

# Annamalai University

Department of Music  
B.F.A Music & Instruments

Programme Code: Vocal-FMUSO1, Veenai- FMUS11  
Violin-FMUS21& Flute-FMUS31 (Four Years - English Medium)  
Programme Structure  
(For students Admitted from the Academic Year 2019-2020)

## SCHEME OF EXAMINATIONS

Course Code	Course Title	Hours/Week			Marks		
		L	P	C	CIA	ESE	Total
<b>Semester-I</b>							
19ITAC11	Language-I: Course 1	3		3	25	75	100
19IENC12	Language-II: Course 1	3		3	25	75	100
19BVIC13	Core1:Theory of Music-I	3		5	25	75	100
19BVIC14	Core2:Practical-I		10	5	25	75	100
19BVIA15	Allied Practical-I		4	4	40	60	100
	Total Credits			<b>20</b>			
<b>Semester-II</b>							
19ITAC21	Language-I: Course 2	3		3	25	75	100
19IENC22	Language- II: Course 2	3		3	25	75	100
19 BVIC23	Core3:History of Music - I	3		5	25	75	100
19 BVIC24	Core4: Practical-II		10	5	25	75	100
19 BVIA25	Allied Practical-II		4	4	40	60	100
	Total Credits			<b>20</b>			
<b>Semester-III</b>							
19ITAC31	Language-I: Course 3	3		3	25	75	100
19IENC32	Language-II: Course 3	3		3	25	75	100
19BVIC33	Core 5:Theory of Music-II	3		5	25	75	100
19BVIC34	Core 6: Practical-III		10	5	25	75	100
19BVIA35	Allied Practical-III		4	4	40	60	100
				<b>20</b>			
<b>Semester-IV</b>							
19ITAC41	Language-I: Course 4	3		3	25	75	100
19IENC42	Language-II: Course 4	3		3	25	75	100
19BVIC43	Core 7: History of Music-II	3		5	25	75	100
19BVIC44	Core 8: Practical-IV		10	5	25	75	100
19BVIA45	Allied Practical-IV		4	4	40	60	100
	Total Credits			<b>20</b>			
<b>Semester-V</b>							
19 BVIC51	Core 9:Theory of Dance-III	5		4	25	75	100
19BVIC52	Core 10: Practical-V		10	4	25	75	100
19 BVIA53	Allied Practical-V		4	4	40	60	100

	Elective 1: Department Elective-Theory	3		6	25	75	100
	Elective 2: Department Elective-Practical		3	4	25	75	100
	Total Credits			22			
<b>Semester-VI</b>							
19 BVIC61	Core 11: History of Music-III	5		4	25	75	100
19 BVIC62	Core 12: Practical-VI		10	4	25	75	100
19 BVIA63	Allied Practical-VI		4	4	40	60	100
	Elective 3: Department Elective-Theory	3		6	25	75	100
	Elective 4: Department Elective-Practical		3	4	25	75	100
	Total Credits			22			
<b>Semester-VII</b>							
19 BVIC71	Core 13: Theory of Music-IV	5		4	25	75	100
19 BVIC72	Core 14: Practical-VII		10	6	25	75	100
19 BVIA73	Allied Practical-VII		4	4	40	60	100
	Elective 5: Department Elective-Theory	3		5	25	75	100
	Elective 6: Department Elective-Practical		3	4	25	75	100
	Total Credits			23			
<b>Semester-VIII</b>							
19 BVIC81	Core 15: History of Music-IV	5		4	25	75	100
19 BVIC82	Core 16: Practical-VIII		10	6	25	75	100
19 BVIA83	Allied Practical-VIII		4	4	40	60	100
	Elective 7: Interdepartmental Elective-Acoustics	3		5	25	75	100
	Elective 8: Department Elective-Practical		3	4	25	75	100
	Total Credits			23			
<b>Semesters I-VIII Total Credits</b>						<b>170</b>	

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

**Note:**

1. Students shall take both Department Electives (DEs) and Interdepartmental Electives (IDEs) from a range of choices available.
2. Students may opt for any Value-added Course listed in the University website.

**Elective Courses**

**Department Elective (DE)**

Course Code	Course Title	Hours / Week		C	Marks		
		L	P		CIA	ESE	Total
19BVIE54	Folk Music and Folk Arts of Tamilnadu	3		3	25	75	100
19BVIE55	Elective Practical		3	3	25	75	100
19BVIE64	Opera-Music Dramas	3		3	25	75	100
19BVIE65	Elective Practical		3	3	25	75	100
19BVIE74	Music of Ancient Tamil	3		3	25	75	100
19BVIE75	Elective Practical		3	3	25	75	100
19BVIE85	Elective Practical	3		3	25	75	100

**INTERDEPARTMENTAL ELECTIVES (IDE)**

Course Code	Course Title	Hours / Week		C	Marks		
		L	P		CIA	ESE	Total
19BVIX84	Acoustics	3		3	25	75	100

### Program Objectives (POs):

By introducing the program, it is intended to:

- Develop the ability of the learner to comprehend and appreciate from basic level to advance level of lessons in Music.
- Enhance the competence of the learner in development of Musical instruments and Opera
- Improve the interest of the learner in various Raga lakshanas in Carnatic and Hindustani music and its forms
- Enable the students to study and analyze movement of Ancient Tamil music and South Indian Music
- The broad aim of this course is to enable the learner to know life History of Composers and their Compositions

### Program Outcomes(POs): :

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

- Competency in knowledge of Music and Tala skills to use effectively in construction of Janaka and Janya Ragas
- To attain the flow of musical skill through Vocal and Instruments in Concert pattern
- Proficiency in the classification of Tamil simple songs effectively in their compositions
- Learner can ensure about the traditional methods of Gamakas and Sangathis while singing
- Students can come up with new ideas while singing Varnams and Keertanams from different perspectives.

Semester -I Course Code: 19ITAC 11 Course Title: Language : Tamil

Credits: 4

Hours : 4

முதலாம் ஆண்டு - முதற்பருவம்

Part - I Language - jkpo;

ITAC11 - நவீன இலக்கியமும் நாடகமும்

மதிப்பெண் : 75

கிரடிட் : 3

**நோக்கம்**

தமிழில் தோன்றிய நவீன இலக்கியங்கள் குறித்து அறிமுகம் செய்தல். நவீன இலக்கியங்கள் குறித்த வரையறை - தோற்ற பின்னணி - நவீன இலக்கிய வகைகள் - உரைநடை - புதுக்கவிதை - செய்தித்தாள் - நாடகம் போன்றவற்றின் வரலாற்றை விளக்குதல். இலக்கியங்களையும் அவை தொடர்பான இலக்கிய வரலாற்றையும் இணைத்துப் படித்தல்.

**அலகு - 1 சிறுகதை**

- |                          |                        |
|--------------------------|------------------------|
| 1. புதுமைப்பித்தன்       | - பால்வண்ணம் பிள்ளை    |
| 2. கி.ராஜநாராயணன்        | - சுதவு                |
| 3. கு.அழகிரிசாமி         | - ராஜா வந்திருக்கிறார் |
| 4. கண்மணி குணசேகரன்      | - உயிரத் தண்ணீர்       |
| 5. மேலாண்மை பொன்னுச்சாமி | - தேசிய மயில்          |

**அலகு - 2 புதுக்கவிதை**

- |                        |                                    |
|------------------------|------------------------------------|
| 1. பாரதியார்           | - புதுமைப்பெண்                     |
| 2. பாரதிதாசன்          | - தமிழ் உணவு                       |
| 3. உவமைக் கவிஞர் சுரதா | - தமிழில் பெயரிடுங்கள்             |
| 4. தேவதேவன்            | - புகட்டல்                         |
| 5. அறிவுமதி            | - நட்புக்காலம் (முதல் 20 மட்டும்)  |
| 6. மித்ரா              | - ஹைகூ என் தோழி (முதல் 20 மட்டும்) |

**அலகு - 3 புதினம்**

- |                 |                     |
|-----------------|---------------------|
| 1. டி.செல்வராசு | - பொய்க்கால் குதிரை |
|-----------------|---------------------|

**அலகு - 4 நாடகம்**

- |              |        |
|--------------|--------|
| 1. இன்குலாப் | - ஓளவை |
|--------------|--------|

**அலகு - 5 இக்கால இலக்கிய வரலாறு**

ஐரோப்பியர் வருகை - நவீன இலக்கியங்கள் அறிமுகம் - புதுக்கவிதை - சிறுகதை - புதினம் ஆகியவற்றின் தோற்றமும் வளர்ச்சியும் - இலக்கிய முன்னோடிகள் - செய்தித்தாள் வருகை - நாடகம் - தோற்றமும் வளர்ச்சியும்.

