

TAMILNADU DR. J JAYALALITHAA MUSIC AND FINE ARTS UNIVERSITY



DEPARTMENT OF VOCAL

# **Regulation and Syllabus** **(Revised 2023)**

## **M.A. MUSIC- VOCAL** **Regular Programme**



**ANNEXURE-1**  
**COURSE STRUCTURE AND SYLLABUS**  
**PART-1**  
**FIRST YEAR**  
**SEMESTER-1**

<b>Code</b>	<b>Title of the paper</b>	<b>Core/Elective</b>	<b>Credits</b>
	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
	<b>Total Credits</b>		<b>23</b>



**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 <b>(Common to all the students of Vocal, Violin, Veena, Nadaswaram &amp; Mridangam Departments)</b>	Elec practical	3
	Project/Assignment		2
	Soft Skills-Transliteration of Languages and Diacritics <b>(Common to all the students irrespective of any Department he/she belongs to)</b>		2
	Additional Elective <b>(Student's Choice-List of electives enclosed in Annexure-II)</b>	Elec practical	3
	<b>Total Credits</b>		<b>26</b>



DEPARTMENT OF VOCAL

**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 Composing <b>(Common to all the students of Vocal, Violin, Veena, Nadaswaram &amp; Mridangam Departments)</b>	Elec practical	3
	Project/Assignment		2
	Soft Skills-Computer Applications/ Art Management <b>(Common to all the students irrespective of any Department he/she belongs to)</b>		2
	Additional Elective <b>(Student's Choice-List of electives enclosed in Annexure-III)</b>	Elec practical	3
	<b>Total Credits</b>		<b>26</b>



**PART-IV**  
**SECOND YEAR**  
**SEMESTER-4**

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



## ANNEXURE-II

<b>ADDITIONAL ELECTIVES OFFERED BY THE DEPARTMENTS</b>			
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

<b>ADDITIONAL ELECTIVES OFFERED BY THE DEPARTMENTS</b>			
<b>STUDENT CAN CHOOSE ANY ONE OF THE FOLLOWING</b>			
<b>DURING III SEMESTER</b>			
<b>Code</b>	<b>Department Specific Elective</b>	<b>Department offering the Elective</b>	<b>Credits</b>
	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.



## UNITS WISE SYLLABUS

### SEMESTER-1

	<b>KALPITA SANGITAM PRACTICAL PAPER- 1</b>	<b>4</b>
<b>UNIT 1</b>	<p>Dhatu Varisai and Alankaras (to be rendered in any 3 Shuddha Madhyama and 3 Pratimadhyama Ragas of the 72 melakarta Scheme, covering at least THREE Vivadi Raga-s) Recapitulation of the 72 melakarta scheme</p>	
<b>UNIT 2</b>	<p>Brigha varisai-s (from Mandara Panchama to Tara Panchama) (to be rendered in any 3 Shuddha Madhyama and 3 Pratimadhyama Ragas of the 72 melakarta Scheme, covering at least THREE Vivadi Raga-s)</p>	
<b>UNIT 3</b>	<p>Tala Exercises and Konnakol - Adi and Rupakam</p> <ol style="list-style-type: none"> <li>1. Tala/swara exercises</li> <li>2. Abhiprayams</li> <li>3. Kuraippu</li> <li>4. Korvais</li> </ol>	
<b>UNIT 4</b>	<p>Ability to render 2 Adi Tala Varnas and 1 Ata Tala Varna, in 2 Speeds and Tisram (To render 1 Varna as Tanam)</p>	
<b>UNIT 5</b>	<p>1) Ghana Raga Pancharatna Kriti – 1 2) Group Krithis – 3 Any THREE from</p> <ul style="list-style-type: none"> <li>● Saptaratna krithi, Kamakshi Navavarnam of Uthukkadu Venkata Subbayar;</li> <li>● Tiruvarur Pancha Linga Kriti-s, Pancha Bhoota Linga Kriti-s, Shodasha Ganapathi Kriti-s, Vibhakti Kriti-s of Dikshitar</li> <li>● Kshetra Pancharatna Kriti-s of Tyagaraja;</li> <li>● Navaratnamalika of Shyama Sastri</li> <li>● Navaratri Kriti-s of Svati Tirunal;</li> </ul>	
<b>UNIT 6</b>	<p>Adi Tala Varnam – 1 ; Group Kriti – 1</p>	





