

UNIVERSITY OF MADRAS
B.Music Degree Course
W.E.F.2008-2009

First Semester

<i>S. No.</i>	<i>Course Component</i>	<i>Name of the course</i>	<i>Inst. Hours</i>	<i>Credit</i>	<i>Hrs</i>	<i>Max. Marks</i>
1	Part I	Foundation Course Language Paper 1	6	3	3	100
2	Part I	Foundation Course ENGLISH Paper 1	6	3	3	100
3	Part III	Core Paper I – Foundation Exercises and Songs-I(Practical-1)	6	5	3	100
4	Part III	Core Paper II – Introduction to Theory – I (Theory)	6	5	3	100
5	Part III	Allied – I Paper I – Subsidiary Vocal/Instumental - I (Practical)	6	5	3	100
6	Part IV	Basic Tamil/Adv.Tamil/NME				
7	Part V	Soft Skills		2		

Second Semester

<i>S. No.</i>	<i>Course Component</i>	<i>Name of the course</i>	<i>Inst. Hours</i>	<i>Credit</i>	<i>Hrs</i>	<i>Max. Marks</i>
1	Part I	Foundation Course Language Paper II	6	3	3	100
2	Part I	Foundation Course English Paper II	6	3	3	100
3	Part III	Core Paper III – Foundation Exercises and Songs -II(Practical-2)	6	5	3	100
4	Part III	Core Paper IV – Introduction to Theory - II (Theory)	6	5	3	100
5	Part III	Allied I – Paper II Subsidiary Vocal/Instumental – II(Practical)	6	5	3	100
6	Part IV	Basic Tamil/Adv.Tamil.NME				
7	Part V	Soft Skills		2		

THIRD SEMESTER

Course Component	Name of the course	Inst. Hours	Credit	Exam Hrs	Max. Marks	
					Int.	Ext.
Part III	Core Paper V –Higher Level Musical Forms - 1 (<i>Practical - 3</i>)	6	5	3	40	60
Part III	Core Paper VI – Higher Level Musical Forms – 2 (<i>Practical - 4</i>)	6	5	3	40	60
Part III	Core Paper VII – Tamil Prosody and Music, Physics of Music (<i>Theory – 3</i>)	6	5	3	25	75
Part III	Allied Paper III - Subsidiary vocal/instrumental/bharatanatyam/mridangam -3 (Practical)	6	5	3	40	60
Part IV	Soft skill		3		40	60
Part IV	Environmental Studies	3	2	Exam in IV Semester		

FOURTH SEMESTER

Course Component	Name of the course	Inst. Hours	Credit	Exam Hrs	Max. Marks	
					Int.	Ext.
Part III	Core Paper VIII – Higher Level Musical Forms - 3 (<i>Practical – 5</i>)	6	4	3	40	60
Part III	Core Paper IX – Higher Level Musical Forms - 4 (<i>Practical - 6</i>)	6	4	3	40	60
Part III	Core Paper X – Advanced Theory – 1 (<i>Theory – 5</i>)	6	4	3	25	75
Part III	Core Paper XI- Advanced Theory-2(<i>Theory-6</i>)	6	4	3	25	75
Part III	Allied Paper IV – Subsidiary vocal/instrumental/bharatanatyam/mridangam -4 (Practical)	6	5	3	40	60
Part IV	Soft skill		3		40	60
Part IV	Environmental Studies	3	2	3	25	75

FIFTH SEMESTER

Course Component	Name of the course	Inst. Hours	Credit	Exam Hrs	Max. Mark	
					Int.	Ext.
Part III	Core Paper XII Advanced Musical Forms -1 (Practical-7)	6	5	3	40	60
Part III	Core Paper XIII-Kirtanai-s-1 (Practical-8)	6	5	3	40	60
Part III	Core Paper XIV-Songs From Sangam and Bhakthi literature-1- (Practical-9)	6	4	3	40	60
Part III	Core Paper XV-History of Music-1 (Theory-7)	6	5	3	25	75
Part IV	Value Education		1			

SIXTH SEMESTER

Course Component	Name of the course	Inst. Hours	Credit	Hrs	Max. Marks	
					Int.	Ext.
Part III	Core Paper XVI – Advanced Musical Forms-2 and kirtanais - 2 (Practical-10)	6	5	3	40	60
Part III	Core Paper XVII-Songs from Sangam and Bhakthi literature-2 (Practical-12)	6	5	3	40	60
Part III	Core paper XVIII-History of Music-2 (Theory-8)	6	5	3	25	75
Part IV	Elective I – Music in Other Arts – 1 (Theory)	6	5	3	25	75
Part IV	Elective II – Music in Other Arts – 2 (Theory)	6	5	3	25	75
Part V	Extension Activities	2	1	-		

BACHELOR OF MUSIC (B. MUS.) DEGREE COURSE

SYLLABUS

FIRST SEMESTER

First Semester

Part – II

Core Paper I – Foundation Exercises
and Songs-I (*Practical-1*)