பாட நூல் :

- |                       |  |
|-----------------------|--|
| 1. பாரதியார்          | - பாரதியார் கவிதைகள்<br>நியூ செஞ்சரி பக் ஹவுஸ், சென்னை |
| 2. பாரதிதாசன்         | - பாரதிதாசன் கவிதைகள்<br>மணிவாசகர் பதிப்பகம், சென்னை.  |
| 3. ச.வே.சுப்பிரமணியன் | - தமிழ் இலக்கிய வரலாறு<br>மணிவாசகர் பதிப்பகம், சென்னை. |
| 4. சோ.நா.சுந்தராமு    | - தமிழ் இலக்கிய வரலாறு<br>மணிவாசகர் பதிப்பகம், சென்னை. |

- |     |                  |   |   |
|-----|------------------|---|---|
| 5.  | சுரதா            | - | துறைமுகம்<br>சுவாதி பதிப்பகம், அம்பத்தூர், சென்னை                 |
| 6.  | டி. செல்வராசு    | - | பொய்க்கால் குதிரை<br>நியூசெஞ்சரி பக் ஹவுஸ், சென்னை.               |
| 7.  | அறிவுமதி         | - | நட்புக்காலம்<br>கவிதா பதிப்பகம், சென்னை.                          |
| 8.  | இன்குவாய்        | - | ஒளவை<br>அகரம் பதிப்பகம், தஞ்சாவூர்.                               |
| 9.  | உ.சுருப்பத்தேவன் | - | புதுமைப்பித்தன் புதுமைக்கதைகள்<br>நியூ செஞ்சரி பக் ஹவுஸ், சென்னை. |
| 10. | மித்ரா           | - | ஹைகூ  |
| 11. | தேவதேவன்         | - | அமுதம் மாத்திரமே வெளிப்பட்டது                                     |

Semester -I Course Code: 19IENC12 Course Title: Language : English

Credits: 3

Hours : 3

**Learning Objectives:**

By introducing the course, it is intended to:

- LO1: Develop the Language ability of the students
- LO2: Enable students to understand the passage, to read fluently, to enrich their vocabulary, and to enjoy reading and writing
- LO3: Make the students proficient in the four language skills
- LO4: Make the students read with correct pronunciation, stress, intonation, pause, and articulation of voice
- LO5: Develop their inquiry skill

**Unit 1**

Stephen Leacock  
Winston S. Churchill  
Grammar:

“With the Photographer”  
“Examinations”  
Introduce the Parts of speech Nouns, Verbs, Adjectives, and Adverbs

**Unit 2**

G.B. Shaw  
M.K. Gandhi  
Grammar:

“Spoken English and Broken English”  
“Voluntary Poverty”  
Articles

**Unit 3**

Robert Lynd  
Virginia Woolf  
Grammar:

“On Forgetting”  
“Professions for Woman”  
Pronouns

**Unit 4**

A. G. Gardiner  
R.K. Narayan  
Grammar:

“On Umbrella Morals”  
“A Snake in the Grass”  
Prepositions

**Unit 5**

Martin Luther King (Jr.)  
George Orwell  
Grammar:

“I Have a Dream”  
“The Sporting Spirit”  
Conjunctions & Interjections

**Text Book:**

Ayyappa Raja. S., Deivasigamani. T., Saravana Prabhakar. N., Karthikeyan. B. **English through Literature: Prose.**

David Green: **Contemporary English Grammar: Structures and Composition**, Macmillan

**Course Outcomes:**

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

- CO1: Competency in communication both in written and oral skills
- CO2: Fluency in the English language
- CO3: Knowledge about construction of sentence structures
- CO4: English Vocabulary to use the English language effectively
- CO5: Proficiency in the four communication skills

**Semester -I Course Code: 19BVIC13 Course Title: Musicology**

**Credits: 5**

**Hours : 3**

**Learning Objectives:**

By introducing the course, it is intended to:

- LO1: Develop the music ability of the students
- LO2: Enable students to understand the nadham, Sruthi, swarasthanas and to enjoy reading and writing
- LO3: Make the students proficient in the seven talas
- LO4: Make the students read to know about the musical terms of South Indian music
- LO5: Develop their musical skill

**Unit 1**

**Details of the followings - Nadham, Sruthi, Swarasthanas, Prakaruthi Swaras, Vikruthi Swaras, Arohanam, Avarohanam, Sthayi, Purvangam, Utttharangam, Thathu, Mathu, Anya Swaram**

**Unit 2**

**Study of the Musical forms - Geetham, Swarajathi, Jatheeswaram, varnam**

**Unit 3**

**Seven Talas and their Expansions**

**Unit 4**

**Explains the followings - Upangam, Bhashangam, Varjam, Vakram, Sampoomnam, Shadavam, Audavam, Swarantharam**

**Unit 5**

**Janaka Janya Ragas and their classifications**

**Supplementary Reading:**

- Prof. Sambamoorthy, *A dictionary of South Indian Music and Musicians (Vol I)*, The Indian Music pub, Chennai, 2001.
- Prof. Sambamoorthy, *A dictionary of South Indian Music and Musicians (Vol II)*, The Indian Music pub, Chennai, 2001.
- PTChelladurai, *The splendor of south Indian music*, Vaigarai pub, Dindugal, 2010.
- R.V. Krishnan, *Sangeetha Saram*, Kalaivani pub, Palladam, 1984.

**Course Outcomes:**

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

- CO1: Competency in knowledge both in music and tala skills
- CO2: Develop the flow of music in theoretical aspect
- CO3: Knowledge about construction of janaka janya Ragas
- CO4: Musical forms to use effectively
- CO5: Proficiency in the classification of musical skills

**Semester -I Course Code: 19BVIC14 Course Title: Practical - I**

**Credits: 5**

**Hours : 10**

**Learning Objectives:**

By introducing the course, it is intended to:

- LO1: Develop the music practical ability of the students
- LO2: Enable students to understand the saptaswaras and basic lessons
- LO3: Make the students proficient in the janta varisais and thattu varisais skills
- LO4: Make the students singing with correct pronunciation, stress, notation, pause, and articulation of voice
- LO5: Develop their singing skill

**Unit 1**

**Sarali varisais - Jandai Varisais - Thattu varisais - Tharastayi Varisais  
Saptha thala alankaras**

**Unit 2**

**Alankaras in the following Ragas – Sankarabharanam – Kharaharapirya - Panthuvrali**

**Unit 3**

**Sanchari Geetams 4**

**Unit 4**

**Jathiswaram 1**

**Unit 5**

**Swarajathi 1**

**Course Outcomes:**

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

- CO1: Competency in knowledge both in music and tala skills
- CO2: Develop the flow of music in through voice
- CO3: Knowledge about construction of saphatala alankaras in various ragas
- CO4: To sing jathiswaram effectively
- CO5: Proficiency in the singing of geetams and swarajathi

(Vocal for Instruments and Dance students )

**Semester -I Course Code: 19BVIA15 Course Title: Allied Practical-I**

**Credits: 4**

**Hours:4**

**Learning Objectives:**

By introducing the course, it is intended to:

- LO1: Develop the music practical ability of the students
- LO2: Enable students to understand the saptaswaras and basic lessons
- LO3: Make the students proficient in the janta varisais and thattu varisais skills
- LO4: Make the students singing with correct pronunciation, stress, notation, pause, and articulation of voice
- LO5: Develop their singing skill

**Unit 1**

**Sarali varisais**

**Unit 2**



## Jandai Varisais

### Unit 3

#### Thattu Varisais

### Unit 4

#### Melsthayi Varisais (Upper Octave Exercises)

### Unit 5

#### Alankaras

#### Course Outcomes:

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

- CO1: Competency in knowledge both in music and tala skills
- CO2: Develop the flow of music in through voice
- CO3: Knowledge about construction of saphatala alankaras in various ragas
- CO4: students can handle the instrument lessons effectively
- CO5: Proficiency in the singing of basic lessons of music

**Semester -I Course Code: 19ITAC21 Course Title: Language-1 Tamil**

**Credits:3**

**Hours:3**

முதலாண்டு - இரண்டாம் பருவம்

**Part - I Language - தமிழ்**

**ITAC21** பக்தி இலக்கியமும் சிற்றிலக்கியமும்

மதிப்பெண்: 75

கிரடிட்: 3

நோக்கம் :

தமிழ்ப் பக்தி இலக்கியங்களையும் சிற்றிலக்கியங்களையும் அறிமுகம் செய்தல். பக்தி இலக்கியத்தின் செல்வாக்கு - தோற்றம் வளர்ச்சி - பாகுபாடு - தமிழின் தனித்தன்மையை உணர்த்திய பாங்கு போன்றவற்றை வரலாற்றுடன் விளக்குதல். இலக்கியங்களையும் அவை தொடர்பான இலக்கிய வரலாற்றையும் இணைத்துப் படித்தல்.

#### அலகு- 1 பக்தி இலக்கியம்

- |    |                   |   |   |
|----|-------------------|---|---|
| 1. | திருஞான சம்பந்தர் | - | திருநள்ளாறு - பச்சை பதிகம்<br>(முதல் 5 பாடல்கள்)  |
| 2. | திருமூலர்         | - | திருமந்திரம் (உடம்பினை முன்னை,<br>யாவர்க்குமாம், ஒன்றே குலமும்,<br>உள்ளம் பெருங்கோயில்,<br>ஆர்க்கும் எனத் தொடங்கும் பாடல்கள்) |
| 3. | சிவவாக்கியர்      | - | அறிவுநிலை (5 பாடல்கள்)  |

#### அலகு - 2 பக்தி இலக்கியம்

- |    |          |   |  |
|----|----------|---|--|
| 1. | ஆண்டாள்  | - | திருப்பாவை (முதல் 5 பாடல்கள்)          |
| 2. | வள்ளுவர் | - | திருவருட்பா - பிள்ளைச் சிறு விண்ணப்பம் |

#### அலகு - 3 பக்தி இலக்கியம்

1. தேம்பாவணி - குழவிகள் வதைப்படலம்
2. சீறாப்புராணம் - மாணுக்குப் பிணை நின்ற படலம்

#### அலகு - 4 சிற்றிலக்கியம்

1. குற்றாலக் குறவஞ்சி - மலை வளம் (வானரங்கள்... பாடல் முதல்)
2. முக்கூடற்பள்ளு - நாட்டு வளம்

#### அலகு - 5 இலக்கிய வரலாறு

பக்தி சிற்றிலக்கிய வரலாறு - இடைக்காலத் தமிழகச் சூழல் - சைவ வைணவ சமயங்களின் செல்வாக்கு - சமண பௌத்த சமய இலக்கியங்கள் - கிறித்துவ இசுலாம் இலக்கியங்கள் - நாயக்கர் காலச் சிற்றிலக்கியங்கள் தோற்ற பின்னணி - சிற்றிலக்கிய வகை.