<b>KALPITA SANGITAM PRACTICAL PAPER-2</b>		<b>4</b>
<b>UNIT 1</b>	<p>Ability to render compositions in any FOUR of the following raga-s</p> <p>(1) Shankarabharanam (2) Kalyani (3) Karaharapriya (4) Panthumarali</p> <p>(5) Shanmukhapriya (6) Charukesi</p> <p>Covering tāla-s Adi (1 Kalai), Adi (2 Kalai), Rupaka, Khanda Chapu and Misra Capu and having scope for singing Niraval and Kalpana Svaram</p> <p>Insight into the Raga Lakshana and gamakas involved</p>	
<b>UNIT 2</b>	<p>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 Chapu and Misra Capu</p> <p>(1) Madhyamavati (2) Hamsanadham (3) Amritavarshini (4) Mohanam</p> <p>(5) Valaji (6) Shuddha Dhanyasi</p> <p>Insight into the Raga Lakshana and gamakas involved</p>	
<b>UNIT 3</b>	<p>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 Chapu and Misra Chapu</p> <p>(1) Ranjani (2) Kanada (3) Arabhi (4) Nalinakanti</p> <p>(5) Nattakurinji (6) Atana</p> <p>Insight into the Raga Lakshana and gamakas involved</p>	
<b>UNIT 4</b>	<p>Ability to interpret notation and study the Sanchara-s of the raga-s of the compositions learnt.</p>	
<b>UNIT 5</b>	<p>Ability to discuss about the Sahithya of the Compositions learnt above.</p> <p>Insight into the Raga Lakshana of the Ragas learnt and the gamakas involved</p>	
<b>MANODHARMA SANGITAM PRACTICAL PAPER – 3</b>		<b>4</b>



- 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 Niraval for TWO ragas for compositions learnt in Kalpita Sangeetham - 2 (Unit 1)
- UNIT 4** Ability to render Kalpana Svaram for TWO ragas for compositions learnt in Kalpita Sangeetham - 2 (Unit 1)
- UNIT 5** Ability to render Kalpana Svaram for TWO ragas for compositions learnt in Kalpita Sangeetham - 2 (1 each from Unit 2&3)

Recapitulation of the structures of Alapana, Niraval and Kalpana Svaram

<b>HISTORY OF MUSIC AND PERFORMING ARTS -1</b>		4
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- Unit 1** Musical references in
1. Silappadhikaram
  2. Tolkappiyam
- Vattapalai- Views of Various scholars
- Unit 2** Musical references in
1. Pancha Marabu
  2. Pathupattu
  3. Ettuthogai
  4. Kalladam
  5. Koothanool
  6. Pingala Nigandu
  7. Divakara Nigandu
  8. Panniru Thirumurai
  9. Nalayira Divya Prabandam



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|---------------|--|
| <b>Unit 3</b> | Study of 108 talas from treatises<br>1. Pancha Marabu<br>2. Tala Samudhiram<br>3. Chacchaputa Venba<br><br>Chandams of Tiruppugazh<br>Tala Dasa pranas<br>Development of 35 Panchajati Tala-s and their anga-s<br>Chapu Talas, Desadi, Madhyadi talas  |
| <b>Unit 4</b> | Dance Concepts<br>Technical terms – Adavu, Korvai, Jathi, Temmangu, Tandava, Lasya, Nritha, Natya<br>Compositions from the 5 traditions of Dance<br>1. Ritualistic – Mallari, Kavuthuvam<br>2. Devotional – Keerthana, Krithi<br>3. Dance Drama – Kuravanji, Daru, Prabhandha<br>4. Folk – Kilikkini, etc<br>5. Court – Padam, Javali, Thillana, etc |
| <b>Unit 5</b> | Composers and their contribution<br>1. Pallavi Gopalayya<br>2. Narayana Theertha<br>3. Ramaswamy Dikshitar<br>4. Veenai Kuppayyar<br>5. Subbaraya Sastri<br>6. Pattanam Subbramanya Iyer<br>7. Swati Tirunal<br>8. Tanjore Quartet   |
| <b>Unit 6</b> | Composers and their contribution<br>1. Kshetrayya<br>2. Margadarsi Seshayyengar  |

