

TAMILNADU DR. J JAYALALITHAA MUSIC AND FINE ARTS UNIVERSITY



DEPARTMENT OF VIOLIN

Regulation and Syllabus

(Revised 2023)

M.A. MUSIC- VIOLIN

Regular Programme



ANNEXURE-1

COURSE STRUCTURE AND SYLLABUS

PART-1

FIRST YEAR

SEMESTER-1

Code	Title of the paper	Core/Elective	Credits
	Kalpita Sangitam Practical Paper-1	Core practical	4
	Kalpita Sangitam Practical paper-2	Core practical	4
	Manodharma Sangitam Practical paper-3	Core practical	4
	History of Music and Performing Arts -1	Core theory	4
	Compulsory Elective : Western Music (Common to all the students of Vocal, Violin, Veena, Nadaswaram & Mridangam Departments)	Elec practical	3
	Project/Assignment		2
	Soft Skills-Spoken English (Common to all the students irrespective of any Department he/she belongs to)		2
	Total Credits		23



**PART-II
FIRST YEAR
SEMESTER-2**

Code	Title of the paper	Core/ Elective	Credits
	Kalpita Sangitam Practical Paper-4	Core practical	4
	Kalpita Sangitam Practical paper-5	Core practical	4
	Manodharma Sangitam Practical paper-6	Core practical	4
	History of Music and Performing Arts -2	Core theory	4
	Compulsory Elective : Sound and Music Engineering (Common to all the students of Vocal, Violin, Veena, Nadaswaram & Mridangam Departments)	Elec practical	3
	Project/Assignment		2
	Soft Skills-Transliteration of Languages and Diacritics (Common to all the students irrespective of any Department he/she belongs to)		2
	Additional Elective(Student's Choice) List of electives enclosed in Annexure-II	Elec practical	3
	Total Credits		26



DEPARTMENT OF VIOLIN

PART-III
SECOND YEAR
SEMESTER-3

Code	Title of the Paper	Core/Practical	Credits
	Kalpita Sangitam Practical Paper-7	Core practical	4
	Kalpita Sangitam Practical paper-8	Core practical	4
	Manodharma Sangitam Practical paper-9	Core practical	4
	Advanced Theory in Music	Core theory	4
	Compulsory Elective : Music Production (Common to all the students of Vocal, Violin, Veena, Nadaswaram & Mridangam Departments)	Elec practical	3
	Project/Assignment		2
	Soft Skills-Computer Applications/ Art Management (Common to all the students irrespective of any Department he/she belongs to)		2
	Additional Elective (Student's Choice-List of electives enclosed in Annexure-III)	Elec practical	3
	Total Credits		26



PART-IV
SECOND YEAR
SEMESTER-4

Code	Title of the Paper	Practical/ Elective	Credits
	Manodharma Sangitam Practical Paper-10	Core Practical	4
	Concert Paper	Core Practical	6
	Project work	Core Practical	6
	Compulsory Elective : Folk Songs (Common to all the students of Vocal, Violin, Veena, Nadaswaram & Mridangam Departments)	Elec practical	3
	Soft Skills-Art Journalism (Common to all the students irrespective of any Department he/she belongs to)		2
	Mooc Online courses <ul style="list-style-type: none"> ● Introduction To Music Theory – Berklee ● Introduction to the Music Business - Berklee ● World Music : Global Rhythms – MITx 		
	Total Credits		21



ANNEXURE-II

ADDITIONAL ELECTIVES OFFERED BY THE DEPARTMENTS			
STUDENT CAN CHOOSE ANY ONE OF THE FOLLOWING			
DURING II SEMESTER			
Code	Department Specific Elective	Department offering the Elective	Credits
	Choral Music	Vocal	3
	Music in Opera	Vocal	3
	Tambura – Construction and Tuning	Vocal	3
	Playing of Violin-1	Violin	3
	Violin Repair and Maintenance	Violin	3
	Playing of Veena-1	Veena	3
	Veena Making - An Overview	Veena	3
	Playing of Mridangam-1	Mridangam	3
	Konnakol-1	Mridangam	3
	Advanced Elements in Mridangam	Mridangam	3
	Playing of Nadaswaram-1	Nadaswaram	3
	Mallari-s	Nadaswaram	3
	Introduction to Temple Arts	Bharatanatyam	3
	Dance Drama	Bharatanatyam	3
	Introduction to Mohiniattam	Bharatanatyam	3
	Introduction to Bharatanatyam-1	Bharatanatyam	3

IMPORTANT NOTE: The students in consultation with their faculty should fill the prescribed forms confirming their choice of elective for the II and III semester within 15 days from the commencement of the I semester, duly signed by their respective faculty of their College/University. No change of electives will be entertained once the forms are submitted at the University office.