பாட நூல் :

1. ச.வே.சுப்பிரமணியன் - தமிழ் இலக்கிய வரலாறு  
மணிவாசகர் பதிப்பகம், சென்னை.
2. சோ.நா.கந்தசாமி - தமிழ் இலக்கிய வரலாறு  
மணிவாசகர் பதிப்பகம், சென்னை.
3. ந.வீ.செயராமன் - சிற்றிலக்கியச் செல்வம்  
மணிவாசகர் பதிப்பகம், சென்னை.- 1968.
4. ந.வீ. செயராமன் - பள்ளு இலக்கியம்  
மணிவாசகர் பதிப்பகம், சென்னை.- 1980.
5. க.ப.அறவாணன் - கலிங்கத்துப்பரணி ஒரு மதிப்பீடு  
ஜைன இளைஞர் மன்றம், சென்னை - 1976.
6. கோ.கேசவன் - பள்ளு இலக்கியம் ஒரு சமூகவியல் பார்வை  
அன்னம் வெளியீடு, தஞ்சாவூர் - 1981.
7. வேங்கடராமன் - பள்ளு இலக்கியங்களில் மள்ளா; மரபுகள்  
தேவேந்திர மன்றம், கோயம்புத்தூர் - 1998.
8. ந.சேதுரகுநாதன், ப.ஆ - முக்கூடற்பள்ளு  
கழகம் வெளியீடு, சென்னை - 1970.

**Semester -II**

**Course Code:  
19IENC22**

**Course Title: Language-II English**

**Credits:3**

**Hours:3**

#### **Learning Objectives:**

By introducing the course, it is intended to:

- LO1: Develop the ability of the learner to comprehend and appreciate poems in English
- LO2: Enhance the competence of the learner in using the English language
- LO3: Improve the interest of the learner in human values and perceptions
- LO4: Enable students to study and analyze the use of language in poetry
- LO5: Provide learners with the theoretical and practical understanding of grammar

#### **UNIT -1**

William Shakespeare  
William Blake

“Sonnet 116”  
“Lamb”

Robert Burns  
Grammar "A Red, Red Rose"  
Finite & Non-finite verbs

**UNIT 2**

PB Shelley "To Wordsworth"  
John Keats "Sonnet to Sleep"  
Thomas Hardy "Neutral Tones"  
Grammar Strong and Weak Verbs, Auxiliaries and Modals

**UNIT 3**

Robert Frost "Stopping By Woods on a Snowy Evening"  
Wilfred Owen "Anthem for Doomed Youth"  
Emily Dickinson "A Narrow Fellow in the Grass"  
Grammar Transitive, Intransitive Verbs, Active and Passive Voice

**UNIT 4**

Sri Aurobindo "The Tiger and the Deer"  
AK Ramanujan "Obituary"  
Sarojini Naidu "Queen's Rival"  
Grammar Concord

**UNIT 5**

Roger Mc Gough "My Bus Conductor"  
Maya Angelou "Still I Rise"  
Langston Hughes "The Negro Speaks of Rivers"  
Grammar Tenses and their forms

**Supplementary Reading**

- Hydes, Jack. *Touched With Fire*. London: Cambridge UP, 1985.
- Narasimhaiah, C. D. *An Anthology of Common Wealth Literature*. New Delhi: Macmillan, 2006.
- Thomas, C. T. *Twentieth Century Verse: An Anglo-American Anthology*. New Delhi: Macmillan, 2006.
- Gates, Henry Louis, and Nellie Y. McKay. *The Norton Anthology of African American Literature*. New York: W.W. Norton & Co, 2004.
- Ramachandran. C. N. and Radha Achar. *Five Centuries of Poetry*. New Delhi: Laxmi, 1998.

**Course Outcomes:**

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

- CO1: Competency in communication, both in written and oral skills
- CO2: Fluency in English language
- CO3: Knowledge about construction of sentence structures
- CO4: Vocabulary to use the English language effectively
- CO5: Acquire the aesthetic sense for appreciating poetry

**Semester II Course Code: 19BVIC23**      **Course Title: History of Music-I**

**Credits:5**

**Hours:3**

**Learning Objectives:**

By introducing the course, it is intended to:

- LO1: Develop the ability of the learner to comprehend and appreciate raga classification in ancient tamil music

- LO2: Enhance the competence of the learner in using the forms of varnam and krithi  
 LO3: Improve the interest of the learner in musical values and perceptions  
 LO4: Enable students to study and analyze the thrayodasa lakshanas  
 LO5: Provide learners with the theoretical and practical understanding of tamil music

#### Unit 1

**The Origin and development of Swaras – Tamil Names of Seven Swaras  
 - Raga Classification in Ancient Tamil Music**

#### Unit 2

**Pann – Tiram – System – Grama Murchana Jathi Systems**

#### Unit 3

**A Study of the following forms -Varnam, Kiruthi, Keerthanaigal**

#### Unit 4

**Thrayodasa Lakshanas**

#### Unit 5

**Life History : Trinities of Thevaram, Manikka Vasakar, Karaikkal Ammaiyyar.**

#### Supplementary Reading:

- Prof. Sambamoorthy, *A dictionary of South Indian Music and Musicians (Vol II)*, The Indian Music pub, Chennai, 2001.
- S.Bhagyalekshmy, *Karnatic Music Reader*, CBH pub, Nagerkoil, 1996-1998.
- Vidya Shankar, *The Art and Science of Carnatic Music*, Parampara pub, Chennai, 1999.
- R.V. Krishnan, *Sangeetha Saram*, Kalaivani pub, Palladam, 1984.

#### Course Outcomes:

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

- CO1: Competency in knowledge both in music and life history  
 CO2: Develop the flow of music in theoretical aspect  
 CO3: Knowledge about construction of pann,tiram,grama murchana systems  
 CO4: Musical forms of varnam, keertanai to use effectively  
 CO5: Proficiency in the classification of tamil names of seven swaras

**Semester -II**

**Course Code: 19BVIC24**

**Course Title: Practical -II**

**Credits:5**

**Hours:10**

#### Learning Objectives:

By introducing the course, it is intended to:

- LO1: Develop the ability of the learner to comprehend and appreciate thana varnam in music  
 LO2: Enhance the competence of the learner in using the various ragas in music  
 LO3: Improve the interest of the learner in human voice culture and perceptions  
 LO4: Enable students to study and analyze the use of varnam in music  
 LO5: Provide learners with the theoretical and practical understanding of raga mayamalavagowlai, abhogi, amrutavarshini etc

#### Unit 1

**Thana Varnam – 1**

#### Unit 2

**Compositions (Keerthanai-s) in the following Ragas Mayamalavagowlai**

#### Unit 3

**Abhogi****Unit 4****Amritha varshini****Unit 5****Kalyani, Gambira Natttai****Course Outcomes:**

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

CO1: Competency in knowledge both in varnam and krithi of music

CO2: Develop the flow of music through singing

CO3: Knowledge about construction of keertanai in various ragas

CO4: Musical forms of varnam, keertanai to use effectively

CO5: Proficiency in the singing of above five krithis

**Semester -II**      **Course Code: 19BVIA25**      **Course Title: Allied Practical -II**      **Credits:4**  
**Hours: 4**

**Learning Objectives:**

By introducing the course, it is intended to:

- LO1: Develop the music practical ability of the students
- LO2: Enable students to understand the geetam and jathiswaram
- LO3: Make the students proficient in the swarajathi skills
- LO4: Make the students singing with correct pronunciation, notation, and articulation of voice
- LO5: Develop their singing skill

**Unit 1**  
**Alankaras in the Raga of Sankarabharanam**

**Unit 2**  
**Alankaras in the Raga of kalyani**

**Unit 3**  
**Sanchari Geetam 1**

**Unit 4**  
**Jathiswaram -1**

**Unit 5**  
**Swarajathi -1**

**Course Outcomes:**

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

- CO1: Competency in knowledge both in music and tala skills
- CO2: Develop the flow of music in through voice
- CO3: Knowledge about construction of swara jathi
- CO4: students can handle the instrument lessons effectively
- CO5: Proficiency in the singing of non vocal students

**Semester -III**      **Course Code: 19ITAC31**      **Course Title: Language - I Tamil**      **Credits:3**  
**Hours: 3**

இரண்டாம் ஆண்டு - மூன்றாம் பருவம்

**Part-I**      **Language - தமிழ்**

**ITAC31** அற இலக்கியமும் காப்பியமும்

நோக்கம்:

தமிழில் தோன்றி அற இலக்கியங்களையும் காப்பிய இலக்கியங்களையும் அறிமுகம் செய்தல். அவற்றின் வகைகளை வரலாற்றுடன் விளக்குதல். இலக்கியங்களையும் அவை தொடர்பான இலக்கிய வரலாற்றையும் இணைத்துப் படித்தல்.

**அலகு - 1 அற இலக்கியம்**

திருக்குறள் - உழவு, ஒழுக்கமுடைமை, காலமறிதல், நட்பு, பிரிவாற்றாமை

**அலகு - 2 அற இலக்கியம்**

1. நாடடியார் - பெரியாரைப் பிழையாமை

2. பழமொழி நானூறு - கல்வி

### அலகு - 3 காப்பியம்

1. சிலப்பதிகாரம் - இந்திர விழவு ஊரெடுத்த காதை  
2. ;மணிமேகலை - அபுத்திரன் திறன் அறிவித்த காதை

### அலகு - 4 காப்பியம்

1. பெரிய புராணம் - அப்பு+தி அடிகள் புராணம்  
2. கம்பராமாயணம் - வாலி வதைப்படலம்

### அலகு - 5 இலக்கிய வரலாறு

சங்க மருவிய கால அற இலக்கியங்கள் - திருக்குறளின் பெருமை - அற இலக்கியங்களின் வளர்ச்சி - காப்பிய இலக்கணம் - பகுப்புகள் - காலந்தோறும் தோன்றிய காப்பியங்கள் - வரலாறு.