Credit – 5

1 Exercises in two speeds in the following –

Alaguk Kovai-varisikal
Samam Mandila Kovai Varisaikal (Madhyasthayi – Sarali)
Valivu Mandila Kovai Varisaikal (Mel-Sthayi)
Melive Mandila Varisaikal (Kizh-Sthayi)
Irattai Kovai Varisaikal (Janta)
Taandu Kovai Varisaikal (Daatu)

2 Ezutala Adukkani (Saptatala alankara-s) to be rendered in two speeds.

3 Tamil Gitam-s – Three –

Note: The songs must be chosen from those of the following composers

1. Tiger K. Varadachariar 2. Tanjai Ponnayya Pillai 3. T.N. Svaminatha Pillai
4. C.S. Natarajasundaram 5. Gomathi Sankara Ayyar 6. Periasami Turan
7. M.S. Subramani Ayyar 8. Arunachala Annavi 9. T.V. Laksminarasimhan.

4 Tamil Gitam-s – Three –

Note: The songs must be chosen from those of the following composers

1. Tiger K. Varadachariar 2. Tanjai Ponnayya Pillai 3. T.N. Svaminatha Pillai
4. C.S. Natarajasundaram 5. Gomathi Sankara Ayyar 6. Periasami Turan
7. M.S. Subramani Ayyar 8. Arunachala Annavi 9. T.V. Laksminarasimhan.

5 Corkattuk Kovai (Jatisvaram) – composed by Tanjai Nalvar – One

First Semester**Part – II****Core Paper II – Introduction to
Theory – I (Theory)****Credit – 4**

- 1 Greatness and Power of Music.
Basic technical terms in music.
Isai-Oli (Nada), Mandilam (Sthayi), Kovai (Svara), Kovai-nilai (Svarasthana), Alagu (Sruti), Inai, Kilai, Pagai, Natpu.
Names of Isai-kovai.
- 2 Distinctive features of South Indian Music.
- 3 32 Palai-s (Mela-s) and their derivative Raga-s.
- 4 Classification of Raga-s.
 - i) Pann (Sampurnam), Panniyam (Shadavam), Tiram (Audavam), Tirattiram (Svarantaram)
 - ii) Uriya-kovaippann (Upangam) – Kalappu-Kovaipann (Bhashangam)
 - iii) Tara-irudippann (Nishadantya), Vilari-irudippann (Dhaivatantya), Ili-irudippann (Panchamantya)Classification of Raga-s on the basis of Eru (Arohanam) and Irangu Nirals (Avarohanam)
 - i) Kuraikkovaippann (Varja-raga-s)
 - ii) Pirazchikkovaippann (Vakra-raga-s)
- 5 Pani (Tala) –
Technical terms – Mattirai (Matra), Ennikkai (Akshara), Ceykai (Kriya), Layam, Vattam (Avartha), Nadai (Gati), Eduppu (Graha)
Seven Pani-s and Thirty-five Pani-s.
Varieties of Saippu Pani
 1. Aimmair alavu (Khanda-Capu) 2. Ezumair alavu (Misra-Capu) 3. Onpanmai-alavu (Sankirna-Capu)

First Semester**Part – III****Allied Paper I –Subsidiary
Vocal / Instrumental - I (Practical)****Credit – 5**

Note: Subsidiary Vocal for the students opting for Instrument under Main Practical
OR
Subsidiary Instrument for the students opting for Vocal under Main Practical.

- 1 Exercises in two speeds
Alaguk Kovai-varisaikal
Saman Mandila Kovai Varisaikal (Madhyasthayi – Sarali)
- 2 Valivu Mandila Varisaikal (Mel-Sthayi)
Melivu Mandila Varisaikal (Kizh-Sthayi)
- 3 Irattai Kovai Varisaikal (Janta)
- 4 Taandu Kovai Varisaikal (Daatu)
- 5 Ezutala Adukkani (Saptatala alankara-s) to be rendered in two speeds.

SECOND SEMESTER

Second Semester

Part – II

Core Paper III – Foundation
Exercises and Songs –II (*Practical-2*)

Credit – 5

- 1 Rendering the following exercises in 'akara' in two speeds by vocal students and suitably adapted by those opting instruments.
Alaguk Kovai-varisikal
Samam Mandila Kovai Varisaikal (Madhyasthayi – Sarali)
Valivu Mandila Kovai Varisaikal (Mel-Sthayi)
Melive Mandila Varisaikal (Kizh-Sthayi)
Irattai Kovai Varisaikal (Janta)
Taandu Kovai Varisaikal (Daatu)
- 2 Kovaic Corkattu (Svarajati) – composed by Tanjai Nalvar - One
- 3 Pan-nirangal (Varnams) :
 1. Anname – Arabhi – Adi – Tiger K. Varadachariar
 2. Sirulavum – Todi – Adi – Kurainattu Natesa Pillai
- 4 One kirttanai each in the following Raga-s :
 1. Mohanam
 2. Mayamalavagaula (Pan Indalam)
 3. Kalyani
 4. BilahariNote: The songs must be chosen from those of the following composers.
Muthutandavar, Arunachalakavi, Gopalakrishna Bharati, Marimutha Pillai
- 5 Identifying the 12 Kovai-nilai-s (svarasthana-s) when plain Kovai-nilai-s are sung in 'akara' form or played on Instruments
Identifying the duration (kaarvai) of Kovai-s in a passage of Kovai-s sung to a tala.
Rendering Saman Mandila (Sarali) exercises in Mummai nadai (tisra gati) with 3 pulses to one unit of tala (3/1)