ANNEXURE-III

ADDITIONAL ELECTIVES OFFERED BY THE DEPARTMENTS			
STUDENT CAN CHOOSE ANY ONE OF THE FOLLOWING			
DURING III SEMESTER			
Code	Department Specific Elective	Department offering the Elective	Credits
	Tamil Hymns	Vocal	3
	Advanced Pallavi Concepts	Vocal	3
	Playing of Violin-II	Violin	3
	Advanced Fingering Techniques in Violin	Violin	3
	Playing of Veena-II	Veena	3
	Film Songs on veena	Veena	3
	Playing of Mridangam-II	Mridangam	3
	Konnakol-2	Mridangam	3
	Knowing about Mridangam and its Making	Mridangam	3
	Playing of Nadaswaram-II	Nadaswaram	3
	Knowing about Nadaswaram and its Making	Nadaswaram	3
	Dance in Theatre	Bharatanatyam	3
	Introduction to Kuchipudi	Bharatanatyam	3
	Introduction to Karanas	Bharatanatyam	3
	Introduction to Bharatanatyam-II	Bharatanatyam	3
	Introduction to Manuscriptology	Bharatanatyam	3

IMPORTANT NOTE: The students in consultation with their faculty should fill the prescribed forms confirming their choice of elective for the II and III semester within 15 days from the commencement of the I semester, duly signed by their respective faculty of their College/University. No change of electives will be entertained once the forms are submitted at the University office.

**SEMESTER-1**

KALPITA SANGITAM PRACTICAL PAPER-1		4
UNIT 1	Sarali, Jhanta, Mel Sthayi and Dhatu Varisai (to be rendered as Plain notes)	
UNIT 2	Dhatu Varisais and Alankaras (to be rendered in Ragas belonging to the 1 st three chakras of the 72 melakarta Scheme)	
UNIT 3	Dhatu Varisais and Alankaras (to be rendered in Ragas belonging to the 4 th , 5 th and 6 th three chakras of the 72 melakarta Scheme)	
UNIT 4	Ability to render 1 Adi Tala Varnas and 1 Ata Tala Varna, in 2 Speeds	
UNIT 5	Svara bowing techniques and Sahitya bowing techniques	
KALPITA SANGITAM PRACTICAL PAPER-2		4
UNIT 1	Ability to render compositions in any THREE of the following raga-s (1) Kalyani (2) Saveri (3) Keeravani (4) Panthuvrali (5) Vachaspati (6) Karaharapriya Covering tāla-s Adi (1 Kalai), Adi (2 Kalai), Rupaka, Khanda Capu and Misra Capu and having scope for singing Neraval and Kalpana Swaram	
UNIT	Ability to render any THREE compositions from the list of raga-s given below set to the Tala-s Adi (1 Kalai), Adi (2 Kalai), Rupaka, Khanda Capu and Misra Capu (1) Madhyamavati (2) Bilahari (3) Abhogi (4) Mohanam (5) Hindolam (6) Shuddha Saveri	
UNIT 3	Ability to sing the compositions learnt in the previous units and memorise the Sahitya - Explain the Prosodical Details involved	
UNIT 4	Ability to interpret and write notation for the compositions learnt.	



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UNIT 5	Ability to derive important Sanchara-s and raga phrases from the Compositions learnt above.	
MANODHARMA SANGITAM PRACTICAL PAPER-4		4
UNIT 1	Ability to render Alapana for TWO ragas for compositions learnt in Kalpita Sangeetham - 2 (Unit 1)	
UNIT 2	Ability to render Alapana for TWO ragas for compositions learnt in Kalpita Sangeetham - 2 (1 each from Unit 2&3)	
UNIT 3	Ability to render Neraval for TWO ragas for compositions learnt in Kalpita Sangeetham - 2 (Unit 1) Exercises and playing techniques for Neraval Playing	
UNIT 4	Ability to render Kalpana Swaram for TWO ragas for compositions learnt in Kalpita Sangeetham - 2 (Unit 1)	
UNIT 5	Ability to render Kalpana Swaram for TWO ragas for compositions learnt in Kalpita Sangeetham - 2 (Unit 2)	
HISTORY OF MUSIC AND PERFORMING ARTS -1		4
Unit 1	Musical references in 1. Silappadhikaram 2. Tolkappiyam	
Unit 2	Vattapalai- Views of Various scholars Musical references in 1. Panchamarabu 2. Pathuppattu 3. Ettutogai 4. Kalladam 5. Koothanool 6. PingalaNigandu 7. DivakaraNigandu 8. PanniruTirumurai 9. NalayiraDivyaPrabandam	
Unit 3	Study of 108 talas from treatises 1. Panchamarabu 2. TalaSamuddiram	