பாடநூல்கள்

1. ச.வே.கப்பிரமணியன் - தமிழ் இலக்கிய வரலாறு  
மணிவாசகர் பதிப்பகம், சென்னை.  
2. சோ.ந.கந்தசாமி - தமிழ் இலக்கிய வரலாறு  
மணிவாசகர் பதிப்பகம், சென்னை.  
3. ----- - பதினெண்கீழ்க்கணக்கு நூல்கள்  
மணிவாசகர் பதிப்பகம், சென்னை  
4. இளங்கோவடிகள் - சிலப்பதிகாரம்  
5. சீத்தலைச்சாத்தனார் - மணிமேகலை  
6. சேக்கிழார் - பெரியபுராணம்  
7. கம்பர் - கம்பராமாயணம்

**Semester -III**

**Course Code: 19IENC32**

**Course Title: Language-II English**

**Credits:3**

**Hours: 3**

### Learning Objectives:

By introducing the course, it is intended to:

- LO1: Enhance the conversational competence of the learners by introducing drama in English.  
LO2: Make the students understand characteristics of the Elizabethan Age.  
LO3: Make the students appreciate Shakespearean drama.  
LO4: Make the students learn the key elements of sentence structures  
LO5: Make the students master the mechanics of writing

### Unit 1

William Shakespeare  
Grammar

*The Tempest* (Act I)  
"Phrases and Clauses"

### Unit 2

William Shakespeare  
Grammar

*The Tempest* (Act II)  
"Simple, Compound, and Complex Sentences"

### Unit 3

William Shakespeare  
Grammar

*The Tempest* (Act III)  
"Transformation of Sentences"

**Unit 4**

William Shakespeare  
Grammar

*The Tempest* (Act IV)  
“Sequence of Tenses and Reported Speech”

**Unit 5**

William Shakespeare  
Grammar

*The Tempest* (Act V)  
“Punctuation and Capitals”

**Text Books:**

1. Shakespeare, William. *The Tempest*. Ed. W. Turner. New Delhi: S. Chand & Co., 2008.
2. Green, David. *Contemporary English Grammar, Structures, and Composition*. Chennai: MacMillan, 2010.

**Supplementary Reading:**

- Cahn, L Victor. *Shakespeare the Playwright: A Companion to the Complete Tragedies Histories, Comedies, and Romances*. London: Praeger, 1996.
- Crystal, David. *Shakespeare's Words: A Glossary and Language Companion*. London: Penguin, 2009.
- Greenbaum, Sidney. *Oxford English Grammar*. London: Oxford UP, 2005.
- McCarthy. *Cambridge Grammar of English*. London: Cambridge UP, 2018.
- Quirk, Randolph. *A Comprehensive Grammar of the English Language*. London: Pearson, 2010.

**Course Outcomes:**

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

- CO1: Obtain a literary acumen to answer MCQs of NET/SET Examinations and other competitive examination
- CO2: Appreciate conversational English
- CO3: Recognize the dramatic elements of Shakespearean dramas
- CO4: Use punctuations and capitals effectively in their composition
- CO5: Recognize the elements of the spoken discourses

**Semester -III**

**Course Code: 19BVIC33**

**Course Title: Theory of Music-II**

**Credits:5**

**Hours: 3**

**Learning Objectives:**

By introducing the course, it is intended to:

- LO1: Develop the ability of the learner to comprehend and appreciate panns and ragas
- LO2: Enhance the competence of the learner in using the gayaka gunas and dhoshas
- LO3: Improve the interest of the learner in musical instruments
- LO4: Enable students to study and analyze the raga lakshanas
- LO5: Provide learners with the theoretical and practical understanding of thiruppavai

**Unit 1**

**Panns of Thevararam and their equivalent ragas of present**

**Unit 2**

**Gayaka Gunas and Dhoshas**



**Unit 3****Musical Instruments and their Classifications – Thambura- Veenai - Mrudhangam****Unit 4****Songs of Thiruppavai, Thiruvempavai and their details.****Unit 5****Ragalakshanas as follows - Mayamalavagoulai – Sankaraparanam - Amirthavarshini****Supplementary Reading:**

- Prof. Sambamoorthy, *A dictionary of South Indian Music and Musicians (Vol III)*, The Indian Music pub, Chennai, 2001.
- P T Chelladurai, *The splendor of south Indian music*, vaigarai pub, Dindugal 2010.
- R.V. Krishnan, *Sangeetha Saram*, Kalaivani pub, Palladam 1984.
- 4. B.M Sundaram *Palai Azhi : Lakshanas of Raga – Scales*: Chennai Fine Arts pub, Chennai, 2009.

**Course Outcomes:**

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

- CO1: Competency in knowledge both in music and instruments
- CO2: Develop the flow of music in theoretical aspect
- CO3: Knowledge about construction of pann, and present ragas
- CO4: Songs of thirupavai and thiruvempavai effectively in their compositions
- CO5: Proficiency in the classification of above raga lakshanas

**Semester -III****Course Code: 19BVIC34****Course Title: Practical-III****Credits:5****Hours: 10****Learning Objectives:**

By introducing the course, it is intended to:

- LO1: Develop the ability of the learner to comprehend and appreciate alankaras in various ragas
- LO2: Enhance the competence of the learner in using the simple song of geetams
- LO3: Improve the interest of the learner in lakshana geetam
- LO4: Enable students to study and analyze the tevaram and thirupugazh
- LO5: Provide learners with the notation and practical understanding of krithis

**Unit 1****Saptha Thala Alankaras in the following ragas - Harikamboji - Kalyani – Thodi****Unit 2****Sanchari Geethams 3****Unit 3****Lakshana Geetham 1****Unit 4****Thevaram 1, Thiruppugazh 1****Unit 5****Keerthanams in the Following Ragas – Harikamboji – Kalyani - Thodi****Course Outcomes:**

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

- CO1: Competency in knowledge both basic and advance lessons
- CO2: Develop the flow of music through voice culture
- CO3: Knowledge about geetam and lakshana geetam
- CO4: Songs of tevaram and thirupugazh effectively in their compositions
- CO5: Proficiency in the classification of krithis in above ragas

**Semester -III      Course Code: 19BVIA35      Course Title: Allied Practical-III      Credits:4**  
**Hours: 4**

### **Learning Objectives:**

By introducing the course, it is intended to:

- LO1: Develop the music practical ability of the students
- LO2: Enable students to understand the basic lessons in the ragam of sankarabaranam
- LO3: Make the students proficient in the janta varisais and thattu varisais through kalyani
- LO4: Make the students singing with correct pronunciation, stress, notation, pause, and articulation of voice
- LO5: Develop their singing skill through geetams

### **Unit 1**

**Sarali varisais, Jandai varisais, Melsthayi varisais and Thattu varisais in the ragam of Sankarabharanam**

### **Unit 2**

**Sarali varisais, Jandai varisais, Melsthayi varisais and Thattu varisais in the ragam of Kalyani**

### **Unit 3**

**Sarali varisais, Jandai varisais, Melsthayi varisais and Thattu varisais in the ragam of Harikamboji**

### **Unit 4**

**Sanchari Geetham 2**

### **Unit 5**

**Swarajathi 1**

### **Course Outcomes:**

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

- CO1: Competency in knowledge both in music and tala skills
- CO2: Develop the flow of music through vocal
- CO3: Knowledge about construction of basic lessons through various ragas
- CO4: Students can handle the simple songs effectively
- CO5: Proficiency in the singing of non vocal students

**Semester -IV      Course Code: 19ITAC41      Course Title: Language-I Tamil      Credits:3**  
**Hours: 3**

**Part - I Language - தமிழ்****ITAC41 - சங்க இலக்கியமும் செம்மொழி வரலாறும்**

மதிப்பெண்கள் : 75

கிரடிட் : 3

நோக்கம்:

உலகச் செம்மொழியின் வரலாற்றைக் கூறுதல். தமிழ்ச் செம்மொழியின் தனிச் சிறப்புகளையும் செம்மொழி இலக்கியங்களையும் விவரித்தல் - சங்க இலக்கியங்களின் தனித்தன்மைகளை வரலாற்றுடன் விளக்குதல்.

**அலகு - 1 அக இலக்கியங்கள்**

1.	குறுந்தொகை	-	125, 129, 177, 302, 397	(நெய்தல்)
2.	நற்றிணை	-	206, 217, 304, 334, 382	(குறிஞ்சி)
3.	ஐங்குறுநூறு	-	17, 18, 71, 75, 96,	(மருதம்)
4.	அகநானூறு	-	147, 303, 370	(பாலை)
5.	கலித்தொகை	-	104, 105	(முல்லை)

அலகு - 2 புற இலக்கியங்கள்

1.	புறநானூறு	-	பெண்பாற்புலவர்கள் 76, 83, 133, 146, 178, 188, 227, 261, 264, 278
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அலகு - 3 பத்துப்பாட்டு

1.	நெடுநெல்வாடை
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அலகு - 4 சங்க இலக்கிய வரலாறு

தொல்காப்பியம் - சங்க காலம் - முற்சங்கங்கள் - பாட்டும் தொகையும் - தொகுப்புமுறை - தனித்தன்மைகள்.