Second Semester

Part - II

Core Paper IV – Introduction to
Theory - II (*Theory!*)

Credit – 4

- 1 Knowledge of the various Illakkanam-s underlying a Pann.
Ilakkanam-s of the following Pann-s
 1. Mohanam
 2. Mayamalavagaula
 3. Kalyani
 4. Bilahari
- 2 Method of writing Musical Notation.
- 3 Nattupura Isai – An Introduction
- 4 Musical Instruments
 1. Classification of Musical Instruments
 2. Knowledge of the construction of
 1. Vina
 2. Gottuvadyam
 3. Tambura
- 5 Biography of the following Composers and their contribution to music -
 1. Tanjai Nalvar
 2. Tanjai Ponnayya Pillai
 3. Lakshamana Pillai
 4. Papanasam Sivan
 5. M.M. Dandapani Desikar
 6. Periyasami Turan
 7. Subramanya Bharatiyar
 8. Bharatidasan
 9. Thiruppamparam Svaminatha Pillai
 10. Tiger Varadachariar

- 1 Rendering the following exercises in 'akara' in two speeds by vocal students and suitably adapted by those opting instruments.
Alaguk Kovai-varisaikal
Saman Mandila Kovai Varisaikal (Madhyasthayi – Sarali)
Valivu Mandila Varisaikal (Mel-Sthayi)
Melivu Mandila Varisaikal (Kizh-Sthayi)
Irattai Kovai Varisaikal (Janta)
Taandu Kovai Varisaikal (Daatu)
- 2 Tamil Gitam-s – Three –
Note: The songs must be chosen from those of the following composers
1. Tiger K. Varadachariar 2. Tanjai Ponnayya Pillai 3. T.N. Svaminatha Pillai
4. C.S. Natarajasundaram 5. Gomathi Sankara Ayyar 6. Periasami Turan
7. M.S. Subramani Ayyar 8. Arunachala Annavi 9. T.V. Laksminarasimhan.
- 3 Tamil Gitam-s – Three –
Note: The songs must be chosen from those of the following composers
1. Tiger K. Varadachariar 2. Tanjai Ponnayya Pillai 3. T.N. Svaminatha Pillai
4. C.S. Natarajasundaram 5. Gomathi Sankara Ayyar 6. Periasami Turan
7. M.S. Subramani Ayyar 8. Arunachala Annavi 9. T.V. Laksminarasimhan.
- 4 Corkattuk Kovai (Jatisvaram) – composed by Tanjai Nalvar – One
- 5 Kovaic Corkattu (Svarajati) – composed by Tanjai Nalvar – One

THIRD SEMESTER

- 1 Advanced varisai-s to be rendered in three speeds
Irattai kovai (Janta) - 1. ss, - rr, - gg - ss - rr - gg – mm
2. s, ss - r, rr - g, gg - m, mm
3. s, sss - r, rrr - g, ggg - m, mmm
Tandu varisai (Datu) - 1. sgrm rmgp
2. gsr mrgp
- 2 Others - 1. s, rs s,, - r, gr r,,
2. sr sgrs - rg rmgr
- 3 Rendering Ezhutala Adukkani
1) to be rendered in three speeds and in Mummai nadai (3/1).
2) to be rendered in Kalyani, Sriranjani, Mohanam
- 4 Pan-niram (Varnam-s) :
1. Anai mugane Hamsadhvani Khanda-Ata Kurainattu Natesa Pillai
2. Natha Navalar padum Kedaragaulai Adi Ponnayya Pillai
3. Manamirangatha theno Sahana Adi Tiger Varadachariar
Note: These three varnams should be rendered in one speed in Idaipatta kalam (medium speed)
- 5 Ability to render in two speeds, the following two varnam-s learnt Practical - 1
1. Anname – Arabhi – Adi – Tiger K. Varadachariar
2. Sirulavum – Todi – Adi – Kurainattu Natesa Pillai
Note: Varnam-s should be rendered as Kovai (Svara) corpakuti (Sahitya) and akara (for singers)