3. ChacchaputaVenba

Chandams of Tiruppugazh

TalaDasapranas

Development of 35 PanchajatiTalas and their anga-s

ChapuTalas, Desadi, Madhyaditalas

Unit 4

Dance Concepts

Technical terms – Adavu, Korvai, Jathi, Temmangu, Tandava,

Lasya, Nritta, Natya

Compositions from the 5 traditions of Dance

1. Ritualistic – Mallari, Kavuthuvam
2. Devotional – Keerthana, Krithi
3. Dance Drama – Kuravanji, Daru, Prabhandha
4. Folk – Kilikkini, etc
5. Court – Padam, Javali, Thillana, etc

Unit 5

Composers and their contribution

1. PallaviGopalayya
2. NarayanaTheertha
3. RamaswamyDikshitar
4. VeenaiKuppayyar
5. SubbarayaSastri
6. PattanamSubbramanyaIyer
7. Swati Tirunal
8. Tanjore Quartet

Unit 6

Composers and their contribution

1. Kshetrayya
2. Margadarsi Seshayyengar



COMPULSORY ELECTIVE : WESTERN MUSIC

	Compulsory Elective : Western Music (Common to all the students of Vocal, Violin, Veena, Nadaswaram & Mridangam Departments)	3
<p>UNIT 1 – READING</p> <ul style="list-style-type: none"> - To know any note on the treble and bass stave at sight - To recognise sharps and flats - To recognise crochets, quavers, minims and semibraves and their respective rests. - To understand the concept of a dotted note - Play with accidentals and rests <p>UNIT 2 - RUDIMENTS</p> <ul style="list-style-type: none"> - The theory of major scales - Ability to play, hands separately, 2 different major scales, 1 octave ascending and descending, with correct fingering patterns <p>UNIT 3 - IMPROVISATION</p> <ul style="list-style-type: none"> - Rhythmic improvisation exercises - Play one or two notes in their own rhythmic pattern - Pitch improvisation exercises. - Play a melody consisting of 4 or 5 notes with a fixed rhythmic pattern <p>UNIT 4 - AURAL</p> <ul style="list-style-type: none"> - Rhythmic – Listen and identify note value played (Clapping and Counting the beats) - Tonal – Identify if the note played is Higher or Lower - Identify the notes <p>UNIT 5 - REPERTOIRE</p> <ul style="list-style-type: none"> - Complete 10 short pieces from famous books 		



Soft Skills-Spoken English

Code	Title of the Paper	Credits
	Soft Skills-Spoken English (Common to all the students irrespective of any Department he/she belongs to)	2

Project / Assignment

Code	Title of the Paper	Credits
	Project/Assignment	2

NOTE: Projects in each semester may be in form of assignments submitted by students either individually or in groups. It may also be presentations in form of seminars or any inter department performances

**SEMESTER-2**

	KALPITA SANGITAM PRACTICAL PAPER-4	4
UNIT 1	Alankaras and Dhattu Varisai-s (to be rendered in Ragas belonging to the 7 th , 8 th and 9 th chakras of the 72 melakarta Scheme)	
UNIT 2	Alankaras and Dhattu Varisai-s (to be rendered in Ragas belonging to the 10 th , 11 th and 12 th chakras of the 72 melakarta Scheme)	
UNIT 3	Ability to render one Ata Tala and One Adi Tala Varnam	
UNIT 4	Ability to render 1 Adi Tala Varnas and 1 Ata Tala Varna, in 2 Speeds and tisram	
UNIT 5	To be able to write the notation of the Varnams learnt Above	
	KALPITHA SANGITAM PRACTICAL PAPER-5	4
UNIT 1	Ability to render compositions in any THREE of the following raga-s (1) Kambhoji (2) Shankarabharanam (3) Purvikalyani (4) Thodi (5) Lathangi (6) Bhairavi Covering tāla-s Adi (1 Kalai), Adi (2 Kalai), Rupaka, Khanda Capu and Misra Capu and having scope for singing Neraval and Kalpana Swaram	
UNIT 2	Ability to render any THREE compositions from the list of raga-s given below set to the Tala-s Adi (1 Kalai), Adi (2 Kalai), Rupaka, Khanda Capu and Misra Capu (1) Sahana (2) Sriranjani (3) Darbar (4) Ritigaula (5) Malayamarutham (6) Kedaragaula	
UNIT 3	Ghana Raga Pancharatnam – 1	
UNIT 4	Ability to sing the compositions learnt in the previous units and memorise the Sahitya – Explain the Prosodical Details involved and Write Notation	



