

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
	<b>Total Credits</b>		<b>23</b>



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

<b>Code</b>	<b>Title of the paper</b>	<b>Core/ Elective</b>	<b>Credits</b>
	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(Student's Choice) <b>List of electives enclosed in Annexure-II</b>	Elec practical	3
	<b>Total Credits</b>		<b>26</b>



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**PART-III**  
**SECOND YEAR**  
**SEMESTER-3**

<b>Code</b>	<b>Title of the Paper</b>	<b>Core/Practical</b>	<b>Credits</b>
	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 <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 <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>		26

**PART-IV**



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## 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
	Mooc 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>			
<b>STUDENT CAN CHOOSE ANY ONE OF THE FOLLOWING</b>			
<b>DURING II SEMESTER</b>			
<b>Code</b>	<b>Department Specific Elective</b>	<b>Department offering the Elective</b>	<b>Credits</b>
	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.

**SEMESTER-1**



	<b>KALPITA SANGITAM PRACTICAL PAPER-1</b>	4
<b>UNIT 1</b>	Sarali, Jhanta, Mel Sthayi and Dhatu Varisai (to be rendered as Plain notes)	
<b>UNIT 2</b>	Dhatu Varisais and Alankaras (to be rendered in Ragas belonging to the 1 <sup>st</sup> three chakras of the 72 melakarta Scheme)	
<b>UNIT 3</b>	Dhatu Varisais and Alankaras (to be rendered in Ragas belonging to the 4 <sup>th</sup> , 5 <sup>th</sup> and 6 <sup>th</sup> three chakras of the 72 melakarta Scheme)	
<b>UNIT 4</b>	Ability to render 1 Adi Tala Varnas and 1 Ata Tala Varna, in 2 Speeds	
<b>UNIT 5</b>	Svara bowing techniques and Sahitya bowing techniques	
	<b>KALPITA SANGITAM PRACTICAL PAPER-2</b>	4
<b>UNIT 1</b>	Ability to render compositions in any THREE of the following raga-s  (1) Kalyani (2) Saveri (3) Keeravani (4) Panthumarali (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	
<b>UNIT</b>	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	
<b>UNIT 3</b>	Ability to sing the compositions learnt in the previous units and memorise the Sahitya - Explain the Prosodical Details involved	
<b>UNIT 4</b>	Ability to interpret and write notation for the compositions learnt.	
<b>UNIT 5</b>	Ability to derive important Sanchara-s and raga phrases from the Compositions learnt above.	
	<b>MANODHARMA SANGITAM PRACTICAL PAPER-4</b>	4





<b>UNIT 1</b>	Ability to render Alapana for TWO ragas for compositions learnt in Kalpita Sangeetham - 2 (Unit 1)
<b>UNIT 2</b>	Ability to render Alapana for TWO ragas for compositions learnt in Kalpita Sangeetham - 2 (1 each from Unit 2&3)
<b>UNIT 3</b>	Ability to render Neraval for TWO ragas for compositions learnt in Kalpita Sangeetham - 2 (Unit 1) Exercises and playing techniques for Neraval Playing
<b>UNIT 4</b>	Ability to render Kalpana Swaram for TWO ragas for compositions learnt in Kalpita Sangeetham - 2 (Unit 1)
<b>UNIT 5</b>	Ability to render Kalpana Swaram for TWO ragas for compositions learnt in Kalpita Sangeetham - 2 (Unit 2)
<b>HISTORY OF MUSIC AND PERFORMING ARTS -1</b>	
4	
<b>Unit 1</b>	Musical references in 1. Silappadhikaram 2. Tolkappiyam
<b>Unit 2</b>	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
<b>Unit 3</b>	Study of 108 talas from treatises 1. Panchamarabu 2. TalaSamuddiram 3. ChacchaputaVenba  Chandams of Tiruppugazh



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	<p>TalaDasapranas Development of 35 PanchajatiTalas and their anga-s ChapuTalas, Desadi, Madhyaditalas</p>
<b>Unit 4</b>	<p>Dance Concepts Technical terms – Adavu, Korvai, Jathi, Temmangu, Tandava, Lasya, Nritha, Natya Compositions from the 5 traditions of Dance</p> <ol style="list-style-type: none"> <li>1. Ritualistic – Mallari, Kavuthuvam</li> <li>2. Devotional – Keerthana, Krithi</li> <li>3. Dance Drama – Kuravanji, Daru, Prabhandha</li> <li>4. Folk – Kilikkini, etc</li> <li>5. Court – Padam, Javali, Thillana, etc</li> </ol>
<b>Unit 5</b>	<p>Composers and their contribution</p> <ol style="list-style-type: none"> <li>1. PallaviGopalayya</li> <li>2. NarayanaTheertha</li> <li>3. RamaswamyDikshitar</li> <li>4. VeenaiKuppayyar</li> <li>5. SubbarayaSastri</li> <li>6. PattanamSubbramanyaIyer</li> <li>7. Swati Tirunal</li> <li>8. Tanjore Quartet</li> </ol>
<b>Unit 6</b>	<p>Composers and their contribution</p> <ol style="list-style-type: none"> <li>1. Kshetrayya</li> <li>2. Margadarsi Seshayyengar</li> </ol>