- 1 Following Tamiz kirttanai-s to be learnt.
 1. Varuvai angayarkkaniye
Khanda Capu Sankarabharanam
Dandapani Desikar
 2. Thudisididu maname
Rupakam Bhairavi
Ramasvami Sivan
 3. Paruvam Parkka
Rupakam Dhanyasi
Anai-Ayya
 4. Muruga muruga
Misra Capu Saveri
Periyasami Thuran
 5. Ananda Natamaduvar
Rupakam Purvikalyani
Nilakanta Sivan
 6. Tharisanam Seyvene
Adi Vasantha
Muthuthandavar
 7. Orukkal Siva Chidambaram
Adi Arabhi
Marimutha Pillai
- 2 Rendering of the Iniya Kovai Vazakku-s (Ranjaka Prayoga) for the following Raga-s.
 1. Sankarabharanam 2. Kalyani 3. Anandabhairavi 4. SahanaStudents should have the notations of the Iniya Kovai Vazakku-s.
- 3 Rendering of Karpanaikkovai in the first speed for kirttanai-s in the following Raga-s
 1. Mohanam 2. Mayamalavagaula 3. Klayani 4. Bilahari
- 4 Learning to render in Kovai form 'a-kara' phrases sung in Raga-s prescribed for this paper.
- 5 Rendering of musical phrases illustrating the following Nun-asaivu-s (gamaka-s)
 1. Kampitam 2. Spuritam 3. Nokku 4. Ravai 5. Khandippu
 6. Vali 7. Jaru 8. Odukkal 9. Orikai

- 1 Uruppiyal - Ezuttu, Asai, Cir, Talai, Ati, Totai
Ceyyuliyal - Varieties of Paa: Venpa, Asiriyappa, Kalippa, Vanjippa
- 2 General Characteristics of the songs of Isaittamiz and their varieties.
Vannappadalagal
Cinduppadalgal
Upuppatikal (Kirttanaigal)
Edugai, Monai, Iyaibu, Mutugiyal and other characteristics in the songs of Isaittamiz.
- 3 Principles of Sound; Distinction between Musical sound and Noise;
Pitch, Intensity and Timbre of Sound; Duration of Sound Consonant, Assonant and Dissonant sounds;
Consonance and Dissonance.
Laws of Vibration of Stringed and Wind Instruments.
- 4 Musical Intervals in Indian Music;
Tuning of Pitches - Equal temperament; Just Intonation
Absolute Pitch: Relative Pitch;
Sympathetic Vibration; Harmonics;
Echo; Beats
Discussion of 22 Alaku-s;
Intervals of Fifths and Fourths; Cycle of Fifth and Fourth
- 5 Outline knowledge of Human Voice Box and the Ear.
Outline knowledge of the principles underlying the working of the following equipments.
Radio; Audio & Video Recording; Cinema; Television; Compact Disc; Computer
Acoustics of Music Halls.

**Note: I. Subsidiary Vocal for the students opting for Instrument under Main Practical
OR
Subsidiary Instrument for the students opting for Vocal under Main Practical.**

- 1 Pannirangal (Varnam-s):
- | | | | |
|------------------------|----------------|-------|----------------------------|
| 1. Anname | - Arabhi | - Adi | - Tiger K. Varadachariar |
| 2. Sirulavum | - Todi | - Adi | - Kurainattu Natesa Pillai |
| 3. Anai mugane | - Hamsadvani | - Adi | - Kuarinattu Natesa Pillai |
| 4. Natha Navalar Padum | - Kedaragaulai | - Adi | - Ponnayya Pillai |

Note: II. Subsidiary Bharatanatyam for the students opting for Vocal/instrument under Main Practical

1. Pada Varnam(Tanjore Quartet); Tamil or Telugu
2. Composing Theermaanam-s and ability to sing the varnam learnt in this semester
3. Nattuvangam for the composition learnt in this semester
4. Text analysis and choreography
5. Text theme and interpretation (Epics and Puranic Stories related to the Varnam)

Note: III. Subsidiary Mridangam for the students opting for Vocal/instrument under Main Practical

1. Method of playing the sorkattu and nadai-s
2. Korvai-s set to one aavarta and two aavarta-s
3. Mohra and korvai-s
4. Composing mohra and korvai-s, Method of accompaniment
5. Contribution of the following vidvan-s
 - (a) Palakkaadu Mani Iyer
 - (b) Palani Subramania Pillai
 - (c) C.S.Murugabhhoopathy
 - (d) T.K.Murthy
 - (e) Umayalapuram Sivaraman