UNIT 5	Ability to derive important Sanchara-s and raga phrases from the Compositions learnt above.	
	MANODHARMA SANGITAM PRACTICAL PAPER-6	4
UNIT 1	Ability to render Alapana for TWO ragas for compositions learnt in Kalpita Sangeetham - 2 (Unit 1)	
UNIT 2	Ability to render Alapana for TWO ragas for compositions learnt in Kalpita Sangeetham - 2 (1 each from Unit 2&3)	
UNIT 3	Ability to render Neraval for THREE ragas for compositions learnt in Kalpita Sangeetham - 2 (Unit 1)	
UNIT 4	Ability to render Kalpana Swaram for TWO ragas for compositions learnt in Kalpita Sangeetham - 2 (Unit 1)	
UNIT 5	Ability to render Kalpana Swaram for TWO ragas for compositions learnt in Kalpita Sangeetham - 2 (Unit 2)	
	HISTORY OF MUSIC AND PERFORMING ARTS-2	4
Unit 1	Gramana, Murchana, Jati System ShuddhaVikrtaSwaras Development of the 16svaras Raga Classification Systems of Music Development of the various Mela schemes	
Unit 2	Vadi, Samvadi, Vivadhi and Anuvadisvaras PanchadasaGamakas, sthayas and Alankaras Ancient musical Forms – Kudumiyamalai inscription	
Unit 3	LakshanaGranthas 1. Natyasastra 2. SangitaRathnakara, 3. Svaramelakalanidhi 4. Chaturdandiprakashika 5. SangitaSudha 6. SangitaSaramruta	
Unit 4	Film Music –Music in Films – Contribution of G.Ramanathan, K.S.Mahadeven, M.S. Vishwanathan, Ilayaraja and A.R. Rahman	



Unit 5 Contribution of Temples to Music

1. ChinnaMelam
2. PeriyaMelam
3. Oduvar Tradition
4. AraiyaSevai
5. Art and Architecture

Seats of Music: Tanjore, Trivandrum, Mysore, Madras.

COMPULSORY ELECTIVE : SOUND AND MUSIC ENGINEERING

	Compulsory Elective : Sound and Music Engineering (Common to all the students of Vocal, Violin, Veena, Nadaswaram & Mridangam Departments)	
Unit-1	Sound Perception and Ear Training	
Unit-2	Basics of Acoustics	
Unit-3	Introduction to Analogue and Digital Audio	
Unit-4	Input Devices	
Unit-5	Introduction to Digital Audio Workstation	
Unit-6	Live Sound	



ADDITIONAL ELECTIVES OFFERED BY THE DEPARTMENTS

STUDENT CAN CHOOSE ANY ONE OF THE FOLLOWING
DURING II SEMESTER

	Choral Music
Unit-1	Introduction to Western Music -Explain basic symbols like clef, minim, crochet, time signature
Unit-2	Stave notation – breaking it down to reading Western notation
Unit-3	Chords & its adaptability to Indian Music – Basic Triads, harmony & its usage
Unit-4	Major chords & its harmony – practical examples with Indian choral pieces. Similarly minor chords
Unit-5	Various terminologies used in Western & Indian choirs as well as their practical usage during performance

	Music in Theatre
UNIT 1	RAMA NATAKA KEERTHANAS-THREE Compositions
UNIT 2	NANDANAR CHARITRAM-THREE Compositions
UNIT 3	NAUKA CHARITRAM-THREE Compositions
UNIT 4	METRICAL FORMS IN DRAMAS- FIVE Metrical forms
UNIT 5	THEORY- Elucidation of context and meaning

	Knowing about the Instrument- Tambura
Unit- 1	The Tambura – History
Unit- 2	Types of Tambura – based on construction – Meeraj and Tanjore ; based on Pitch Male, Female and Instrumental
Unit -3	Parts of a Tambura and Construction
Unit- 4	Tuning – Harmonics and Tambura
Unit -5	Modernization of the Tambura
(Practical Examination – Based on Viva Voce and ability to set to tune the Tambura ; and Internal component based on Assignments)	