அலகு - 5 பயன்பாட்டுத் தமிழும் செம்மொழி வரலாறும்

மொழி விளக்கம் - மொழிக்குடும்பங்கள் - உலகச் செம்மொழிகள் - இந்தியச் செம்மொழிகள் - செம்மொழித் தகுதிகள் - வரையறைகள் - வாழும் செம்மொழித் தமிழ் - தமிழின் தொன்மை - தமிழின் சிறப்புகள் - தமிழ்ச் செம்மொழி நூல்கள் - தமிழ் செம்மொழி அறிந்தேற்பு - பரிதிமாற்கலைஞர் முதல் தற்கால அறிஞர்கள் வரை (அறிஞர்கள் - அமைப்புகள் - நிறுவனங்கள் - இயக்கங்கள் தொடர்முயற்சிகள் - அறப்பேராட்டங்கள் - உலகத் தமிழ்ச் செம்மொழி மாநாடு, கோவை-2010)

பாட நூல் :

1.	ச.வே.சுப்பிரமணியன்	-	சங்க இலக்கியம் மணிவாசகர் பதிப்பகம்.
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பார்வை நூல்கள் :

1.	மு.வரதராசன்	-	தமிழ் இலக்கிய வரலாறு, சாகித்திய அகாடெமி வெளியீடு 1998.
2.	பூவண்ணன்	-	தமிழ் இலக்கிய வரலாறு, கழக வெளியீடு சென்னை.
3.	தமிழண்ணல்	-	புதிய நோக்கில் தமிழ் இலக்கிய வரலாறு மீனாட்சி புத்தக நிலையம், மதுரை - 1998.
4.	சி.பாலசுப்பிரமணியன்	-	தமிழ் இலக்கிய வரலாறு, பாரி நிலையம், சென்னை - 1987
5.	எம்.ஆர்.அடைக்கலசாமி	-	தமிழ் இலக்கிய வரலாறு கழக வெளியீடு, சென்னை - 1994.
6.	மது.ச.விமலானந்தம்	-	தமிழ் இலக்கிய வரலாற்றுக் களஞ்சியம், 1987.
7.	கண்ணன் ப.ஆ.	-	புறப்பாடல்களில் பெண்பாற்புலவர்கள் பரதன் பதிப்பகம். 1/47, நடேசன் சாலை. பழைய பல்லாவரம், சென்னை - 117

Semester -IV

Course Code:  
19IENC42

Course Title: Language-II English

Credits:3

Hours: 3

**Learning Objectives:**

By introducing the course, it is intended to:

- LO1: Develop the communicative competence of learners in the English Language through training them in the skills of listening, speaking, reading, and writing
- LO2: Enable the students to know about the origin and development of short story
- LO3: Write objectively, avoiding vague, prejudice, and exaggeration
- LO4: The broad aim of this course is to enable the learner to function through the written mode of English language in all situations including classroom, library, laboratory etc
- LO5: It also aims at different levels of a short story, such as discovering an author's purpose, drawing conclusions about certain events, evaluating cause and effect, and understanding point of view

**Unit 1**

- |             |                        |
|-------------|------------------------|
| 1. O' Henry | "The Gift of The Magi" |
| 2. Ken Liu  | "The Paper Menagerie"  |
| Grammar     | Synonyms and Antonyms  |

**Unit 2**

- |                      |                      |
|----------------------|----------------------|
| 1. Flora Annie Steel | "Valiant Vicky"      |
| 2. Oscar Wilde       | "Happy Prince"       |
| Grammar              | Words often confused |

**Unit 3**

- |                   |                       |
|-------------------|-----------------------|
| 1. R. K. Narayan  | "The Martyr's Corner" |
| 2. Mahasweta Devi | "Draupati"            |
| Grammar           | Paragraph-Writing     |

**Unit 4**

- |                     |                                  |
|---------------------|----------------------------------|
| 1. Leo Tolstoy      | "How much Land Does a Man Need?" |
| 2. Somerset Maugham | "The Verger"                     |
| Grammar             | Letter-Writing                   |

**Unit 5**

- |                    |                |
|--------------------|----------------|
| 1. Langston Hughes | "On the Road"  |
| 2. Premchand       | "BakthiMarg"   |
| Grammar            | Precis-Writing |

**Supplementary Reading:**

- Srinivasa Iyengar, K.R. *Indian Writing in English*. Sterling Publ., 1996.
- Swan, Michael. *Practical English Usage*: Oxford University Press, 2016.
- Palmer, Frank Robert. *Grammar: (by) Frank Palmer*. Penguin Books, 1975.
- Browns, Julie, ed., *Ethnicity and the American Short Story*. Garland, 1997.
- Patea, Viorica, ed., *Short Story Theories: A Twenty-First-Century Perspective*. Rodopi, 2012.

**Course outcomes:**

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

- CO1: Use more vocabularies while writing
- CO2: Learner can ensure about the history and development
- CO3: The learner has a development in flow of writing

CO4: Students can come up with new ideas while reading stories from different perspectives.  
CO5: Write in a style appropriate for communicative purposes

**Semester -IV      Course Code: 19BVIC43      Course Title: History of Music-II      Credits:5**  
**Hours: 3**

### **Learning Objectives:**

By introducing the course, it is intended to:

- LO1: Develop the communicative competence of learners in the history of music
- LO2: Enable the students to know about the origin and development of music in tholkappiyam
- LO3: Write the music theory objectively, avoiding vague, prejudice, and exaggeration
- LO4: The broad aim of this course is to enable the learner to function through music references of karunamrudasagaram and yazhnool
- LO5: It also aims at different levels of a short story about seat of music and drawing conclusions of music instruments

### **Unit 1**

Structure of Following String Instruments - Thampura – Veenai

### **Unit 2**

Structure of following Percussion Instruments – Mrudhangam - Kanjira

### **Unit 3**

Music References found in Tholkappiyam

### **Unit 4**

Music Reference in the following works - Karunamirdha Sagaram - Yazh Nool

### **Unit 5**

Seat of Music.- Thanjavur – Thiruvanandapuram

### **Supplementary Reading:**

- Prof. Sambamoorthy, *A dictionary of South Indian Music (Volume IV)*, Ed by M.B Vedavalli, *The Karnatic Music book center*, Chennai, 2007.
- B.M Sundaram *Palai Azhi : Lakshanas of Raga – Scales*: Chennai Fine Arts pub, Chennai, 2009
- Vidya Bhavani Suresh, *Treatise on Carnatic Music*, Skanda pub, Chennai, 2007.
- R.V. Krishnan, *Sangeetha Saram*, Kalaivani pub, Palladam, 1984.

### **Course outcomes:**

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

- CO1: Use more historical evidence of music while writing
- CO2: Learner can ensure about the history and development of music
- CO3: The learner has a development in flow of reading and writing of music references

CO4: Students can come up with new ideas while reading stories from different perspectives

CO5: Music in a style appropriate for communicate through instruments

**Semester -IV      Course Code: 19BVIC44      Course Title: Practical - IV**

**Credits: 5**

**Hours:10**

### **Learning Objectives:**

By introducing the course, it is intended to:

LO1: Develop the ability of the learner to comprehend and appreciate thana varnams

LO2: Enhance the competence of the learner in using the kanda jathi Ata thala varnam

LO3: Improve the interest of the learner in tiruppavai and thiruarutpa

LO4: Enable students to sing and analyze the various raga in keertanams

LO5: Provide learners with the notation and practical understanding of gamakas in krithis

### **Unit 1**

Thana Varanams 2

### **Unit 2**

Kanda jathi Ata thala Varnam 1

### **Unit 3**

Keerthanams in the Following Ragas – Chakravaham - Suddha Danyasi -  
Panthuvarali - Bowli - Kalyani

### **Unit 4**

Thiruppavai 1 and ThiruArutpa 1

### **Unit 5**

Thevaram 1

### **Course Outcomes:**

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

CO1: Competency in knowledge both basic and advance lessons

CO2: Develop the flow of music through voice culture

CO3: Knowledge about thana varnam and ata thala varnams

CO4: Songs of tevaram and thiruarutpa effectively in their compositions

CO5: Proficiency in the classification of krithis in above ragas

**Semester -IV      Course Code: 19BVIA45      Course Title: Allied Practical-IV**

**Credits:4**

**Hours: 4**

### **Learning Objectives:**

By introducing the course, it is intended to:

LO1: Develop the music practical ability of the students

- LO2: Enable students to understand the basic lessons in the ragam of sankarabaranam  
 LO3: Make the students proficient in the janta varisais and thattu varisais through kalyani  
 LO4: Make the students singing with correct pronunciation, stress, notation, pause, and articulation of voice  
 LO5: Develop their singing skill through geetams

**Unit 1**

Alankarams in the following raga of Mohanam

**Unit 2**

Sanchari Geetham 1

**Unit 3**

Thana Varnam 1

**Unit 4**

Keerthanam 1

**Unit 5**

Thiruppavai

**Course Outcomes:**

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

- CO1: Competency in knowledge both in music and tala skills  
 CO2: Develop the flow of music through vocal  
 CO3: Knowledge about construction of basic lessons through various ragas  
 CO4: Students can handle the simple songs effectively  
 CO5: Proficiency in the singing of non vocal students

Semester -V      Course Code: 19BVIC51      Course Title: Theory of Music-III

Credits:5

Hours: 4

**Learning Objectives:**

By introducing the course, it is intended to:

- LO1: Enhance the details of gamakas competence of the learners by dasavida gamakas in music  
 LO2: Make the students the understand characteristics of the Shodasangas, Madhyadhi Talas  
 LO3: Make the students appreciate study of musical forms  
 LO4: Make the students learn the key elements of manodharma music  
 LO5: Make the students master the mechanics of raga lakshanas

**Unit 1**

Details of Gamakas, Alankaras – Dasavidha Gamakas

**Unit 2**

Shodasangas, Madhyadhi Talas

**Unit 3**

Study of the following Musical forms – Ragamalika – Padham – Ashtapathi - Tharangam

**Unit 4**

Details of Mano Dharma Music - Raga Alapana, Niraval, Kalpana Swaram

**Unit 5**

Raga Lakshnas of following ragas - PoorviKalyani - SimeendhraMadhyamam - Kanada - KedaraGaulai - ReethiGaulai

**Supplementary Reading:**

- Prof. Sambamoorthy, *A dictionary of South Indian Music and Musicians (Volume IV)*, Edited by M.B Vedavalli, The Karnatic Music book center, Chennai, 2007.
- Vidya Shankar, *The Art and Science of Carnatic Music*, Parampara pub, Chennai, 1999.
- B.M Sundaram, *Palai Azhi : Lakshanas of Raga – Scales*: Chennai Fine Arts pub, Chennai, 2009.
- 4. Vidya Bhavani Suresh, *Treatise on Carnatic Music*, Skanda pub, Chennai, 2007.