FOURTH SEMESTER

Part - III

CORE Paper – 8 Practical – 5
Higher Level Musical Forms - 3

Credit - 4

- 1 To render one tana-Panniram (tana-varnam) in Kovai (svara) and Cor-pakuti (sahitya) forms in three speeds (4/1, 8/1, 16/1) and in Mummai Nadai (12/1) (both).
- 2 One Tana-Panniram (Tana-varnam) out of the following:
 1. Aalilaimel Mohanam Adi tala Tiger VARadachariar
 2. Vizhimizhalai Simendramadyamam Khanda-Ata T.N. Svaminatha Pillai
- 3 One Pada Panniram (Pada-varnam) out of the following:
 1. Mohamana Bhairavi Rupakam Ponnayya Pillai
 2. Samiyai Azaithu Kalyani Adi tala Ponnayya Pillai
- 4 Tamiz Kirttanai-s in the following Raga-s -
 1. Kambhodi 2. Todi 3. AnandabhairaviComposers:
 1. Gopalakrishna Bharati 2. Vedanayakam Pillai 3. Nilakanta Sivan
 4. Ramasami Sivan 5. Kotisvara Ayyar 6. Namakkal Ramalingam Pillai
 7. Desika Vinayagam Pillai 8. Papavinasa Mudaliar 9. Periasami Thuran
- 5 Tamiz Kirttanai-s in the following Raga-s -
 1. Sriranjani 2. Sahana 3. KedaragaulaiComposers:
 1. Gopalakrishna Bharati 2. Vedanayakam Pillai 3. Nilakanta Sivan
 4. Ramasami Sivan 5. Kotisvara Ayyar 6. Namakkal Ramalingam Pillai
 7. Desika Vinayagam Pillai 8. Papavinasa Mudaliar 9. Periasami Thuran

- 1 Tamiz Kirttanai-s in the following Raga-s -
 1. Begada
 2. Kharaharapriya
 3. sama
 4. NatakurinjiComposers:
 1. Gopalakrishna Bharati
 2. Vedanayakam Pillai
 3. Nilakanta Sivan
 4. Ramasami Sivan
 5. Kotisvara Ayyar
 6. Namakkal Ramalingam Pillai
 7. Desika Vinayagam Pillai
 8. Papavinasa Mudaliar
 9. Periasami Thuran

- 2 Rendering of the Iniya Kovai Vazakku in the following Raga-s.
 1. Kambodhi
 2. Todi
 3. Begadai
 4. Saveri
 5. Bhairavi
 6. Purvikalyani

- 3 Rendering of Karpanaikkovai for kirttanai-s in the following Raga-s.
 1. Kambodhi
 2. Todi
 3. Saveri
 4. Bhairavi
 5. Kedaragaula

- 4 Learning to tune a Tambura.

- 5 Reciting the following jati-syllables as makutams (rendered thrice) in Adi, Rupakam, Ezumai-Saippu and Aimmam-Saippu tala-s and for different eduppu-s.
 1. ta di ki na tom (5 units)
 2. ta din, ki na tom (6 units)
 3. ta, din, ki na tom (7 units)

- 1 Comparative study of South Indian Music with other systems of Music
- 2 a) Ilakkanam of Karpita Musical Forms -
 1. Gitam
 2. Corkattuk Korvai
 3. Kovaic Corkattu
 4. Tana-panniram
 5. Pada-panniram
 6. Kirttanaib) Anikal (Auxiliary or Decorative elements) in Musical Compositions
- 3 Forms belonging to Devotional Music
Forms in Isaittamiz - With Tala and without Tala
Ten vital elements of Pani
- 4 The origin of different kinds of Chandappadal
The varieties of Chandam seen in the Tiruppugaz of Arunagirinathar.
- 5 Study of Pann-s -
 1. Evolution of Ezisai
 2. 103 pann-s
 3. 23 pann-s in Tevaram; Equivalent Raga-s for the Pann-s
 4. Panns and the time of their singing

- 1 Knowledge of the construction of the following musical instruments -
1. Nagasvaram 2. Clarinet 3. Flute 4. Violin 5. Mrdangam 6. Taval
- 2 Comparative study of Vocal and Instrumental Music.
- 3 Merits and Demerits of Modern Music
Defects seen in the rendering of Isaittamiz songs.
The do-s and don't-s for a singer
- 4 Ilakkanam of the following Raga-s
1. Dhanyasi 2. Sriranjani 3. Kambodi (Takkesi) 4. Sahana
5. Sama (Andalikkuranji) 6. Begadai 7. Bhairavi (Kausikam) 8. Anandabhairavi
9. Kedaragaula (Gandharapancamam) 10. Arabhi 11. Todi
12. Sankarabharanam (Pazampancuram) 13. Kharaharapriya 14. Vasantha
15. Saveri 16. Pruvakalyani 17. Natakurinji
- 5 Biography of the following Composers and their contribution to music -
1. Kavi Kunjara Bharathi 2. Annamalai Reddiyar 3. Papavinasa Mudaliyar
4. Kavimani Desika Vinayakam Pillai 5. Namakkal Ramalingam Pillai 6. Acchuta Dasar
7. Gopalakrishna Bharati 8. Mayuram Vedanayakam Pillai 9. Vaidisvarankoil Subbaramayyar
10. Muttutandavar 11. Marimuttapillai 12. Arunachalakavirayar
13. Ramalinga Adigalar 14. Syama Sastri 15. Tyagarajar
16. Muttusvami Dikshitar

**Note: I. Subsidiary Vocal for the students opting for Instrument under Main Practical
OR
Subsidiary Instrument for the students opting for Vocal under Main Practical.**

- 1 One Kirttanai each in the following Raga-s:
- | | | |
|-------------|------------------------------|------------|
| 1. Mohanam | 2. Mayamalavagaula (Indalam) | 3. Kalyani |
| 4. Bilahari | 5. Vasantha | 6. Arabhi |