	Playing of Violin-1
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| | <p>Unit- 1 Sarali in 2 Suddha Madhyama and 2 Prati Madhyama Ragas</p> <p>Unit- 2 Jhanta and Dhattu varisai-s in 3 speeds</p> <p>Unit- 3 Alankaras – 3 speeds</p> <p>Unit- 4 Geetham - 1</p> <p>Unit- 5 Swarajathi - 1</p> |
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	Knowing about the Instrument- Violin
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| | <p>Unit-1 Parts of the violin- knowledge about the materials used for various parts of violin</p> <p>Unit-2 Different types of Violin- Past and present</p> <p>Unit-3 Common issues faced in the instrument(including the bow)</p> <p>Unit-4 Repair and Maintenance Technique</p> <p>Unit-5 Application of theoretical concepts in maintaining the instrument(Submitted as Assignment)</p> |
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	Playing of veena-1
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| | <p>Unit-1 Sarali in 2 Suddha Madhyama and 2 Prati Madhyama Ragas</p> <p>Unit-2 Jhanta and Dhattu varisai-s in 3 speeds</p> <p>Unit-3 Alankaras – 3 speeds</p> <p>Unit-4 Geetham - 1</p> <p>Unit-5 Swarajathi - 1</p> |
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	Knowing about the Instrument- Veena
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| | <p>Unit-1 Classification of String Instruments</p> <p>Unit-2 Different types of Veena- Its Evolution</p> <p>Unit-3 Veena- Its Parts and Construction</p> <p>Unit-4 Innovation in the Instrument</p> <p>Unit-5 How to change strings and repair petty damages</p> |
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Konnakol-1	
Unit-1	Basic Tala Lessons and Practice
Unit-2	Understanding of 7 Tala-s and 35 tala-s
Unit-3	35 tala-s Mohra and korvai-s
Unit-4	Jathi/ Abhiprayam/ korvai
Unit-5	Accompanying Konakkol for Vocal or Instrumental Music

Playing of Mridangam-1	
Unit-1	Ability to play Adi Talam in Sarva Laghu/Tisra nadai
Unit-2	Ability to play Tani Avartanam in Adi Talam
Unit-3	Ability to play 3, 6 and 12/4, 8 and 16 akshara-s aruthigal for Rupakam and Adi Tala respectively
Unit-4	Ability to play Rupaka Talam Sarvalaghu/ Tisra Nadai
Unit-5	Ability to play Tani Avartanam in Rupaka Talam

Advanced Elements in Mridangam	
Unit-1	Accompanying for Mallari-s
Unit-2	Handling of a complex Thillana/ Complex Talam
Unit-3	Influence of Taval-32 Kandam, 32 Tisram, 32 Misram, 32 Sankirnam
Unit-4	Handling of a Dwi Nadai Pallavi followed by Mohra and Korvai
Unit-5	Playing of Kumki-s, Chapu, Ara Chapu

Playing of Nadaswaram-1	
Unit 1	Sarali in 2 Suddha Madhyama and 2 Prati Madhyama Ragas
Unit 2	Jhanta and Dhattu varisai-s in 3 speeds



Unit 3	Alankaras – 3 speeds
Unit 4	Geetham - 1
Unit 5	Swarajati - 1

Mallari-s	
Unit 1	Adi tala Mallari
Unit 2	Khanda Jati Triputa Tala Mallari
Unit 3	Sankirna Jati Triputa Tala Mallari
Unit 4	Tisra Jati Triputa Tala- Rakti
Unit 5	Misra Jathi Jhampa Tala-Rakti

Introduction to Temple Arts	
Unit-1	Concept of Indian temple or Alaya in Hindu, Jain and Buddhist Traditions
Unit-2	Role of Temples in Society
Unit-3	Parts of a temple in relation to Vastu Purusha
Unit-4	Styles of Temple Architecture
Unit-5	Paintings, Sculpture, images(stone, wood and bronze)

Dance Drama	
Unit-1	Benediction and entry of narrator
Unit-2	Entry of Main characters
Unit-3	Main Plot
Unit-4	Problems in the Plot
Unit-5	Climax and Finale



Mohiniyattam	
Unit-1	Adavus in Mohiniyattam
Unit-2	Asamyuta and Samyuta Hastas based on Mohiniyattam
Unit-3	Instruments and Music in Mohiniyattam
Unit-4	Compositions in the Mohiniattam Repertoire
Unit-5	Learning a Cholkettu

Introduction to Bharatanatyam-1	
Unit-1	Adavus- Thattadavu, Naattadavu, Paraval, Gudhimettu, Korvai
Unit-2	Adavus- Kuthu, Sarukkal, Paichal, Theermanam
Unit-3	Asamyuta and Samyuta Hastas with meanings
Unit-4	Siro, Drishti and Greeva Bhedas and Mandala Bhedas
Unit-5	Alarippu

Soft Skills-Transliteration of Languages and Diacritics

Code	Title of the Paper	Credits
	Soft Skills-Transliteration of Languages and Diacritics (Common to all the students irrespective of any Department he/she belongs to)	2

Project / Assignment

Code	Title of the Paper	Credits
	Project/Assignment	2

NOTE: Projects in each semester may be in the form of assignments submitted by students either individually or in groups. It may also be presentations in form of seminars or any inter department performances