**Compulsory Elective: Western Music**



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



## DEPARTMENT OF VOCAL

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

**Project / Assignment**

<b>Code</b>	<b>Title of the Paper</b>	<b>Credits</b>
	<b>Project/Assignment</b>	<b>2</b>

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-2**



<b>KALPITA SANGITAM PRACTICAL PAPER – 4</b>		4
<b>UNIT 1</b>	<p>Ability to render</p> <p>(1) One Pada Varna (2) One Daru Varnam (3) One Ata Tala Varnam</p>	
<b>UNIT 2</b>	<p>Rendering TWO varnams in Misra and Khanda</p>	
<b>UNIT 3</b>	<p>Tala Exercises and Konnakol - Misra and Khanda Chapu</p> <p>1. Tala/swara exercises 2. Abhiprayams 3. Kuraippu 4. Korvais 5. Avadhana</p>	
<b>UNIT 4</b>	<p>Ability to render</p> <p>(1) One Ghana Raga Pancharatna (2) One Swarajathi of Shyama Sastri (3) One Navagraha Krithi</p>	
<b>UNIT 5</b>	<p>1) Pancharatna Kriti – 1 Any ONE from</p> <ul style="list-style-type: none"> <li>● Kshetra Pancharatna Kriti-s of Tyagaraja – Kovur, Thiruvottiyur, Srirangam, Lalgudi, Sri Narada, etc.,</li> <li>● Gopalakrishna Bharathi Pancharatna Kriti-s</li> </ul> <p>2) Group Krithis – 3 Any THREE from</p> <ul style="list-style-type: none"> <li>● Saptaratna krithi, Kamakshi Navavarnam of Uthukkadu Venkata Subbayar;</li> <li>● Tiruvarur Pancha Linga Kriti-s, Pancha Bhoota Linga Kriti-s, Shodasha Ganapathi Kriti-s, Vibhakti Kriti-s of Dikshitar</li> <li>● Navaratnamalika of Shyama Sastri</li> <li>● Navaratri Kriti-s of Svati Tirunal</li> </ul>	
<b>UNIT 6</b>	<p>One Tana Varna</p>	



## Recapitulation of the structures of the forms of Kalpita Sangeetham

**KALPITHA SANGITAM PRACTICAL PAPER -5**

4

**UNIT 1** Ability to render compositions in any FOUR of the following raga-s

- (1) Kambhoji (2) Thodi (3) Purvikalyani (4) Saveri  
(5) Simhendra Madhyamam (6) Varali

Covering tāla-s Adi (1 Kalai), Adi (2 Kalai), Rupaka, Khanda Chapu and Misra Chapu and having scope for singing Niraval and Kalpana Svaram

**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 Chapu and Misra Chapu

- (1) Abhogi (2) Bahudari (3) Kalyana Vasantham (4) Hamsanandi  
(5) Chakravakam (6) Shuddha Saveri

**UNIT 3** 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 Chapu and Misra Chapu

- (1) Reethigowla (2) Vasantha (3) Saranga (4) Kedaragaula  
(5) Bilahari (6) Sama