**COMPULSORY ELECTIVE : WESTERN MUSIC**

<p>Compulsory Elective : Western Music <b>(Common to all the students of Vocal, Violin, Veena, Nadaswaram &amp; Mridangam Departments)</b></p>	<p>3</p>
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**UNIT 1 – READING**

- 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

**UNIT 2 - RUDIMENTS**

- The theory of major scales
- Ability to play, hands separately, 2 different major scales, 1 octave ascending and descending, with correct fingering patterns

**UNIT 3 - IMPROVISATION**

- 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

**UNIT 4 - AURAL**

- 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

**UNIT 5 - REPERTOIRE**

- Complete 10 short pieces from famous books

**Soft Skills-Spoken English**

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



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### Project / Assignment

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

**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
<b>UNIT 1</b>	Alankaras and Dhattu Varisai-s (to be rendered in Ragas belonging to the 7 <sup>th</sup> , 8 <sup>th</sup> and 9 <sup>th</sup> chakras of the 72 melakarta Scheme)	



<b>UNIT 2</b>	Alankaras and Dhattu Varisai-s (to be rendered in Ragas belonging to the 10 <sup>th</sup> , 11 <sup>th</sup> and 12 <sup>th</sup> chakras of the 72 melakarta Scheme)	
<b>UNIT 3</b>	Ability to render one Ata Tala and One Adi Tala Varnam	
<b>UNIT 4</b>	Ability to render 1 Adi Tala Varnas and 1 Ata Tala Varna, in 2 Speeds and tisram	
<b>UNIT 5</b>	To be able to write the notation of the Varnams learnt Above	
<b>KALPITHA SANGITAM PRACTICAL PAPER-5</b>		<b>4</b>
<b>UNIT 1</b>	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	
<b>UNIT 2</b>	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	
<b>UNIT 3</b>	Ghana Raga Pancharatnam – 1	
<b>UNIT 4</b>	Ability to sing the compositions learnt in the previous units and memorise the Sahitya – Explain the Prosodical Details involved and Write Notation	
<b>UNIT 5</b>	Ability to derive important Sanchara-s and raga phrases from the Compositions learnt above.	
<b>MANODHARMA SANGITAM PRACTICAL PAPER-6</b>		<b>4</b>
<b>UNIT 1</b>	Ability to render Alapana for TWO ragas for compositions learnt in Kalpita Sangeetham - 2 (Unit 1)	



<b>UNIT 2</b>	Ability to render Alapana for TWO ragas for compositions learnt in Kalpita Sangeetham - 2 (1 each from Unit 2&3)
<b>UNIT 3</b>	Ability to render Neraval for THREE ragas for compositions learnt in Kalpita Sangeetham - 2 (Unit 1)
<b>UNIT 4</b>	Ability to render Kalpana Swaram for TWO ragas for compositions learnt in Kalpita Sangeetham - 2 (Unit 1)
<b>UNIT 5</b>	Ability to render Kalpana Swaram for TWO ragas for compositions learnt in Kalpita Sangeetham - 2 (Unit 2)
<b>HISTORY OF MUSIC AND PERFORMING ARTS-2</b>	
4	
<b>Unit 1</b>	<p>Grama, Murchana, Jati System          ShuddhaVikrtaSwaras          Development of the 16svaras          Raga Classification Systems of Music          Development of the various Mela schemes</p>
<b>Unit 2</b>	<p>Vadi, Samvadi, Vivadhi and Anuvadisvaras          PanchadasaGamakas, sthayas and Alankaras          Ancient musical Forms – Kudumiyanmalai inscription</p>
<b>Unit 3</b>	<p>LakshanaGranthas</p> <ol style="list-style-type: none"> <li>1. Natyasastra</li> <li>2. SangitaRathnakara,</li> <li>3. Svaramelakalanidhi</li> <li>4. Chaturdandiprakashika</li> <li>5. SaṅgītaSudha</li> <li>6. SangitaSaramruta</li> </ol>
<b>Unit 4</b>	<p>Film Music –Music in Films – Contribution of G.Ramanathan,          K.S.Mahadeven, M.S. Vishwanathan, Ilayaraja and A.R. Rahman</p>