**SEMESTER-3**

KALPITA SANGITAM PRACTICAL PAPER-7		4
UNIT 1	Ability to render the following (1) Ghana Raga Pancharatna – 1 (2) Shyama Sastri Swarajathi - 1	
UNIT 2	Ability to render the following (1) Vilamba Kala Krithis of the Trinity - 2	
UNIT 3	Ability to render the following (1) Compositions in Vivadi Raga - 2	
UNIT 4	Ability to render the following (1) Thillana -2	
UNIT 5	Ability to sing the compositions learnt and memorise the sahitya	
KALPITHA SANGITAM PRACTICAL PAPER-8		4
UNIT 1	Ability to render any ONE composition each from the following (1) Pada Varnam (2) Padam	
UNIT 2	Ability to render any ONE composition each from the following (1) Varnam in Tala-s other than Adi and Ata (2) Ragamalika	
UNIT 3	Ability to render any ONE composition each from the following (1) Utsava Sampradaya Krithi (2) Tiruppugazh (3) Tevaram (4) Divyaprabandam	
UNIT 4	Ability to discuss about the Sahithya of the Compositions learnt above.	
UNIT 5	Ability to interpret notation and study the Sanchara-s of the raga-s of the compositions learnt.	



MANODHARAMA SANGITAM PRACTICAL PAPER-9		4
UNIT 1	Ability to render a Vilamba Kala Kriti with all aspects of Manodharma	
UNIT 2	Ability to render Alapana, Tanaam and Pallavi in a major raga – 2 Kalai	
UNIT 3	Advanced exercises to enhance the playing techniques for Manodharma Aspects	
UNIT 4	Practice and Training to accompany for compositions sung vocally	
UNIT 5	Practice and Training to accompany Vocal students for Concert Paper	
ADVANCED THEORY IN MUSIC		4
Unit 1	<p>RESEARCH METHODOLOGY:</p> <ol style="list-style-type: none"> I. Choosing a Topic II. Thesis Writing III. Source Cards IV. Reference cards V. Organisation of Material and analysis VI. Preparing the Synopsis <p>The Structure of a Dissertation</p> <ol style="list-style-type: none"> I. Preface II. Acknowledgement III. Introduction IV. Chapterisation V. Notes, Foot notes VI. Charts, VII. Appendix VIII. Bibliography IX. Audio References X. Video References XI. Photo plates 	
Unit 2	<p>Hindustani Music</p> <ol style="list-style-type: none"> 1. Technical Terms – Aakar, Alap, Palta, Antara, Aroha, Avaroha, Dugun, Jati, Laya, Pakkad, Meend, Sthayi, Swarnamalika, That, Bol-tan, Chalan, Gayaki, Gharana, Taan, Teka, 	



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2. Compositional Forms
3. Development of the That system; Ten major thats
4. Hindustani ragas –

(1) Aahir Bhairav	(11) Jog
(2) Asavari	(12) Kalavati
(3) Bageshri	(13) Kalyan(Yaman)
(4) Bahar	(14) Basant
(5) Bhairav	(15) Patdeep
(6) Bhup/Bhupali	(16) Puriya Dhanasri
(7) Bihag	(17) Puriya Kalyan
(8) Deshkar	(18) Shankara
(9) Durga	(19) Shuddha Sarang
(10) Kedar	(20) Todi

5. Talas - Chatusra -eka, Deep Chandi , Teentaal, Jabtaal and their Thekas.

Unit 3 Western Music Notation – development of staff notation

1. Note values,
2. Clefs,
3. Accidentals,
4. Dynamics and Articulations,
5. Time Signature & Key Signature
6. Circle of Fifths,
7. Scale Degrees,
8. Major and Minor Scales

Introduction to Western Musical Instruments:
Piano, Guitar, Drums, Clarinet, Flute and Violin.

Unit 4 Dance theatres
Musical theatres
A Brief Account of Musical Forms in

- a. NowkaCharitram,
- b. RamaNatakaKeerthanai,
- c. NandanarCharitram,
- d. BagavathaMelaNatakam and
- e. Harikatha



Unit 5 Evolution of Notation from Treatises 19th and 20th Century Notation in Manuscripts and Printed Books from 1850 to 1904.
[Sangita Sarvartha Sara Sangrahamu, Sangita Prastara Sagaramu, Works of Tachur Brothers, Sangita Sampradaya Pradarshini, Pallavi Swara Kalpavalli and works of A M Chinnasami Mudaliar, K.V. Srinivasa Iyyengar and Ranga Ramanuja Iyengar.]

