introducing this course it is intended to Learn Rakthi Ragas other than the one learnt in the first three semesters

LO1 : Learn any one keerthanai out of 4 mentioned in the Anandabairavi raga.

LO2 : Learn any one Keerthanai out of 4 mentioned in the Purvikalyani raga.

LO3: Learn any one Keerthanai out of 4 mentioned in the Kharaharapriya raga.

LO4: Learn any one Keerthanai out of 4 mentioned in Panthumarali raga.

LO5: Learn any one Keerthanai out of 4 mentioned in Mukhari Ragam,

To perform Neraval and Kalpana Swaram for any two Keerthanais mentioned above.

Unit I

Anandabairavi

- (a). **Mayamma – Adi – Syamasastri**
- (b). **Marivere – Misrachappu – Syamasastri**
- (c). **manasa Guruguha – rupakam – Muthuswami Dikshithar**
- (d) **Thyagaraja yoga Vaibhavam – Rupakam- Muthuswami Dikshithar**

Danyasi

- (a) **Kanamal Veenile – Adi – Muthuthandavar**
- (b) **Paradevatha – Adi – Muthuswami Dikshitar**
- (c). **Meenalochani – Misrachappu – Syama Sastri**
- (d) **Dyanamevaramaina – Adi – Syamasastri**

Unit II

Purvikalyani

- (a) **Ekambaranatham – Adi – Muthuswami Dikshithar**
- (b). **Minakshi me mutham – Adi – Muthuswami Dikshithar**
- (c). **Ninnavina – Viloma chappu – Syamasastri**
- (d) **Thillai Chithambaram – Misrachappu – Gopalakrishna Bharathi**

Madhyamavathi

- (a) **Palinchu Kamakshi – Adi – Syamasastri**
- (b) **Saravana Bhava Gukane – Adi – Papanasam Sivane**
- (c). **Adiki sukamu – Misrachappu – Thyagarajar**
- (d) **Ramakatha – Adi – Thyagarajar**

Unit III

Kharaharapriya

- (a). **Chakkani raja – Adi – Thyagarajar**
- (b). **Pakkala nilapadi – Misrachappu – Thyagarajar**
- (c). **Rarayani – Adi – Thyagarajar**
- (d) **Navasidhi – Misrachappu – Nilakanda Sivan**

Mohanam

- (a) **Nannu palimba – Adi – Thyagaraja**
- (b) **Jadadiswari – Adi – Ramaswami Sivan**
- (c). **Narayana – Adi – Papanasam Sivan**
- (d) **kapali – Adi – Papanasam Sivan**

Unit IV

Panthumarali

- (a) **Raguvaranannu – Adi – Thyagarajar**
- (b). **Ramanatham Bhajeham – Rupakam – Muthuswami Dikshitar**
- (c). **Sankari nine – Misrachappu – Vasudevachariyar**

(d) **Sarasaksha paripalaya – Adi – Swathi Thirunal**

Ritigowlai

- (a). **Dvaithamu sukama – Adi – Thyagarajar**
- (b). **Janani Ninnu Vina – Misra Chappu - Subburaya Sastri**
- (c). **Ninnuvina – Adi – Syamasastri**
- (d) **Yenna Punniyam – Misra Chappu – Uthukadu Venkata Subbiyer**

Unit V

Mukhari

- (a) **Muripemu ranike – Adi – Mathrubhudeswarar**
- (b) **Enthanike – Adi – Thyagarajar**
- (c). **Arivar yar unai – Misrachappu – Arunachalakkavirayar**

- (d) **Sivakama Sundari – Adi – Papanasam Sivan**

Nattaikurinji

- (a) **Mayamma – Adi – Syamasastri**
- (b) **Mansuvishaya – Adi – Thyagarajar**
- (c). **Vazhimaraitirukkuthe – Misrachappu – Gopalakrishna Bharathi**
- (d) **Ekkalathilum – Misra chappu- Ramaswami Sivan**

Course Outcomes: At the end of the course, the Students will be able to.

- CO1 : Perform a major keerthanai in the Anandabairavi raga.
- CO2 : Sing / Play one Keerthanai in the Purvikalyani raga.
- CO3 : Present one Keerthanai in the Kharaharapriya raga.
- CO4 : Perform one Keethanai in Panthuvrali raga.
- CO5 : Sing / Play one Keerthanai in Mukhari Ragam,

To perform Neraval and Kalpana Swaram for any two Keerthanais mentioned above. These are very important ragas handled by almost all musicians. The students also will have an opportunity for expositions of these ragas.

