



Regulation and Syllabus **(Revised 2023)**

M.A. MUSIC-NADASWARAM **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 |



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 (Common to all the students of Vocal, Violin, Veena, Nadaswaram & Mridangam Departments) | Elec practical | 3 |
| | Project/Assignment | | 2 |
| | Soft Skills-Computer Applications (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 |



DEPARTMENT OF NADASWARAM

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 : 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.



UNITS WISE SYLLABUS

SEMESTER-1

| | | |
|---------------|--|----------|
| | KALPITA SANGITAM PRACTICAL PAPER-1 | 4 |
| UNIT 1 | Sarali, Jhanta, Mel Sthayi and techniques of Tuttakaaram (to be rendered as Plain notes) | |
| UNIT 2 | Mel sthayi, Dhatu Varisais and Alankaras (using techniques of Akaaram and Tannakkaram) | |
| UNIT 3 | Dhatu Varisais and Alankaras (to be rendered in any 3 Shuddha Madhyama and 3 Prathimadhyama Ragas 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 and Sahitya notation writing | |
| | KALPITA SANGITAM PRACTICAL PAPER-2 | 4 |
| UNIT 1 | Ability to render compositions in any THREE of the following raga-s (1) Pantuvarali (2)Sankarabharanam (3)Shanmukhapriya (4)Vakulabharanam (5) Ramapriya (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) Kedharam (2) Saveri (3) Dhanyasi (4) Surutti (5) Asaveri (6) Shuddha Saveri | |
| UNIT 3 | Ability to sing the compositions learnt in the previous units and memorise the Sahitya | |
| UNIT 4 | Ability to interpret and write notation for the compositions learnt. | |
| UNIT 5 | Ability to derive important Sanchara-s and raga phrases from the | |



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| | | |
|----------------------------|--|---|
| Compositions learnt above. | | |
| | MANODHARMA SANGITAM PRACTICAL PAPER-3 | 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 (Unit 2) | |
| UNIT 3 | Ability to render Neraval for TWO ragas for compositions learnt in Kalpita Sangeetham - 2 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 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 | |
| Unit 3 | Study of 108 talas from treatises 1. Pancha Marabu 2. Tala Samudhiram | |



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3. Chacchaputa Venba
Chandams of Tiruppugazh
Tala Dasa pranas
Development of 35 Panchajati Talas and their anga-s
Chapu Talas, Desadi, Madhyadi talas

Unit 4

Dance Concepts
Technical terms – Adavu, Korvai, Jathi, Temmangu, Tandava,
Lasya, Nritha, 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. Pallavi Gopalayya
2. Narayana Theertha
3. Ramaswamy Dikshitar
4. Veenai Kuppayyar
5. Subbaraya Sastri
6. Pattanam Subbramanya Iyer
7. Swati Tirunal
8. Tanjore Quartet

Unit 6

Composers and their contribution
1. Kshetrappa
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 semibreves 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-Practical Paper (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-2**

| | | |
|---------------|---|----------|
| | KALPITA SANGITAM PRACTICAL PAPER- 4 | 4 |
| UNIT 1 | Abhyasa Saraligal | |
| UNIT 2 | Alankaras (Sriranjani, Mohanam, Amritavarshini, Madhyamavati) | |
| UNIT 3 | Mallari Vagaigal, 1. Theerthamallari 2. Thaligaimallari 3. Thermallari 4. Tripura Tala Mallari 5. Periya Mallari | |
| UNIT 4 | Ability to render 1 Adi Tala Varnas and 1 Ata Tala Varna, in 2 Speeds and tishram | |
| 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) Kalyani (2) Thodi (3) Purvikalyani (4) Kambhoji (5) Varali (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) Natakurinji (3) Begada (4) Ritigaula (5) Athana (6) Hindolam | |
| UNIT 3 | Ability to sing the compositions learnt in the previous units and memorise the Sahitya | |
| UNIT 4 | Ability to interpret and write notation for the compositions learnt. | |
| UNIT 5 | Ability to derive important Sanchara-s and raga phrases from the Compositions learnt above. | |



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| 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 (Unit 1) | |
| UNIT 3 | Ability to render Neraval for TWO ragas for compositions learnt in Kalpita Sangeetham - 2 (Unit 2) | |
| 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 | Grama, Murchana, Jati System Shuddha Vikrta Swaras Development of the 16 svaras Raga Classification Systems of Music Development of the various Mela schemes | |
| Unit 2 | Vadi, Samvadi, Vivadhi and Anuvadi svaras Panchadasa Gamakas, sthayas and Alankaras Ancient musical Forms – Kudumiyanmalai inscription | |
| Unit 3 | Lakshana Granthas <ol style="list-style-type: none"> 1. Natyasastra 2. Sangita Rathnakara, 3. Swaramela Kalanidhi 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 <ol style="list-style-type: none"> 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 | |