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**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**

	<b>Compulsory Elective : Sound and Music Engineering (Common to all the students of Vocal, Violin, Veena, Nadaswaram &amp; Mridangam Departments)</b>	
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



	<b>Choral Music</b>
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|  | <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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|--|---|
|  | <p>UNIT 1 RAMA NATAKA KEERTHANAS-THREE Compositions</p> <p>UNIT 2 NANDANAR CHARITRAM-THREE Compositions</p> <p>UNIT 3 NAUKA CHARITRAM-THREE Compositions</p> <p>UNIT 4 METRICAL FORMS IN DRAMAS- FIVE Metrical forms</p> <p>UNIT 5 THEORY- Elucidation of context and meaning</p> |
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	<b>Knowing about the Instrument- Tambura</b>
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|--|---|
|  | <p>Unit- 1 The Tambura – History</p> <p style="padding-left: 40px;">Unit- 2 Types of Tambura – based on construction – Meeraj and Tanjore ; based on Pitch Male, Female and Instrumental</p> <p>Unit -3 Parts of a Tambura and Construction</p> <p>Unit- 4 Tuning – Harmonics and Tambura</p> |
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**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
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	<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 Konakkol 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 |
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Unit-2	Handling of a complex Thillana/ Complex Talam
Unit-3	Influence of Taval-32 Kandan, 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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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)



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<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 Cholketu

<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 <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

	<b>KALPITA SANGITAM PRACTICAL PAPER-7</b>	4
<b>UNIT 1</b> 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



<b>UNIT 2</b>	Ability to render Alapana, Tanaam and Pallavi in a major raga – 2 Kalai
<b>UNIT 3</b>	Advanced exercises to enhance the playing techniques for Manodharma Aspects
<b>UNIT 4</b>	Practice and Training to accompany for compositions sung vocally
<b>UNIT 5</b>	Practice and Training to accompany Vocal students for Concert Paper
<b>ADVANCED THEORY IN MUSIC</b>	
4	
<b>Unit 1</b>	<p><b>RESEARCH METHODOLOGY:</b></p> <ol style="list-style-type: none"> <li>I. Choosing a Topic</li> <li>II. Thesis Writing</li> <li>III. Source Cards</li> <li>IV. Reference cards</li> <li>V. Organisation of Material and analysis</li> <li>VI. Preparing the Synopsis</li> </ol> <p>The Structure of a Dissertation</p> <ol style="list-style-type: none"> <li>I. Preface</li> <li>II. Acknowledgement</li> <li>III. Introduction</li> <li>IV. Chapterisation</li> <li>V. Notes, Foot notes</li> <li>VI. Charts,</li> <li>VII. Appendix</li> <li>VIII. Bibliography</li> <li>IX. Audio References</li> <li>X. Video References</li> <li>XI. Photo plates</li> </ol>
<b>Unit 2</b>	<p>Hindustani Music</p> <ol style="list-style-type: none"> <li>1. Technical Terms – Aakar, Alap, Palta, Antara, Aroha, Avaroha, Dugun, Jati, Laya, Pakkad, Meend, Sthayi, Swarnamalika, That, Bol-tan, Chalan, Gayaki, Gharana, Taan, Teka,</li> <li>2. Compositional Forms</li> <li>3. Development of the That system; Ten major thats</li> <li>4. Hindustani ragas –</li> </ol> <p>(1) Aahir Bhairav (11) Jog</p>



DEPARTMENT OF VIOLIN

(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 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	

### 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

### 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 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

### 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

### 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



	<b>PLAYING OF VEENA -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>Playing Film Songs on Veena</b>
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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                       |

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

<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



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<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, 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

<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

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

<b>SEMESTER IV</b>		
	<b>MANODHARMA SANGITAM PRACTICAL PAPER-10</b>	4
<b>UNIT 1</b>	Ability to render Alapana, Tanaam and Pallavi in a Nadai, other than Chatusram	
<b>UNIT 2</b>	Ability to render Alapana, Tanaam and Pallavi in Talas belonging to the 35 Tala group	
<b>UNIT 3</b>	Advanced exercises to enhance the playing techniques for Manodharma Aspects	



<b>UNIT 4</b>	Practice and Training to accompany for compositions sung vocally
<b>UNIT 5</b>	Practice and Training to accompany Vocal students for Concert Paper

	<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>	6
<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)	3
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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