**UNIT 4** Ability to interpret notation and study the Sanchara-s of the raga-s of the compositions learnt.

**UNIT 5** Ability to discuss about the Sahithya of the Compositions learnt above.

Insight into the Raga Lakshana of the Ragas learnt and the gamakas involved

**MANODHARMA SANGITAM PRACTICAL PAPER-6**

4



<b>UNIT 1</b>	Ability to render Alapana for <b>THREE</b> ragas for compositions learnt in Kalpita Sangeetham - 2 (Unit 1)
<b>UNIT 2</b>	Ability to render Alapana for <b>TWO</b> ragas for compositions learnt in Kalpita Sangeetham - 2 (1 each from Unit 2&3)
<b>UNIT 3</b>	Ability to render Niraval and Tanam for <b>TWO</b> ragas for compositions learnt in Kalpita Sangeetham - 2 (Unit 1)
<b>UNIT 4</b>	Ability to render Kalpana Svaram for <b>THREE</b> ragas for compositions learnt in Kalpita Sangeetham - 2 (Unit 1)
<b>UNIT 5</b>	Ability to render Kalpana Svaram for <b>TWO</b> ragas for compositions learnt in Kalpita Sangeetham - 2 (1 each from Unit 2&3)
<b>HISTORY OF MUSIC AND PERFORMING ARTS-2</b>	
	4
<b>Unit-1</b>	<p>Grama, Murchana, Jati System</p> <p>Shuddha Vikrta Swaras</p> <p>Development of the 16 swaras</p> <p>Raga Classification Systems of Music</p> <p>Development of the various Mela schemes</p>
<b>Unit-2</b>	<p>Vadi, Samvadi, Vivadhi and Anuvadi svaras</p> <p>Panchadasa Gamakas, sthayas and Alankaras</p> <p>Ancient musical Forms – Kudumiyanmalai inscription</p>
<b>Unit-3</b>	<p>Lakshana Granthas</p> <ol style="list-style-type: none"> <li>1. Natyasastra</li> <li>2. Sangita Rathnakara,</li> <li>3. Swaramela Kalanidhi</li> </ol>





4. Chaturdandi Prakasika
5. Saṅgīta Sudha
6. Sangita Saramruta

**Unit-4** Film Music –Music in Films – Contribution of G.Ramanathan, K.S.Mahadevan, M.S. Vishwanathan, Ilayaraja and A.R. Rahman

**Unit-5** Contribution of Temples to Music

1. Chinna Melam
2. Periya Melam
3. Oduvar Tradition
4. Araiyaar Sevai
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
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**ADDITIONAL ELECTIVES OFFERED BY THE  
DEPARTMENTS**

STUDENT CAN CHOOSE ANY ONE OF THE FOLLOWING  
DURING II SEMESTER

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

	<b>Knowing about the Instrument- Tambura</b>
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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**

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 Swarajathi - 1

### **Knowing about the Instrument- Violin**

Unit-1 Parts of the violin- knowledge about the materials used for various parts of violin

Unit-2 Different types of Violin- Past and present

Unit-3 Common issues faced in the instrument(including the bow)

Unit-4 Repair and Maintenance Technique

Unit-5 Application of theoretical concepts in maintaining the instrument( Submitted as Assignment)



	<b>Playing of veena-1</b>
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|--------|--|
| 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 | Swarajathi - 1   |

	<b>Knowing about the Instrument- Veena</b>
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|--------|--|
| Unit-1 | Classification of String Instruments           |
| Unit-2 | Different types of Veena- Its Evolution        |
| Unit-3 | Veena- Its Parts and Construction              |
| Unit-4 | Innovation in the Instrument                   |
| Unit-5 | How to change strings and repair petty damages |

	<b>Konnakol-1</b>
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|--------|---|
| 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 Konnakol for Vocal or Instrumental Music |

	<b>Playing of Mridangam-1</b>
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|--------|--|
| 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       |

<b>Advanced Elements in Mridangam</b>
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|--------|--|
| 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                             |

<b>Playing of Nadaswaram-1</b>
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- |        |  |
|--------|--|
| 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  |