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 |
|---------|--|
| 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) |

| | Playing of veena-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- Veena |
|--------|--|
| Unit-1 | Classification of String Instruments |
| Unit-2 | Different types of Veena- Its Evolution |



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| | |
|--------|--|
| Unit-3 | Veena- Its Parts and Construction |
| Unit-4 | Innovation in the Instrument |
| Unit-5 | How to change strings and repair petty damages |

| 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 |



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| | 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 | Swarajathi - 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-Practical Paper (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) Vivadi Krithis - 1 (2) Navagraha Krithi -1 UNIT 3 Ability to render FOUR compositions of the following (1) Papanasam Sivan (2) Muthuthandavar (3) Muthiah Bhagavatar (4) Koteeshwara Iyer (5) Arunachala Kavirayar (6) Gopalakrishna Bharati UNIT 4 Ability to render the following (1) Thillana -1 (2) Kavadi Chindu – 1 (3) Bharatiyar -1 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 (3) Javali UNIT 2 Ability to render any ONE composition each from the following (1) Daru Varnam (2) Ragamalika UNIT 3 Ability to render any ONE composition each from the following (1) Utsava Sampradaya Keerthanai (2) Divya Nama Keerthanai | | |



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| | | |
|---|---|----------|
| (3) Tiruvarutpa (4) Tevaram | | |
| UNIT 4 | Ability to discuss about the Sahithya of the Compositions learnt above and memorise the sahitya. | |
| 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 Alapana for any TWO ragas learnt in Kalpita Sangeetham 5 (Unit 3) | |
| UNIT 2 | Ability to render Kalpana Swaram for any TWO ragas learnt in Kalpita Sangeetham 5 (Unit 3) | |
| UNIT 3 | Adi Tala Tisra Nadai Pallavi | |
| UNIT 4 | Khanda Jati tripura Pallavi | |
| UNIT 5 | Misra Chapu Pallavi, Ragam, Tanam, Pallavi, Kalpana Swaram and Ragamalika in Khanada, Bageshri, Aanada Bhairavi and Behag | |
| ADVANCED THEORY IN MUSIC | | 4 |
| Unit 1 | RESEARCH METHODOLOGY: <ol style="list-style-type: none"> Choosing a Topic Thesis Writing Source Cards Reference cards Organisation of Material and analysis Preparing the Synopsis The Structure of a Dissertation <ol style="list-style-type: none"> Preface Acknowledgement Introduction Chapterisation Notes, Foot notes Charts, Appendix Bibliography | |



DEPARTMENT OF NADASWARAM

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, Teka,
2. Compositional Forms – Khyal, Thumri, Tarana, Dhrupad, Tappa
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



DEPARTMENT OF NADASWARAM

- a. Nowka Charithram,
- b. RamaNataka Keerthanai,
- c. Nandanar Charitram,
- d. Bhagavata Mela Natakam 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 |
|--|--|
| 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 | |
| | ADVANCED PALLAVI CONCEPTS |
| 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 Pratiloma, 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 | |
| | ADVANCED FINGERING AND BOWING EXERCISES IN VIOLIN |
| 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 | |



DEPARTMENT OF NADASWARAM

| | PLAYING OF VIOLIN-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 |

| | PLAYING OF VEENA -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 |

| | Playing Film Songs on Veena |
|--------|---|
| 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 |
|--------|---|
| 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 Hastas-s Bhumi Chari-s Akasha Chari-s Rechakas-s Learning any 10 karanas | |
| Unit-2 | | |
| Unit-3 | | |
| Unit-4 | | |
| Unit-5 | | |

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

Soft Skills-Computer Applications

| Code | Title of the Paper | Credits |
|-------------|--|----------------|
| | Soft Skills-Computer Applications-Practical Paper (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 | | |
|--------------------|--|----------|
| | MANODHARAMA SANGITAM PRACTICAL PAPER-10 | 4 |
| UNIT 1 | Ability to render Alapana, Tanaam and Pallavi in a different Nadai, other than Chatusram | |
| UNIT 2 | Ability to render TWO Pallavis in Sapta Talas | |
| UNIT 3 | Kalpana Swaram | |
| UNIT 4 | Ragamalika – Sama, Ahiri, Huseni, Dvijavanti | |
| UNIT 5 | Kuraippu Korvai | |

| | | |
|---------------|---|----------|
| | 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 (Common to all the students of Vocal, Violin, Veena, Nadaswaram & Mridangam Departments) | 3 |
| 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 |

Mooc Online courses in the IV Semester

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