**Course Outcomes:**

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

- CO1: Obtain the quality of dasavida gamakas in music
- CO2: Appreciate rhythm of music through shodasangas
- CO3: Recognize the handling elements of musical forms
- CO4: Use manodarma music effectively in their composition
- CO5: Recognize the elements of the raga lakshanas

Semester -V      Course Code: 19BVIC52      Course Title: Practical-V

Credits:4

Hours: 10

**Learning Objectives:**

By introducing the course, it is intended to:

- LO1: Develop the swaras flow and raga competence of learners in the music through training them in the skills of thana varnam
- LO2: Enable the students to know about the origin and development of Ata thala varnam
- LO3: Make the students to sing with ragam, bavam, jathi, sahityam of padavarnam
- LO4: The aim of this unit is to enable the learner to perform devarnama and thirupugazh
- LO5: Enhance the competence of the learner in singing the various krithis through different types of ragas



**Unit 1**

Thana Varnam 1

**Unit 2**

Kandhajathi Atathala Varnam 1

**Unit 3**

PadaVarnam 1

**Unit 4**

DevarNama 1 and Thiruppugazh 1

**Unit 5**

Keerthanams in the following ragas – PooriviKalyani – Kanada - Sri Ranjani - Shanmugapriya – Nattai - Saranga

**Course outcomes:**

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

CO1: Use more gamakas and sangathis while singing.

CO2: Learner can ensure about the traditional methods of singing.

CO3: The learner has a development in flow of singing in ragas.

CO4: Students can come up with new ideas while singing varnams from different perspectives.

CO5: Sing in a style appropriate for various keertanai for artists purposes

**Semester-V****Course Code: 19BVIA53****Course Title: Allied Practical-V****Credits: 4****Hours: 4****Learning Objectives:**

By introducing the course, it is intended to:

LO1: Develop the music practical ability of the students by jathiswaram

LO2: Enable students to understand the advance lessons by thana varnam

LO3: Make the students proficient in the varnam through ragam, thalam, and bhavam

LO4: Make the students singing with correct pronunciation, stress, notation, pause, and articulation of voice

LO5: Develop their singing skill through keerthanams

**Unit 1**

LakshanaGeetham 1

**Unit 2**

Jathiswaram 1

**Unit 3**

Thana Varnam 1

**Unit 4**

Krithi 1

## Unit 5

Tamil Keerthanam 1

### Course Outcomes:

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

- CO1: Competency in knowledge both in music and tala skills.
- CO2: Develop the flow of music through vocal.
- CO3: Knowledge about construction of advance lessons through various events.
- CO4: students can handle the varnams effectively.
- CO5: Proficiency in the singing of non vocal students.

Semester -V      Course Code: 19BVIE54      Course Title: Elective- I, Theory

Credits: 6

Hours: 3

### Learning Objectives:

By introducing the course, it is intended to:

- LO1: Enhance the details of folk music competence of the learners by introducing folk arts of tamilnadu
- LO2: Make the students to understand role of folkmusic in social life
- LO3: Make the students appreciate study of folk forms
- LO4: Make the students learn the key elements of musical instruments in folk music
- LO5: Make the students master the mechanics of ragas used in Folk music

## Unit 1

General information about Folk Music and Folk Arts of Tamilnadu

## Unit 2

The Role of Folk Music in the Social life of People – Folk Arts for Recreation

## Unit 3

Folk forms - Karagam - Kavadi - PoykkalKudhirai - KaniyanKoothu –  
ThorppavaiKoothu –TheruKoothu - PagalVesham - Thevarattam - Oyilattam -  
Villuppattu, Kummi - Kolattam

## Unit 4

Musical Instruments used in Folk Arts – Structure and method of playing of the following instruments – Nagaswaram – Thavil - Pambai – Urumi - Vil - Kidukitti

## Unit 5

Ragas used in Folk Music and Folk Arts – Mettu (Tunes) – Kilikanni Chindu -  
NondiChindu – Themmangu

### Supplementary Reading:

- Prof. Sambamoorthy, *A dictionary of South Indian Music and Musicians (Volume V)*, Edited by M.B Vedavalli, The Indian Music pub, Chennai,2010.

- B.M Sundaram, *Palai Azhi : Lakshanas of Raga – Scales*: Chennai Fine Arts pub, Chennai,2009.
- P TChelladurai, *The splendor of south Indian music*, Vaigarai pub, Dindugal,2010.
- 4.R.V. Krishnan, *Sangeetha Saram*, Kalaivani pub, Palladam, 1984.

### Course Outcomes:

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

- CO1: Obtain the quality of folk music  
 CO2: Appreciate rhythm of folk music through folk arts  
 CO3: Recognize the handling elements of folk forms  
 CO4: Use folk music effectively in the social life  
 CO5: Recognize the elements of instruments in folk arts

**Semester -V      Course Code: 19BVIE55      Course Title: Elective -II, Practical      Credits: 4**  
**Hours: 3**

### Learning Objectives:

By introducing the course, it is intended to:

- LO1: Develop the raga, swaras flow and tala competence of learners in the thirupugazh  
 LO2: Enable the students to know about the chanda thirupugazh in music  
 LO3: Make the students to sing with ragam, bavam, jathi, sahityam of thirupugazh  
 LO4: The aim of this unit is to enable the learner to perform with different thalas  
 LO5: Enhance the competence of the learner in singing the various ragas and thalas of thirupugazh through madhyamakalam

### Unit 1

lyalisayil – Raga Huseni – Chandam 9 Aksharam – 2 Kanadam 1 Chatusram

### Unit 2

ParimalakalabaSugantha – Raga Mohanam – Chandam 12 Aksharam – 2 Kadam 1 Chatusram 1 Rupakam

### Unit 3

Abakaranindhai – Raga Sowrashtam – Chandam 8 Aksharam - 2 Kadam 1 Rupakam

### Unit 4

Khadimothi – Raga SubaPantuvarali – Chandam 10 Aksharam – 2 Thakita 1 Kadam 1 Thakita 1 Rupakam

### Unit 5

AndarPathi – Raga Kalyani – Chandam 14 Aksharam - 1 Kadam 1 Rupakam 1 Kadam 2 Rupakam

### Course outcomes:

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

- CO1: Use more raga and tala while singing  
 CO2: Learner can ensure about the traditional methods of singing

- CO3: The learner has a development in flow of singing in ragas and sangathis  
 CO4: Students can come up with new ideas while singing this chanda thirupugazh from different perspectives  
 CO5: Sing in a style appropriate for various thirupugazh effectively in rituals and concerts

### **III YEAR - VI SEMESTER**

<b>Semester -VI</b>	<b>Course Code: 19BVIC61</b>	<b>Course Title: History of Music-III</b>	<b>Credits: 4</b>
			<b>Hours: 5</b>

#### **Learning Objectives:**

By introducing the course, it is intended to:

- LO1: Develop the ability of the learner to comprehend and appreciate development of music  
 LO2: Enhance the competence of the learner in seat of music  
 LO3: Improve the interest of the learner in music sculptures and inscriptions  
 LO4: Enable students to study and analyze the natya and kuravanji natakas  
 LO5: Provide learners with the theoretical and practical understanding of life history

#### **Unit I**

Development of Music from 15<sup>th</sup> Century to 20<sup>th</sup> Century

#### **Unit II**

Seats of Music – Chennai - Ramanathapuram

#### **Unit III**

Evidences for History of Music – Sculptures & Inscriptions

#### **Unit IV**

Lakshnas of Nattiya Nadaka and Kuravanji Natakas

#### **Unit V**

Life Histories of following composers – Thiyagarajar - Muthuswamy Dikshitar -  
 Syama Sastri - Arunachala Kavirayar

#### **Supplementary Reading:**

- B.Dayananda rao, *Carnatic Music Composers : A Collection of Biographical Essays*, The Trinity Music Book pub, Chennai, 2005.
- S.Bhagyalekshmy, *Karnatic Music Reader* , CBH pub (4vol) Nagerkoil, 1996-1998.
- Prof. Sambamoorthy, *A dictionary of South Indian Music and Musicians (Vol III)*, The Indian Music pub, Chennai, 2001.
- P TChelladurai, *The Splendor of south Indian music*, Vaigarai pub, Dindugal, 2010.