<b>Mallari-s</b>
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- |        |                                    |
|--------|------------------------------------|
| 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      |

<b>Introduction to Temple Arts</b>
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## DEPARTMENT OF VOCAL

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)

<b>Dance Drama</b>	
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

<b>Mohiniyattam</b>	
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

<b>Introduction to Bharatanatyam-1</b>	
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	<b>2</b>



	and Diacritics-Practical paper <b>(Common to all the students irrespective of any Department he/she belongs to)</b>	
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### 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	
<b>UNIT 1</b>	Ability to render the following (1) Ghana Raga Pancharatna – 2 (2) Shyama Sastri Swarajathi - 1
<b>UNIT 2</b>	Ability to understand the concept of Vibhakti and to render the following (1) Vibhakti Krithis – 2



**UNIT 3**

Ability to render any **FOUR** compositions of the following Post Trinity composers

- (1) Gopalakrishna Bharati
- (2) Koteeshwara Iyer
- (3) Muthiah Bhagavatar
- (4) Papanasam Sivan
- (5) Subbaraya Sastri
- (6) Pattanam Subbramanya Iyer

Appreciation of the unique musical contributions of the composers

**UNIT 4**

Ability to render the following

- (1) Thillana -2

**UNIT 5**

Ability to render one composition from each of the following

- (1) Ragamalika (2) Vivadi (3) Padam (Not Dasa Padas) (4) Javali

**KALPITHA SANGITAM –PRACTICAL PAPER-8**

**UNIT 1** Ability to render compositions in any **FOUR** of the following raga-s

- (1) Begada (2) Bhairavi (3) Dhanyasi (4) Keeravani
- (5) Lathangi (6) Shubhapantuvarali

Covering tāla-s Adi (1 Kalai), Adi (2 Kalai), Rupaka, Khanda Chapu and Misra Capu and having scope for singing Niraval and Kalpana Svaram





**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 Chapu and Misra Chapu

- (1) Shree (2) Surutti (3) Sriranjani (4) Hemavati  
(5) Gowrimanohari (6) Lalitha

**UNIT 3** 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 Chapu and Misra Chapu

- (1) Sahana (2) Anandabhairavi (3) Darbar (4) Khamas  
(5) Hamirkalyani (6) Mukhari

**UNIT 4** Ability to interpret notation and study the Sanchara-s of the raga-s of the compositions learnt.

**UNIT 5** Ability to discuss about the Sahithya of the Compositions learnt above.  
Insight into the Raga Lakshana of the Ragas learnt and the gamakas involved

**MANODHARMA SANGITAM PRACTICAL PAPER-9**

**UNIT 1** Ability to render Alapana for **TWO** ragas for compositions learnt in Kalpita Sangeetham - 2 (Unit 1)

**UNIT 2** Ability to render Niraval and Tanam for **THREE** ragas for compositions learnt in Kalpita Sangeetham - 2 (Unit 1)

**UNIT 3** Ability to render Kalpana Svaram for **TWO** ragas for compositions learnt in Kalpita Sangeetham - 2 (Unit 1)

**UNIT 4** Advanced Laya concepts wrt to  
1. Tala/swara exercises  
2. Abhiprayams  
3. Kuraippu



4. Korvais

In Any ONE Anga Tala (mandatory) and any TWO tala-s from the following

1. Khanda Triputa
2. Tisra Triputa
3. Misra Jhampa
4. Khanda Jhampa

**UNIT 5** A simple Pallavi, to be rendered in Adi Tala(2 kalai)  
To render Ragam, Tanam, Niraval and Kalpana Svaram for a Pallavi

**ADVANCED THEORY IN MUSIC**

**Unit 1**

**RESEARCH METHODOLOGY:**

- I. Choosing a Topic
- II. Thesis Writing
- III. Source Cards
- IV. Reference cards
- V. Organisation of Material and analysis
- VI. Preparing the Synopsis