Semester -IV Course Code: 19MVIC42 Course Title: Practical VII

**Credits:5
Hours : 8**

Manodharma Sangitam (Ragam, Thanam Pallavi)

Learning Objectives: By introducing this course it is intended to

To equip and train the students to qualify themselves to learn the highest and advanced lesson in the Carnatic Music known as The **Ragam Thanam Pallavi.(RTP)**.

- LO1 : To understand and learn a simple Pallavi in the simple 2kalai Adi talam.
- LO2 : To Learn a pallavi in a different talam known as Tisra Jati Triputa Talam.
- LO3 : To learn and understand the structure of pallavi in the Kanta jathi Triputa Talam.
- LO4 : To Learn clearly and understand the inputs and structure of a high standard pallavi and trying to create one.
- LO5 : To understand and learn different type of pallavi called as Nadaipallavi.

Unit I

Adi Thalam – 2 Kalai

Unit II

Thisra Thiruputai

Unit III

Khanta Thiruputai

Unit IV

4- Kalai (Any Thala-s)

Unit V

Nadai Pallavi

Course Outcomes: At the end of the course, the Students will be able to.

CO1 : Perform a simple Pallavi in the simple 2kalai Adi talam.

CO2 : Create and perform a pallavi in a different talam known as Tisra Jati Triputa Talam.

CO3 : Understand the structure of pallavi in the Kanta jathi Triputa Talam and explore in the concert.

CO4 : Execute clearly the inputs and structure of a high standard pallavi and create one.

CO5 : Sing / Play a different type of pallavi called as Nadaipallavi

Perform RTP with ease like an accomplished musician through constant practice and devotion .

**Semester -IV Course Code: 19MVIJ43 Course Title: Project Work/Viva Voce Credits:5
Hours : 4**

Learning Objectives: By introducing this course it is intended to

To submit a minor project about 100 pages as dissertation about relevant topic in music as a preliminary training to motivate the students to complete their Higher studies

Students have to submit a dissertation for minimum Hundred pages in their respective interested area in Music.

Outcome : At the end of the course, the Students will be able to.

CO1 get advance training to continue their studies and to reach the Higher levels like M.Phil and Ph.D

CO2 Submit a very good project and defend the project theme during the viva and will have adequate training to continue their studies and to reach the advance levels like M.Phil and Ph.D

**Semester -IV Course Code: 19MVIC44 Course Title: Concert Credits:5
Hours : 4**

Learning Objective : By Introducing the course it is intended to

- LO 1** : give training in Concert Performance.
- LO 2** : get practice with Accompaniment Instruments
- LO3** : Learn the traditional Katcheri format
- LO4** : Improve their creative skills
- LO5** : Get exposure .

Unit 1 : Students have to present one hour concert on the stage in front of Audience.

Unit 2 : Concert should be performed with Musical accompaniment instruments such as Violin, Mridangam, ghatam , Ganjira and morsing.

Unit 3 : The concert Should be in Traditional Katcheri format

Unit 4. Ragam, Keerthanai, niraval and kalpanaswaram should be performed for the main item.

Unit 5 : Ragam, Thanam and Pallavi (RTP) can also be performed.

Outcome : At the end of the Course, the students will be able to

- CO 1** : Get knowledge about the concert presentation
- CO2** : Perform along with Accompaniment Instruments
- CO3** : Gain knowledge of the traditional Katcheri format
- CO4** : Develop manodharma Aspects
- CO5** : Present concert with full Confidence

Semester -IV Course Code: 19MVIE45 Course Title: Elective Practical

**Credits:4
Hours : 3**

LO1: To learn Thilana a unique musical form in Carnatic music which is known as Tarana in Hindustani music.

LO 2: To learn Abangam devotional music form in Hindustani music.

LO 3: To learn Bhajan a musical form common to both Carnatic & Hindustani pertaining to devotional classification.

LO 4: To learn Tamil Padam which can be used for Bharathanatyam & Music concert.