COMPULSORY ELECTIVE- MUSIC COMPOSING

	Compulsory Elective :Music Composing (Common to all the students of Vocal, Violin, Veena, Nadaswaram & Mridangam Departments)	
UNIT 1	Rudimentary of Music – Musical Terms – Basic Lessons Various genres of Music – Listening to various genres like Devotional, Folk, Western etc.	
UNIT 2	Types of Composing- Composing the Tune for Lyrics provided – Penning the lyrics for a composed Tune	
UNIT 3	Nature of Instruments Knowing the range of instruments and its appropriate application	
UNIT 4	Melodic Arrangements – Chord Fixing – orchestration with respect to instruments & Rhythmic Arrangement – Pattern fixing – playing style with respect to instruments	
UNIT 5	Basic sound technology – Arranging the music with respect to the frequencies	



ADDITIONAL ELECTIVES OFFERED BY THE DEPARTMENTS

STUDENT CAN CHOOSE ANY ONE OF THE FOLLOWING
DURING III SEMESTER

	TAMIL HYMNS
<p>UNIT 1 – THIRUPPUGAZH- THREE Tiruppugazhs in different Talas</p> <p>UNIT 2 – THIRUPPAVAI– THREE</p> <p>UNIT 3 – THIRUVEMPAVAI-THREE Thiruvempavai</p> <p>UNIT 4 – TEVARAM-THREE Tevarams of Sambandar, Appar and Sundarar</p> <p>UNIT 5 – Elucidation of meaning and recitation of the Hymns learnt in previous units</p>	
	ADVANCED PALLAVI CONCEPTS
<p>Unit 1 Concept of Pallavi, its types and evolution</p> <p>Unit 2 Advanced Laya Excercises in Anga Talas and other Tala Varieties</p> <p>Unit 3 Composing pallavi-s for different tala structures</p> <p>Unit 4 Pratilomam, Anulomam in Pallavis ; Nadai-s in Pallavi, Kuraippu and Composing Korvai-s for Pallavis</p> <p>Unit 5 Complete rendition of a Pallavi with Niraval, Kalpana Swara, Ragamalika and Korvai/Tani Avartanam</p>	
	ADVANCED FINGERING AND BOWING EXERCISES IN VIOLIN
<p>Unit-1 Advanced level Varisai-s Brigha Varisai-s</p> <p>Unit-2 Exercises in Different nadai-s</p> <p>Unit-3 Exercises in Three octaves</p> <p>Unit-4 Fingering and Bowing Techniques from other musical systems</p> <p>Unit-5 To demonstrate the exercises in any one varnam</p>	



	PLAYING OF VIOLIN-2
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| Unit 1 | Varnam - 1 |
| Unit 2 | Simple Tamil Kriti - 1 |
| Unit 3 | Other Language Kriti-1 |
| Unit 4 | Tevaram - 1 |
| Unit 5 | Tiruppugazh - 1 |

	PLAYING OF VEENA -2
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|--------|------------------------|
| Unit-1 | Varnam - 1 |
| Unit-2 | Simple Tamil Kriti - 1 |
| Unit-3 | Other Language Kriti-1 |
| Unit-4 | Tevaram - 1 |
| Unit-5 | Tiruppugazh - 1 |

	Playing Film Songs on Veena
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| Unit-1 | Film songs based on classical ragas |
| Unit-2 | Handling of classical ragas in films |
| Unit-3 | Chords in background score- Application in the Veena |
| Unit-4 | Playing of Songs, composed in different scales and sruthi-s |
| Unit-5 | Selection of Songs for playing Medley |

	Knowing about the Instrument- Nadaswaram
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| Unit-1 | Theoretical Knowledge about the origin and history, construction, development and evolution |
| Unit-2 | Practical know-how about the construction of the instrument |
| Unit-3 | Types of Nadaswaram for different sruthi-s and its differences |
| Unit-4 | Repair and Maintenance |
| Unit-5 | Internship at place of the makers of Nadaswaram |



Playing of Nadaswaram -2	
Unit-1	Varnam - 1
Unit-2	Simple Tamil Kriti - 1
Unit-3	Other Language Kriti-1
Unit-4	Tevaram - 1
Unit-5	Tiruppugazh - 1

Knowing about the instrument- Mridangam	
Unit-1	Theoretical Knowledge about the origin and history, construction, development and evolution
Unit-2	Practical know-how about the construction of the instrument
Unit-3	Types of Mridangam for different sruthi-s and its differences
Unit-4	Repair and Maintenance
Unit-5	Internship at place of the makers of Mridangam