**Course Outcomes:**

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

- CO1: Competency in knowledge both in music and instruments
- CO2: Develop the flow of music in theoretical aspect
- CO3: Knowledge about construction of seat of music
- CO4: Proficiency in the classification of above dance dramas
- CO5: Evidences for history of music effectively

Semester -VI      Course Code: 19BVIC62      Course Title: Practical - VI

Credits: 4

Hours: 10

**Learning Objectives:**

By introducing the course, it is intended to:

- LO1: Develop the ability of the learner to comprehend and appreciate kanda jathi Ata thala varnam
- LO2: Enhance the competence of the learner in using the compositions from various ragas
- LO3: Improve the interest of the learner in tamil padam
- LO4: Enable students to sing and analyze the song of javali and thillana
- LO5: Provide learners with the notation and practical understanding of ragamalika

**Unit I**

kanda jathi Ata thala varnam -1

**Unit II**

Compositions in the following ragas – Simhendramadhyamam - KedaraGowlai-ReethiGowlai – Madyamavathi – Vasantha - Kamas

**Unit III**

Tamil Padam 1

**Unit IV**

Javali 1 and Thillana 1

**Unit V**

Ragamalaikai 1

**Course Outcomes:**

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

- CO1: Competency in knowledge of advance lessons
- CO2: Develop the flow of music through voice culture
- CO3: Knowledge about various ragas and compositions
- CO4: Songs of javali and thillana effectively in their compositions
- CO5: Proficiency in the classification of ragamalika krithis

(Vocal Syllabus for Instrument and Bharathanatiam Students)

Semester -VI      Course Code: 19BVIA63      Course Title: Allied Practical - VI

Credits: 4

Hours: 4

### **Learning Objectives:**

By introducing the course, it is intended to:

LO1: Develop the practical ability of padavarnam by non vocal students

LO2: Enable students to understand and perform the effective keertanams in music

LO3: Make the students proficient in the voice culture by akara sadagam through various ragas

LO4: Make the students singing with correct pronunciation, stress, notation, pause, and articulation of voice

LO5: Develop their singing skill of thevaram and thirupugazh

### **Unit I**

Padavarnam 1

### **Unit II**

Krithi 1

### **Unit III**

Keerthanam 2

### **Unit IV**

Thevaram 1

### **Unit V**

Thiruppugazh -1

### **Course Outcomes:**

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

CO1: Competency in knowledge both in music and tala skills

CO2: Develop the flow of music through vocal

CO3: Knowledge about construction of keertanams through various ragas

CO4: Students can handle the simple songs effectively

CO5: Proficiency in the singing of non vocal students

Semester -VI      Course Code: 19BVIE64      Course Title: Elective -III, Theory

Credits: 6

Hours: 3

### Learning Objectives:

By introducing the course, it is intended to:

LO1: Develop the knowledge about various Dance Drama-s and its forms

LO2: Enable the students to know about the evolution of dance dramas

LO3: Make the students to study various forms of opera theory

LO4: The aim of this unit is to enable the learner to know characters of opera

LO5: Enhance the competence of the learner to know various literary beauties and ragas in opera

### Unit – I

Evolution of Opera

### Unit – II

Forms of Opera

### Unit – III

Characters of Opera

### Unit – IV

Raga and Tala of Opera

### Unit – V

Literary beauties and Raga with special reference to any one of the following.

Rama Natakam - Nandanar Charithram - Azhagar Kuravanji - Nowka Charithram

Prahaladha Bhakthi vijayam.

### Supplementary Reading:

- Prof. Sambamoorthy, *A Dictionary of South Indian Music and Musicians (Volume IV)*, Edited by M.B Vedavalli, The Karnatic Music book center, Chennai, 2007.
  - P T Chelladurai, *The splendor of south Indian music*, Vaigarai pub, Dindugal 2010.
  - Vidya Shankar, *The Art and Science of Carnatic Music*, Parampara pub, Chennai, 1999.
  - R.V. Krishnan, *Sangeetha Saram*, Kalaivani pub, Palladam, 1984.
- 
- 

### Course Outcomes:

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

CO1: Competency in knowledge about evolution of dance dramas

CO2: Develop the forms of dance dramas



- CO3: Knowledge about usages of raga and talas in opera  
 CO4: Proficiency in the classification of above dance dramas  
 CO5: Evidences for literary beauties and raga of opera effectively

**Semester -VI      Course Code: 19BVIE65      Course Title: Elective -IV, Practical      Credits:4  
 Hours:3**

### **Learning Objectives:**

By introducing the course, it is intended to:

- LO1: Develop the ability of the learner to comprehend and appreciate song of Navagraha  
 LO2: Enhance the competence of the learner in using the compositions from Thirumoolar text  
 LO3: Improve the interest of the learner in tamil simple song  
 LO4: Enable students to sing and involve the tamil bhakthi song in music  
 LO5: Provide learners with the philosophical and practical understanding of karaikal ammayar

#### **Unit I**

Kollaru Pathigam 1

#### **Unit II**

Thirumanthram 1

#### **Unit III**

Thiruvagasam 1

#### **Unit IV**

AbiramiAnthathi 1

#### **Unit V**

Karaikkal Ammayar Padal 1

### **Course Outcomes:**

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

- CO1: Competency in knowledge of various tamil songs  
 CO2: Develop the flow of music through voice culture  
 CO3: Knowledge about various ragas and compositions  
 CO4: Meaning of philosophical things effectively in their compositions  
 CO5: Proficiency in the classification of tamil spritual songs

## IV YEAR - VII SEMESTER

Semester -VII      Course Code: 19BVIC71      Course Title: Theory of Music - IV      Credits: 4  
Hours: 5

### **Learning Objectives:**

By introducing the course, it is intended to:

- LO1: Develop the 22 sruti system competence of learners in the musicology through training them in the skills of Vadi, Sam Vadi, Anu Vadi, Vivadi Swaras
- LO2: Enable the students to know about the Grahamedam in music
- LO3: Make the students to study Mudras found in Musical Compositions
- LO4: The broad aim of this course is to enable the learner to Comparative Study of South Indian Music and Hindusthani Music
- LO5: It also aims at detailed study of various Raga Lakshanas in music

### **Unit I**

Names of 22 Srutis – Vadi, Sam Vadi, Anu Vadi, Vivadi Swaras

### **Unit II**

GrahaBedham

### **Unit III**

Mudras found in Musical Compositions

### **Unit IV**

Comparative Study of South Indian Music and Hindusthani Music

### **Unit V**

Raga Lakshana as following ragas - Bhairavi - Charukesi - Suddhasaveri - Gowri Manohari – Todi - Natta kuranji

### **Supplementary Reading:**

- . Prof. Sambamoorthy, *A Dictionary of South Indian Music and Musicians (Volume V)*, Edited by M.B Vedavalli, The Indian Music pub, Chennai, 2010.
- Vidya Shankar, *The Art and Science of Carnatic Music*, Parampara pub, Chennai, 1999.
- Vidya Bhavani Suresh, *Treatise on Carnatic Music*, Skanda pub, Chennai, 2007.
- 4. S.Bhagyalekshmy, *Karnatic Music Reader (4vol)*, CBH pub, Nagerkoil, 1996-1998.

### **Course Outcomes:**

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

- CO1: Competency in knowledge about 22 sruti systems
- CO2: Develop the forms of grahamedam
- CO3: Knowledge about usages of mudras in music
- CO4: Proficiency in the comparative study of music
- CO5: Evidences for various raga lakshanas

Semester -VII      Course Code: 19BVIC72      Course Title: Practical-VII

Credits:6

Hours:10

**Learning Objectives:**

By introducing the course, it is intended to:

- LO1: Develop the ability of the learner to comprehend and appreciate swarajathai
- LO2: Enhance the competence of the learner in using the compositions of thana varnam
- LO3: Improve the interest of the learner in kandajathi ata thala varnam
- LO4: Enable students to sing and analyze the song of pada varnam and ragamalika
- LO5: Provide learners with the notation and practical understanding of krithis with manodarmam

**Unit I**

Tamil Swarajathai 1

**Unit II**

ThanaVarnam 1

**Unit III**

Kandajathi Atathala Varnam 1

**Unit IV**

PadaVarnam 1 and Ragamalikai 1

**Unit V**

Raga Alapanai, Keerthanai and Karpana Swaram for the Following Ragas – Bhairavi - Charukesi - SuddhaSaveri – GowriManohari – Thodi - NattaKurinchi

**Course Outcomes:**

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

- CO1: Competency in knowledge of advance lessons
- CO2: Develop the flow of music through voice culture
- CO3: Knowledge about various ragas and compositions
- CO4: Songs of padavarnam and ragamalika effectively in their compositions
- CO5: Proficiency in the classification of various krithi in concert pattern

Semester -VII      Course Code: 19BVIA73      Course Title: Allied Practical - VII

Credits: 4

Hours: 4

(Vocal syllabus for the Instruments and Bharathanatiam Students)

**Learning Objectives:**

By introducing the course, it is intended to:

- LO1: Develop the practical ability of the tanavarnam by students
- LO2: Enable students to understand and perform the thevaram lessons in music
- LO3: Make the students proficient in the voice culture by keertanams through various ragas
- LO4: Make the students singing with correct pronunciation, stress, notation, pause, and articulation of voice
- LO5: Develop their singing skill of thirupugazh

**Unit I**

Tanavarnam 1

**Unit II**

Thevaram 1

**Unit III**

Thiruppugazh 1

**Unit IV**

Krithi 1

**Unit V**

Tamil Keerthanam 1

**Course Outcomes:**

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

- CO1: Competency in knowledge both in music and tala skills of tanavarnam
- CO2: Develop the flow of music through vocal
- CO3: Knowledge about construction of keertanams through various ragas
- CO4: Students can handle the simple songs effectively
- CO5: Proficiency in the singing of non vocal students

Semester -VII      Course Code: 19BVIE74      Course Title: Elective-V, Theory

Credits: 5

Hours: 3

### Learning Objectives:

By introducing the course, it is intended to:

- LO1: Develop the ancient tamil literatures competence of learners in musicology
- LO2: Enable the students to know about the raga system in ancient tamil music
- LO3: Make the students to study various musical instruments
- LO4: The broad aim of this course is to enable the learner to know about silapathikaram and panchamarabu
- LO5: It also aims at detailed study of various devotional literature in music

### Unit – I

Music in Ancient Tamil Literatures – Tholkappiyam, Pathupattu, Ettuthokai

### Unit – II

Raga System in Ancient Tamil Music - Origin of Swarans - Seven major Palais - 103 Panns

### Unit – III

Musical Instruments – String and Percussion Instruments.