LO 5: To learn Viruttams to elaborate the ragam with some verses / slokas / Ugabhogas etc.,

Unit I

Thillana -1

Unit II

Abangam -1

Unit III

Bhajan – 1

Unit IV

Tamil Padam -1

Unit V

Viruttam - 1

Course Outcomes: At the end of the course, the Students will be able to.

CO1 : Perform Thilana a unique musical form in Carnatic music.

CO2 : Sing Abangam devotional music form in Hindustani music.

CO3 : Sing / Play Bhajan a musical form common to both Carnatic & Hindustani.

CO4 : Sing a Tamil Padam which can be used for Bharathanatyam exclusively.

CO5 : Sing Viruttams to enhance and elaborate the ragam with some meaningfulness.

Elective courses Offered to other department students

Semester-II Course Code: 19MVIE25.1 Course Title: An Introduction to Contemporary Music (Vocal)

**Credit: 3
Hours:3**

By introducing the course, it is intended to :

LO 1: Enable the learners understand the salient features of seven swaras and swarasthanas

LO 2 : Make the learners distinguish and appreciate different ragas.

LO 3 : Help the learner to acquire knowledge about tala classification

LO 4 : Improve the learners' practical knowledge about basic music varisaikal.

LO 5 : Enhance the learners' interpretation of Devara padigangal.

Unit I : Saptha swarangal – Nadam, Swaram, Swarasthanas – their salient features.

Unit II : Description and classification of ragas – Mela raga, Janya raga, Upanga, Bashanga raga,

Unit III : Saptha thalas – 5 Jathis, 35 Talas

Unit IV : Practical lessons – Sarali varisai, Jandai varisai, Melsthai varisaikal

Unit V : Devara padigangal – Kolaru padigam, Thiruneetrapadigam, Ulavakili Pathigam, Vidam theertha Pathigam.

Supplementary Reading :

- Prof. Saampamoorthy, South Indian Music I & IV, The Indian Music publishing house, Chennai , 1951.
- Dr.P.T.Chellathurai, The Splendor of South Indian music, Vaigarai Publishers Jan 2002.
- D.K.Pattamal, Raga Pravagam, Sekar GraphicPrints 1984.
- A.S.Panchapakesa Iyer, Ganamirutha Bodini, Ganamrutha Prachuram Publishser 1985 & 2009.
- K.A.Vellai Varanar, Panniru Thirumurai, Seethai PathiPagam – 2016.

Course Outcomes :

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

CO 1 : Acquire a basic understanding of seven Swaras and Swarasthanas

CO 2 : Comprehend the characteristics of different ragas

CO 3 : Understand tala classification

CO 4 : Obtain practical knowledge about Sarali, Jandai, Melsthari Varisaikal.

CO 5 : Master various Devara Padigams, and use them effectively.

Semester-II Course Code: 19MVIE25.2 Course Title:Theory Of Carnatic Music (Instrumental)

Credits:3

Hours:3

By introducing the course, it is intended to :

LO 1: Enable the learners to understand the salient features of seven swaras and swarasthanas

LO 2 : Enable the Students distinguish and appreciate different ragas.

LO 3 : Help the learners to acquire knowledge about tala classification

LO 4 : Improve the learners' practical knowledge about fundamental music Lessons

LO 5 : Enhance the learners' to interpret the Devotional songs.

Unit I : Saptha swarangal – Nadam, Swaram, Swarasthanas – their salient features.

Unit II : Description and classification of ragas – Mela raga, Janya raga, Upanga, Bashanga raga,

Unit III : Saptha thalas – 5 Jathis, 35 Talas

Unit IV : Practical lessons – Sarali varisai -5 , Jandai varisai-3, Melsthai varisaikal -2

Unit V : Thevaram -1

Thiruuppugaz-1

Supplementary Reading :

- Prof. Saampamoorthy, South Indian Music I & IV, The Indian Music publishing house, Chennai ,1951.
- Dr.P.T.Chellathurai, The Splendor of South Indian music, Vaigarai Publishers Jan 2002.
- D.Pattamal, Raga Pravagam, Sekar GraphicPrints 1984.
- A.S.Panchapakesa Iyer, Ganamirutha Bodini, Ganamrutha Prachuram Publishser 1985 & 2009.
- K.A.Vellai Varanar, Panniru Thirumurai, Seethai PathiPagam – 2016.