Playing of Mridangam-2	
Unit-1	Ability to play Kanda Chapu Talam in Sarva Laghu/Tisra nadai
Unit-2	Ability to play Tani Avartanam in Kanda Chapu Talam
Unit-3	Ability to play 5, and 10/, 7 and 14 akshara-s aruthigal for Kanda Chapu and Misra Chapu respectively
Unit-4	Ability to play Misra Chapu Talam Sarvalaghu/ Tisra Nadai
Unit-5	Ability to play Tani Avartanam in Misra Chapu Talam

Konnakol-2	
Unit-1	Advanced Tala Exercises
Unit-2	Understanding and Practicing Avadhanam
Unit-3	Creating Jathi-s and Arudhi-s with eduppu and also knowing to notate the same
Unit-4	Presenting, Notating and Explaining of korvai-s
Unit-5	Mohra and Korvai for Seyamangala Tala- 48 Akshara-s-1 Laghu, 1 Guru, 1 Plutam, 1 Laghu, 1 Guru, 1 Plutam



Introduction to Bharatanatyam-2	
Unit-1	Adavus- Kathi, Karthari, Saayal, Mandi and Teermanam
Unit-2	Uthplavanam, Bramari, Chari, Bheda-s, Devatha Hastha-s
Unit-3	Kauthuvam
Unit-4	Jatiswaram
Unit-5	Keertanam

Introduction to Karanas	
Unit-1	Introduction to Natyasastra, Tandavalakshana and Nrta Hast-s
Unit-2	Bhumi Chari-s
Unit-3	Akasha Chari-s
Unit-4	Rechakas-s
Unit-5	Learning any 10 karanas

Introduction to Manuscriptology	
Unit-1	Introduction to Languages and scripts in larger India and Identifying areas with inscription, coins and palm-leaf manuscripts
Unit-2	Learning Brahmi Script
Unit-3	Learning Grantha Script
Unit-4	Understanding of importance of preservation and methods of conservation
Unit-5	Reading and Decoding part of a Manuscript



Soft Skills-Computer Applications

Code	Title of the Paper	Credits
	Soft Skills-Computer Applications (Common to all the students irrespective of any Department he/she belongs to)	2

Project / Assignment

Code	Title of the Paper	Credits
	Project/Assignment	2

NOTE: Projects in each semester may be in the form of assignments submitted by students either individually or in groups. It may also be presentations in form of seminars or any inter department performances

SEMESTER IV		
	MANODHARMA SANGITAM PRACTICAL PAPER-10	4
UNIT 1	Ability to render Alapana, Tanaam and Pallavi in a Nadai, other than Chatusram	
UNIT 2	Ability to render Alapana, Tanaam and Pallavi in Talas belonging to the 35 Tala group	



UNIT 3	Advanced exercises to enhance the playing techniques for Manodharma Aspects
UNIT 4	Practice and Training to accompany for compositions sung vocally
UNIT 5	Practice and Training to accompany Vocal students for Concert Paper

	CONCERT PAPER – 1HR	6
UNIT 1	Planning a Concert List	
UNIT 2	Handling a Sub-main Concert piece	
UNIT 3	Rendition of rare/special compositions or any composition with a unique aspect	
UNIT 4	Singing a Main piece with Raga Alapana, Niraval, Kalpana Svaram and Tani Avartanam	
UNIT 5	Post-Tani Avartanam pieces – for eg., Ragamalika, Virutthams, Padam, Javali, Thillana, Thiruppugazh and other Thukkada compositions	
	PROJECT WORK – DISSERTATION	6
UNIT 1	Choosing the Topic	
UNIT 2	Collecting Data and gathering information from all sources going through books and e-libraries	
UNIT 3	Chapterisation and analysis	
UNIT 4	Bibliography and other references, discography with audio and videos enclosed pertaining to the topic.	
UNIT 5	Submission of the Project and preparing for an Oral presentation of the Project contents through a PPT	

COMPULSORY ELECTIVE- FOLK SONGS

	Compulsory Elective :Folk Songs	3
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DEPARTMENT OF VIOLIN

(Common to all the students of Vocal, Violin, Veena, Nadaswaram & Mridangam Departments)	
Unit-1	Siru Deiva/ Peru Deiva Padalgal
Unit-2	Kaavadi Chindu and Killikanni
Unit-3	Villisai Padalgal
Unit-4	Samudhaaya Padalgal
	Unit-5 Folk Instruments- Introduction and Playing Techniques
Unit-6	Folk Music Composing- A brief Introduction

Soft Skills-Art Journalism

Code	Title of the paper	Credits
	Soft Skills-Art Journalism (Common to all the students irrespective of any Department he/she belongs to)	2

Moc Online courses in the IV Semester

- Introduction To Music Theory – Berklee
- Introduction to the Music Business - Berklee
- World Music : Global Rhythms – MITx