**The Structure of a Dissertation**

- I. Preface
- II. Acknowledgement
- III. Introduction
- IV. Chapterisation
- V. Notes, Footnotes
- VI. Charts,
- VII. Appendix
- VIII. Bibliography
- IX. Audio References
- X. Video References
- XI. Photo plates

**Unit 2**

**Hindustani Music**



1. Technical Terms – Aakar, Alap, Palta, Antara, Aroha, Avaroha, Dugun, Jati, Laya, Pakkad, Meend, Sthayi, That, Bol-tan, Chalan, Gayaki, Gharana, Taan, Tekka,
2. Compositional Forms – Khyal, Thumri, Tarana, Dhrupad, Tappa
3. Development of the That system; Ten major thats
4. Hindustani ragas –
  - (1) Aahir Bhairav
  - (2) Asavari
  - (3) Bageshri
  - (4) Bahar
  - (5) Bhairav
  - (6) Bhup/Bhupali
  - (7) Bihag
  - (8) Deshkar
  - (9) Durga
  - (10) Kedar
  - (11) Jog
  - (12) Kalavati
  - (13) Kalyan(Yaman)
  - (14) Basant
  - (15) Patdeep
  - (16) Puriya Dhanashri
  - (17) Puriya Kalyan
  - (18) Shankara
  - (19) Shuddha Sarang
  - (20) Todi
5. Talas - Chatusra -eka, Deep Chandi , Teentaal, Jabtaal and their Thekas.

**Unit 3** Dance theatres

- a. Yakshagana
- b. Attakatha
- c. Bhagavata Mela Natakam and
- d. Harikatha

**Unit 4** Musical theatres – Geya Natakams  
A Brief Account of Musical Forms in

- a. Nowka Charithram,
- b. RamaNataka Keerthanai,
- c. Nandanar Charitram,

**Unit 5** Evolution of Notation from Treatises 19<sup>th</sup> and 20<sup>th</sup> 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
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**ADDITIONAL ELECTIVES OFFERED BY THE DEPARTMENTS**

STUDENT CAN CHOOSE ANY ONE OF THE FOLLOWING DURING III SEMESTER

<b>TAMIL HYMNS</b>	
UNIT 1 – THIRUPPUGAZH-	THREE Tiruppugazhs in different Talas
UNIT 2 – THIRUPPAVAI–	THREE
UNIT 3 – THIRUVEMPAVAI-	THREE Thiruvempavai
UNIT 4 – TEVARAM-THREE	Tevarams of Sambandar, Appar and Sundarar
UNIT 5 –	Elucidation of meaning and recitation of the Hymns learnt in previous units
<b>ADVANCED PALLAVI CONCEPTS</b>	
Unit 1	Concept of Pallavi, its types and evolution
Unit 2	Advanced Laya Exercises in Anga Talas and other Tala Varieties
Unit 3	Composing pallavi-s for different tala structures
Unit 4	Pratilomam, Anulomam in Pallavis ; Nadai-s in Pallavi, Kuraippu and Composing Korvai-s for Pallavis
Unit 5	Complete rendition of a Pallavi with Niraval, Kalpana Swara, Ragamalika and Korvai/Tani Avartanam

<b>ADVANCED FINGERING AND BOWING EXERCISES IN VIOLIN</b>	
Unit-1	Advanced level Varisai-s Brigha Varisai-s
Unit-2	Exercises in Different nadai-s
Unit-3	Exercises in Three octaves



Unit-4	Fingering and Bowing Techniques from other musical systems
Unit-5	To demonstrate the exercises in any one varnam

<b>PLAYING OF VIOLIN-2</b>	
Unit 1	Varnam - 1
Unit 2	Simple Tamil Kriti - 1
Unit 3	Other Language Kriti-1
Unit 4	Tevaram - 1
Unit 5	Tiruppugazh - 1

<b>PLAYING OF VEENA -2</b>	
Unit-1	Varnam - 1
Unit-2	Simple Tamil Kriti - 1
Unit-3	Other Language Kriti-1
Unit-4	Tevaram - 1
Unit-5	Tiruppugazh - 1