Note: II. Subsidiary Bharatanatyam for the students opting for Vocal/instrument under Main Practical

1. Padam – Muttu Tandavar/Kshetragna/Ghanam Krishna Iyer - 1
2. Javali - 1
3. Tillana - 1
4. Ability to sing the above compositions
5. History of Padam, Javali and Tillana Composers

Note: III. Subsidiary Mridangam for the students opting for Vocal/instrument under Main Practical

1. Misra Chapu talam – Method of playing sorkattu and nadai-s
2. Misra Chapu talam – Method of playing nadai-s
3. Misra Chapu talam – Method of playing korvai and mohra
4. Method of accompaniment
5. Contribution of five mridanga vidvan-s
 - (a) Palakkadu Raghu
 - (b) Karaikkudi Mani
 - (c) Trichy Sankaran
 - (d) Tanjavur Upendran
 - (e) Kumbakonam Rajappa Iyer

FIFTH SEMESTER

Part - III

CORE Paper – 12 Practical – 7
Advanced Musical Forms - 1

Credit - 5

- 1 Vilambakala Tamiz-kirttanais in the following Raga-s
1. Todi 2. Saveri 3. Mohanam 4. Purvakalyani 5. Bhairavi
Composers:
1. Muthu Tandavar 2. Marimutha Pillai 3. Arunachala Kavirayar
4. Kavi Kunjara Bharati 5. Dandapani Desikar 6. Papanasam Sivan
7. Thanjai Nalvar 8. Mayuram Visvanatha Sastrigal 9. K.N. Dandayuthapani Pillai
10. C.S. Natarajasundaram Pillai
- 2 One Tana-Panniram (Tana-varnam) out of the following:
1. Aalilaimel Mohanam Adi tala Tiger VARadachariar
2. Vizhimizhalai Simendramadyamam Khanda-Ata T.N. Svaminatha Pillai
- 3 One Pada Panniram (Pada-varnam) out of the following:
1. Mohamana Bhairavi Rupakam Ponnayya Pillai
2. Samiyai Azaithu Kalyani Adi tala Ponnayya Pillai
- 4 Ability to translate into kovai-s, akara or corpakuti of music rendered in Raga-s already learnt.
- 5 Ability to sing or play new songs with the help of notation. The songs should be in Raga already learnt.

Part - III

CORE – Paper – 13 Practical - 8
Kirttanai-s - 1

Credit – 5

- 1 One song must be learnt in each of the following Raga-s. The songs should be set in Tamil and should cover different talas

Group 1 : (Mel-Uzai Palai-raga-s / Suddhamadhyama-melaraga-s)

1. Gaurimanohari 2. Kiravani 3. Chakravakam 4. Sarasangi
5. Charukesi 6. Harikambodi 7. Natabhairavi 8. Kokilapriya

Group 2 : (Tiram / Audava raga-s)
1. Suddhadhanyasi 2. Hindolam 3. Suddhasaveri (Pazantakka ragam)
4. Abhogi 5. Madhyamavati (Centurutti) 6. Hamsadvani

Part - III

CORE Paper - 14 Practical - 9
Songs from Sangam and
Bhakti Literature - 1

Credit – 4

- | | | |
|---|--|---|
| 1 | Songs from Panniru Tirumurai, Nalayira divya-prabandham, Tiruppugazh, Cankam Literature and Tirukkural | |
| | 1. Pidiyadan Uru Umai | 1 |
| | 2. Tirujnanasambandar - Thirukadaikkappu | 6 |
| | 3. Tirunavukkarasar (Tevaram) | 3 |
| | Tirunerisai | 1 |
| | Tiruvirutham | 2 |
| | Tirutandakam | 1 |
| | 4. Sundarar Tirupattu | 3 |
| | 5. Manikkavacakar Tiruvacakam, Tiruvembavai | 3 |
| | 6. Ninth Thirumurai | |
| | Nine Nayanmars | 3 |
| | Song of Tirumalikaittevar including Thiruppallandu | 2 |
| | 7. Thirumular (Tirumandiram) | 2 |
| | 8. Eleventh Thirumurai | |
| | Twelve Nayanmars including Tiruvalavayudaiyar) | 2 |
| | 9. Sekkizhar (Periyapuranam) | 3 |
- All the above have to be rendered only in the ancient Pann mode.