Course Outcomes :

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

CO 1 : understanding of seven Swaras and Swarasthanas

CO 2 : Comprehend the characteristics of different ragas

CO 3 : Understand tala classification

CO 4 : Obtain practical knowledge about Sarali, Jandai, Melsthai Varisaikal.

CO 5 : Knowledge of Thevara Padigams

Semester-III Course Code: 19MVIE35.1 Course Title:Basic Fundamentals Of South Indian Music (Vocal)

Credit: 3

Hours:3

Learning Objectives :

By introducing the course, it is intended to :

LO1 : Enhance the learners' understanding of the basic concepts of Karnatic Music

LO2 : Inculcate values through Devotional music

LO3 : Help them get acquainted with the different forms of Folk music and their unique characteristics.

LO4 : Enable them to understand different ragas employed in Cine music

LO5 : Make them appreciate the nuances of Western music and instruments.

Unit I : Karnatic music – basic concepts - Geetham, Kriti, Keerthanai, Padham

Unit II : Devotional music – Devaram, Tirupugal, Bhajanai song.

Unit III: Folk music – Kummi, Kolattam, Nayyandi, Temmangu.

Unit IV : Cine music – Classical Raga based songs, Light Classical songs, Melodies,

Unit V : Western Music – Melody, Harmony, Western musical Instruments- Kitar, Piano, Violin, Cello.

Supplementary Reading :

- Prof – Sampamoorthy south Indian music, Volume I to IV, The Indian music Publishing house, Madras – (1951)
- Dr.P.T.Chellathurai, The splendor of South Indian music, Vaigarai Publishers, Jan 2002.
- Nandita Krishna, Folk Arts of Tamil Nadu, C.P. Ramasamy Iyer foundation, Jan 2006.
- Dr.K.A.Pakirisami Bharathi, Treasure of Indian music, Gurukulam Academy, Chennai, Jan 2012
- Sundara Raman, Raga Chintamani, Karnatic Music Book Centre, Chennai - 2008

Course Outcomes :

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

CO 1 : Gain knowledge in geetham, kriti, keerthanai, padham etc.,

CO 2 : Understand the different forms of devotional music

CO 3 : Obtain practical knowledge in folk music

CO 4 : Evaluate the different ragas employed in cine music and their effects

CO 5 : Acquire a basic understanding of western music.

Semester-III Course Code: 19MVIE35.2 Course Title:Music Genres (Instrumental)

Credits:3

Hours:3

Learning Objectives :

By introducing the course, it is intended to :

LO1 : Enhance the learners to understand the basic concepts of Karnatic Music

LO2 : Inculcate values through Devotional music

LO3 : Help them get acquainted with the different forms of Folk music and their unique characteristics.

LO4 : Enable them to understand different ragas employed in Film music

LO5 : To appreciate the nuances of Western music and instruments.

Unit 1 : Karnatic music – basic concepts - Geetham, Kriti, Keerthanai, Padham

Unit 2 : Devotional music – Thevaram, Tirupugal, Bhajanai song.

Unit 3: Folk music – Kummi, Kolattam, Nayyandi, Themmangu.

Unit 4 : Film music – Classical Raga based songs, Light Classical Melodies,

Unit 5 : Western Music – Melody, Harmony, musical Instruments- Guitar, Piano, Volin, Cello.

Supplementary Reading :

- Prof – Sampamoorthy south Indian music, Volume I to IV, The Indian music Publishing house, Madras –(1951)
- Dr.P.T.Chellathurai, The splendor of South Indian music, Vaigarai Publishers, Jan 2002.
- Nandita Krishna, Folk Arts of Tamil Nadu, C.P. Ramasamy Iyer foundation, Jan 2006.
- Dr.K.A.Pakirisami Bharathi, Treasure of Indian music, Gurukulam Academy, Chennai, Jan 2012
- Sundara Raman, Raga Chintamani, Karnatic Music Book Centre, Chennai - 2008

Course Outcomes:

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

CO 1 : Gain knowledge in geetham, kriti, keerthanai, etc..,

CO 2 : Understand the different forms of devotional music

CO 3 : Obtain practical knowledge in folk music

CO 4 : Evaluate the different ragas employed in Film music and their outcome

CO 5 : Acquire fundamental of