<b>Playing Film Songs on Veena</b>	
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

<b>Knowing about the Instrument- Nadaswaram</b>	
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

<b>Playing of Nadaswaram -2</b>
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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

<b>Knowing about the instrument- Mridangam</b>
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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 Mridangam for different sruthi-s and its differences
Unit-4	Repair and Maintenance
Unit-5	Internship at place of the makers of Mridangam

<b>Playing of Mridangam-2</b>
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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



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<b>Konnakol-2</b>	
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

<b>Dance in Theatre</b>	
Unit-1	Different Theatre traditions in Tamilnadu
Unit-2	Theatre traditions in other states/ across the globe
Unit-3	Music and Instruments used in Theatre Traditions
Unit-4	Costume Design and Accessories
Unit-5	Project work based on above inputs

<b>Introduction to Kuchipudi</b>	
Unit-1	Basic Adavus
Unit-2	Asamyuta and SAMyuta Hastas based on Natyasastra and Nritta Ratnavali
Unit-3	Instruments and Music used in Kuchipudi
Unit-4	Compositions in Kuchipudi repertoire
Unit-5	Learning one composition





<b>Introduction to Bharatanatyam-2</b>	
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

<b>Introduction to Karanas</b>	
Unit-1	Introduction to Natyasastra, Tandav Lakshanam and Nrta Hasts-s
Unit-2	Bhumi Chari-s
Unit-3	Akasha Chari-s
Unit-4	Rechakas-s
Unit-5	Learning any 10 karanas

<b>Introduction to Manuscriptology</b>	
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**

<b>Code</b>	<b>Title of the Paper</b>	<b>Credits</b>
	Soft Skills-Computer Applications-Practical paper <b>(Common to all the students irrespective of any Department he/she belongs to)</b>	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		
	<b>MANODHARMA SANGITAM - PRACTICAL PAPER-10</b>	4
<b>UNIT 1</b>	A Pallavi, to be rendered in Khanda Triputa Tala(2 kalai)	
<b>UNIT 2</b>	A Nadai Pallavi, to be rendered in Tisra/Mishra/Khanda	
<b>UNIT 3</b>	A Dvi-Nada Pallavi, to be rendered	
<b>UNIT 4</b>	To render Ragam, Tanam, Niraval, Kalpana Svaram and Ragamalika for the RTP learnt in Unit 1-3 with Kuraippu/Abhiprayams/Korvais- To Sing Trikalam for any ONE Pallavi from the Above 3 units	
<b>UNIT 5</b>	To render Virutham for THREE Sloka verses	
<b>UNIT 6</b>	To compose a Varnam in any ONE of the ragas from the list given	
	<b>CONCERT PAPER – 1HR</b>	6
<b>UNIT 1</b>	Planning a Concert List	
<b>UNIT 2</b>	Handling a Sub-main Concert piece	
<b>UNIT 3</b>	Rendition of rare/special compositions or any composition with a unique aspect	



<b>UNIT 4</b>	Singing a Main piece with Raga Alapana, Niraval, Kalpana Svaram and Tani Avartanam	
<b>UNIT 5</b>	Post-Tani Avartanam pieces – for eg., Ragamalika, Virutthams, Padam, Javali, Thillana, Thiruppugazh and other Thukkada compositions	
<b>PROJECT WORK – DISSERTATION</b>		<b>6</b>
<b>UNIT 1</b>	Choosing the Topic	
<b>UNIT 2</b>	Collecting Data and gathering information from all sources going through books and e-libraries	
<b>UNIT 3</b>	Chapterisation and analysis	
<b>UNIT 4</b>	Bibliography and other references, discography with audio and videos enclosed pertaining to the topic.	
<b>UNIT 5</b>	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 (Common to all the students of Vocal, Violin, Veena, Nadaswaram & Mridangam Departments)	<b>3</b>
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 -Practical Paper (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