Part - III

CORE Paper - 15 Theory - 7
History of Music - I

Credit - 5

- 1 Kural Tiripu (Graha-bhedam)
- 2 Musical Forms belonging to the realm of Karpanai Isai. Aalatthi, Tanam, Pallavi, Niraval, Karpanaik-Kovai
- 3 Principal Seats of Music in South India.
- 4 Ilakkanam of the following Raga-s

1. Mukhari	2. Ritigaula	3. Yadukulakambodi (Cevvazi)	4. Devagandhari
5. Darbar	6. Athana	7. Kanada	8. Harikambodi
9. Kharaharapriya	10. Shanmukhapriya	11. Pantuvarali (Sadari)	
- 5 Biography of the following authors and Musicians and their contribution to music -

1. Tolkappiyar	2. Ilangovatikal	3. Arivanar	4. Sattanar	5. Karaikkal Ammayar
6. Appar	7. Sambandar	8. Sundarar	9. Manikkavacakar	10. Sekkizar
11. Twelve Azvars	12. Tayumanavar	13. Arunagirinathar	14. Siddhars	15. Pattinathar
16. Kumaraguruparar	17. Abraham Panditar	18. Vipulanandar		

SIXTH SEMESTER

Part - III	CORE Paper – 16 Practical – 10 Advanced Musical Forms – 2 and Kirtanai-s - 2	Credit - 5
------------	--	------------

- 1 Aalatthi (Alapana), Niraval and Karpanaikkovai in the following Raga-s.
1. Todi 2. Saveri 3. Mohanam 4. Purvakalyani 5. Bhairavi
- 2 Pallavi-s:
Aalatthi (Alapana), Tanam, Pallavi, Niraval and Karpanaikkovai
Two Pallavi-s in Tamiz must be learnt and they should be in different Raga-s and tala-s.
3. Group 1 : (Val-Uzai Palai-raga-s / Pratimadhyama-melaraga-s)
1. Simhendramadhyamam 2. Vachaspathi 3. Hemavathi
4. Dharmavathi 5. Ramapriya
- 4 6. Latangi
7. Pantuvarali 8. Shanmukhapriya 9. Subhapantuvarali
10. Bhavapriya
5. Group 2 : (Kovai-vazakkuc charnda raga-s / Svarasanchara based raga-s)
1. Mukhari 2. Ritigaula 3. Yadukulakambodi (Cevvazi) 4. Devagandhari
5. Darbar 6. Athana 7. Kanada

Part - III	CORE Paper - 17 Practical - 12 Songs from Sangam and Bhakti Literature - 2	Credit – 5
------------	--	------------

- 1 Divyaprabandham - Tiruvaimozi, Tirumozi, Tiruppavai 6
- 2 Tiruppugaz of Arunagirinathar 2
- 3 Akananuru and Purananuru 2
- 4 Thirukkural Kirttanai 1
- 5 One song each from the following devotional
1. Cilappatikara Varippadal 2. Pari padal 3. Kamba Ramayana Padal
4. Kuravanji 5. Parani 6. Pallu
7. Pillait Tamizh 8. Anthadi 9. Chindu
10. Siddhar Padalgal 11. Thayumanavar Padal 12. Pattinathar Padal
13. Tiru Arutpa 14. Kanni
- 6 Tamil Padams - One song each from those of the following composers:
1. Muthu Thandavar 2. Marimutha Pillai 3. Ghanam Krishna Ayyar
4. Subbaramayyar 5. Papavinasa Mudaliar 6. Kadikai Mukku Pulavar

- 1 Sources for writing of the History of South Indian Music - Important Landmarks in the History of South Indian Music.
- 2
 1. Muttamiz - the three tamiz-s; Cilappatikaram - A Muttamiz Literary work
 2. Isaittamiz and Tamizisai - Distinction
 3. Literary and Technical works pertaining to Isaittamiz

Knowledge of the following information from Tamiz works -

 1. Technical details about music and musical instruments
 2. Technical terms in music

Note : Information relating to music should be drawn from -

1. Tolkappiyam	2. Sangam Literature	3. Cilappatikaram
4. Perunkatai	5. Civaka cintamani	6. Kamba Ramayanam
7. Periyapuranam	8. Kalladam	9. Nilgantu-s
- 3 Study of Yazh; varieties of Yazh; Parts of Yazh.
Explanation of the following Tozhirkkai -

1. Vaarthal	2. Vadiththal	3. Undal	4. Uraztal
5. Uruttal	6. Theruttal	7. Allal	8. Pattadai
- 4 History of Palai (Mela) system.
- 5 Samskrta terms corresponding to technical terms of Ancient Tamiz music
Appreciation of Musical compositions - Writing of Appreciation Essays.

The role of music, the role of musicians, Musical forms and Musical instruments in the following arts.

1. Dance
2. Villupattu
3. Harikathai
4. Cinema
5. Folk Music

The role of music, the role of musicians, Musical forms and Musical instruments in the following arts.