### Unit – IV

Music references in Silappadhikaram and Panchamarabu.

### Unit – V

Music in Devotional Literature –Thevaram - Divya prabandham - Periyapuramam.

### Supplementary Reading :

- Prof. Sambamoorthy, *A Dictionary of South Indian Music and Musicians (Volume V)*, Edited by M.B Vedavalli, The Karnatic Music book center, Chennai, 2007.
  - P TChelladurai, *The splendor of south Indian music*, Vaigarai pub, Dindugal,2010.
  - B.M Sundaram, *Palai Azhi : Lakshanas of Raga – Scales*: Chennai Fine Arts pub, Chennai, 2009.
  - R.V. Krishnan, *Sangeetha Saram*, Kalaivani pub, Palladam,1984.
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### Course Outcomes:

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

- CO1: Competency in knowledge about ancient tamil literatures in music
- CO2: Develop the forms of raga system
- CO3: Knowledge about usages of musical instruments
- CO4: Proficiency in the construction study of music references

CO5: Evidences for various devotional literature

Semester -VII

Course Code: 19BVIE75

Course Title: Elective - VI, Practical

Credits: 4

Hours:3

### Learning Objectives:

By introducing the course, it is intended to:

LO1: Develop the practical ability of the thevaram by students

LO2: Enable students to understand and perform the divyaprabandam lessons in music

LO3: Make the students proficient preform in the thiruvagasam

LO4: Make the students singing with correct pronunciation, stress, notation of tirumandiram

LO5: Develop their singing skill of thirupallandu

### Unit – I

Thevaram 1

### Unit – II

Dhivyaprapandam 1

### Unit – III

Thiruvagasam 1

### Unit – IV

Thirumanthiram 1

### Unit – V

Thirupallandu 1

### Course Outcomes:

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

CO1: Competency in knowledge both in music and tala skills of thevaram

CO2: Develop the flow of music through vocal

CO3: Soulful performing of thiruvagasam and tirumandiram by various ragas

CO4: Students can perform in rituals and concerts

CO5: Proficiency in the singing of vocal students

## IV YEAR - VIII SEMESTER

Semester -VIII      Course Code: 19BVIC81      Course Title: History of Music-IV      Credits: 4  
Hours:5

### **Learning Objectives:**

By introducing the course, it is intended to:

- LO1: Develop the ancient tamil literatures competence of learners in musicology
- LO2: Enable the students to know about the raga system in ancient tamil music
- LO3: Make the students to study various musical instruments
- LO4: The broad aim of this course is to enable the learner to know about silapathikaram and panchamarabu
- LO5: It also aims at detailed study of various devotional literature in music

### **Unit – I**

Sources for History of Music – Sculptures- Paintings- Inscriptions – Govt Treasuries

### **Unit – II**

Tamil Isai Movements

### **Unit – III**

Life History and Contribution to Music of the following Composers - Jaya Devar - Oothukadu Venkatasubaiyar - Mayuram Vedanayakam Pillai - Kavikunjara barathi

### **Unit – IV**

Music References in the following Works - RagaVibotham – Somanathar -. Chadhurdhandi Prakasikai - Venkatamagi

### **Unit – V**

Origin and Development of Music Concerts

### **Supplementary Reading :**

- Prof. Sambamoorthy, *A Dictionary of South Indian Music and Musicians (Volume V)*, Edited by M.B Vedavalli, The Karnatic Music book center, Chennai, 2007.
- P T Chelladurai, *The Splendor of south Indian music*, Vaigarai pub, Dindugal,2010.
- B.M Sundaram, *Palai Azhi : Lakshanas of Raga – Scales*: Chennai Fine Arts pub, Chennai, 2009.
- R.V. Krishnan, *Sangeetha Saram*, Kalaivani pub, Palladam,1984.

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### **Course Outcomes:**

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

- CO1: Competency in knowledge about sources of music
- CO2: Develop the forms of tamil isai movements
- CO3: Knowledge about life history of various composers in music
- CO4: Proficiency in the construction study of music references

CO5: Evidences for history of music cocerts from different Centuries

Semester -VIII      Course Code: 19BVIC82      Course Title: Practical -VIII

Credits: 6

Hours: 10

**Learning Objectives:**

By introducing the course, it is intended to:

LO1: Students to develop the practical ability of various compositions

LO2: Enable students to understand and perform the keertanam lessons in music

LO3: Make the students proficient forms of music for performing aspect

LO4: Make the students singing with correct pronunciation, stress and notation of songs

LO5: Develop their singing skill of thirupugazh with effective tala

**Unit I**

Kantajathi Atathala Varnam 1

**Unit II**

Keertahanam 1

**Unit III**

ThiruArutpa 1

**Unit IV**

Thillana 1

**Unit V**

Thiruppugazh 1

**Course Outcomes:**

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

CO1: Competency in knowledge both in music and tala skills of Atathalavarnam

CO2: Develop the flow of music through vocal in keertanam

CO3: Soulful performing of thiruarutpa for ritual concert

CO4: Students can perform in sabha ganam and temples

CO5: Proficiency in the singing of non vocal students



Semester -VIII Course Code: 19BVIA83 Course Title: Allied Practical - VIII

Credits: 4

Hours:4

**Learning Objectives:**

By introducing the course, it is intended to:

LO1: Develop the ability of the learner to comprehend and appreciate krithi in pancharatinam

LO2: Enhance the competence of the learner in using the compositions of keertanam with creativity of musical forms

LO3: Improve the interest of the learner in music through manodarmam

LO4: Enable students to sing and analyze the song of keertanam by various ragas in music

LO5: Provide learners with the notation and practical understanding of ragam thanam pallavi in music

**Unit I**

Khanaraga Panjcharathnam 1

**Unit II**

Keerthanai in raga Vachaspathi and Lathangi with Raga Alapanai Niraval and karpanai Swaram

**Unit III**

Keerthanai in raga Kharaharapriya and Kamboji with Raga Alapanai Niraval and karpanai Swaram

**Unit IV**

Keerthanai in raga Sri Ragam and Ananda Bhairavi with Raga Alapanai Niraval and karpanai Swaram

**Unit V**

Ragam Thanam Pallavi for Simple Thal as like Adi Thalam or Thisra Thirupudai

**Course Outcomes:**

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

CO1: Competency in knowledge of advance lessons

CO2: Develop the flow of music through voice culture

CO3: Knowledge about various ragas and compositions

CO4: Songs of keertanams effectively in their compositions with manodarmam

CO5: Proficiency in the classification of ragam thanam pallavi in concert pattern

(Vocal Syllabus for Instrument and Bharathanatiam Students)

Semester -VIII

Course Code: 19BVIX84

Course Title: Elective-VII, Acoustics

Credits:5

Hours: 3

**Learning Objectives:**

By introducing the course, it is intended to:

LO1: Develop the sound propagation and types of sound waves competence of learners in acoustics

LO2: Enable the students to know about the effect of velocity by temperature and pressure

LO3: Make the students to study various music scale

LO4: The broad aim of this course is to enable the learner to know about instruments of music vibration patterns and functioning

LO5: It also aims at detailed study of characteristics of music halls good auditorium

**Unit – I**

Sound propagation – Production of sound – method of Propagation – Types of sound waves – wave length, velocity, Frequency – Relation between them – Human ear – Structure and action

**Unit – II**

Laws of vibration – Transverse laws of string – sonometer – calculation of frequency – sympathetic vibrations – resonance – Beats – uses – characteristics of sound inside tube – calculation of velocity through resonance column experiment – effect of velocity by temperature and pressure

**Unit – III**

Music scale – melody – harmony – musical interval – major, minor and semi tones – Natural and diatonic scale – equal temperament – Relative pitch – Absolute pitch

**Unit –IV**

Musical instruments – Characteristics of Musical sound – stringed instruments (Tambura, Vennai, Violin) – Wind instruments (Flute, Nagaswaram) – Percussion instruments (Mridangam, Thavil) – vibration patterns and functioning

**Unit – V**

Analysis of musical sound – Soft waves used for analysis – Sound transmission – Radio, Television – Microphones – Sound recording – compact disc – General information – Music Auditoriums – Echo – Reverberation – Interference effects – characteristics of halls good auditorium – important acoustical – buildings

**Supplementary Reading :**

- Prof. R.K. Viswanathan, *The Physics of Music*, Annamalai University Publication .
- *The Text Book of Sound*, Khanna & Bedi Munshilal Publication, New Delhi.
- Prof. C. Subramaniyan Iyer, *Acoustics for Students*.

**Course Outcomes:**

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

- CO1: Competency in knowledge about sound waves of music
- CO2: Develop the calculation of frequency and resonance
- CO3: Knowledge about various scale of music
- CO4: Proficiency in the construction study of musical instruments
- CO5: Evidences for sound transmission and acoustical buildings

Semester -VIII

Course Code: 19BVIE85

Course Title: Elective - VIII, Practical

Credits: 5

Hours: 3

**Learning Objectives:**

By introducing the course, it is intended to:

- LO1: Develop the practical ability of the thevaram by students
- LO2: Enable students to understand and perform the divyaprabandam lessons in music
- LO3: Make the students proficient preform in the thiruvagasam
- LO4: Make the students singing with correct pronunciation, stress, notation of tirumandiram
- LO5: Develop their singing skill of thirupallandu

**Unit I**

Kavadi Chindu

**Unit II**

Kili Kanni

**Unit III**

Dhasar Padam

**Unit IV**

Tharangam

**Unit V**

Thillana

**Course Outcomes:**

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

- CO1: Competency in knowledge both in music and tala skills through kavadichindu
- CO2: Develop the flow of music through vocal
- CO3: Students can do the soulful performing of dasarpadam in concerts
- CO4: Students can perform tharangam in rituals and concerts
- CO5: Proficiency in the singing of thillana by vocal at end of concerts