1. Terukkuttu
2. Bhagavatmela Natakam
3. Kuravanji Natakam
4. Pallu Natakam
5. Dramas of Sankaradas Svamikal

Recommended books:

- | | |
|---|-------------------------------|
| 1. Cindupadalkalin Yappilakkanam | Dr. Ira. Tirumurugan |
| 2. Cinduppaviyal | Dr. Ira. Tirumurugan |
| 3. Cindu Ilakkiyam | Dr. Ira. Tirumurugan |
| 4. Cilappatikaram - Tamizan Padaitha
Kalaikkaruvulam | Dr. Ira. Tirumurugan |
| 5. Isaiyum Yazum | A. Raghavan |
| 6. Cilappatikarathu Isaittamiz | Dr. S. Ramanathan |
| 7. Nandanar Carittirakkirtanaikal of Gopalakrishna
Bharati | Dr. S. Ramanathan |
| 8. Isaittamiz Ilakkana Vilakkam | Va. Su. Gomathi Sankara Ayyar |
| 9. Kavadiccindum Kavijnan Varalarum | Aranga Srinivasan |
| 10. Pazantamiz Ilakkiyattil Isaiyial | Dr. Vi.Pa.Ka. Sundaram |
| 11. Isaiyial | Verriccelvan |
| 12. Tolkappiyattil Isaikkuriuppukal | Dr. Vi.Pa.Ka. Sundaram |
| 13. Talamuzakkial | Vi.Pa.Ka. Sundaram |
| 14. Isaitturai Tamizc corkal | Vi.Pa.Ka. Sundaram |
| 15. Isaittamizp Paamalai | M.M. Dandapani Desikar |
| 16. Tamizil Kirttanai Ilakkiyam | Dr. S. Soundarapandiyar |
| 17. Panar Kaivazi Yaznul | A.A. Varaguna Pandiyar |
| 18. Yaz Nul | Vipulananda Adigal |
| 19. Viruttapaaviyal | Virabhaddira Mudaliyar |
| 20. Pannirutirumurai Varalaru | Ka. Vellai Varanan |
| 21. Sarvasamayasarasak Kirttanaikal | Mayuram Vedanayakam Pillai |
| 22. Tamizisai Ilakkana Marapu | Dr. Salem. S. Jayalakshmi |
| 23. Cilappatikaram with Commentaries | Ed. U. Ve. Saminatha Ayyar |
| 24. Tirukkutraalakkuravanji | Tirikuda Rasappa Kavirayar |
| 25. Panchamarapu of Arivanar | Deivasikamani Gavundar |
| 26. Paripaadal | Ed. U. Ve. Saminatha Ayyar |
| 27. Tamizisaikkalaik Kalanjiam | Dr. Vi.Pa.Ka. Sundaram |
| 28. Tamizai Iyakkam | Ira Illankumaran |

- | | |
|---|------------------------------------|
| 29. Isai Manjari | Periyasami Thuran |
| 30. Dravidar Isai | Pa. Dandapani |
| 31. Tirumuraiyum Tamizisaiyum | Pulavar Senduraimuthu |
| 32. Isai Marapu | Ka Sankaranar |
| 33. Bharata Isai Marapu | Dr. Jnana Kulendran |
| 34. Aindisaippan | Pa. Sundaresan |
| 35. Kanalvari | Va. Su Gomathi Sankarayyar |
| 36. Tennaga Isaiyyial | Dr. P.T. Chelladurai |
| 37. Purvika Sangita Unmai | Ponnusami Pillai |
| 38. Cilappatkarattil Isaiccelvangal | Dr. Salem S. Jayalakshmi |
| 39. Tamizisaip Padalgal Series-23 volumes | Annamalai University |
| 40. Tamizisai Nunukkam | Isaiperarinar Ko. Shanmugasundaram |
| 41. Sirkazi Tamizisai Muvar Padalgal | Isaiperarinar Ko. Shanmugasundaram |
| 42. Muvar Tevarappadalgal | Isaiperarinar Ko. Shanmugasundaram |
| 43. Kuttanul | Sattanar |
| 44. Kaunamirtha Sagaram | Abraham Pandithar |
| 45. Pazantamizisai | Ku Kothandapani Pillai |
| 46. Kavadiccindu | Dr. S. Ramanathan |
| 47. Tevaram, Divyaprabandham | Dr. S. Ramanathan |
| 48. Tevara Divyaprabandhap Padalgal | M.M. Dandapani Desikar |
| 49. Isai Malar Kottu | T.M. Tyagarajan |
| 50. Tamizarisai | Dr. A.N. Perumal |
| 51. Isaittamiz | Ka Vellai Varanan |
| 52. Putiya Ragangal | Prof. Ku. A. Thanapandiyan |
| 53. Nunnalagukalum Ragangalum | Prof. Ku. A. Thanapandiyan |
| 54. Tiruppugaz Padalgalil candakkurugal | Dr. E. Angayakkanni |
| 55. Tiruppugazisai | Dr. E. Angayakkanni |
| 56. Tirujnanasambandar Tevara Padalgalil Isai | Dr. E. Angayakkanni |
| 57. Isaiyum ilakkiyamum | Dr. E. Angayakkanni |
| 58. Panchamarapil Isai Marapu | Dr. E. Angayakkanni |
| 59. Cilappatkarattil Kanappadum isaippadalgal | Dr. E. Angayakkanni |
| 60. Katha Kalakshepa – A Study | Dr. M.Premeela |
| 61. Tanjore as a Seat of Music | Dr. S.Seetha |
