

FIRST SEMESTER

FPA C 301	Foundation Course Percussion – 1 (Practical)	C	4-0-0=4	GF
Kala Pramana – exercises Practice of Five Nadais Nadais in three kalams Listening to Korvais and Patterns Learning to write down such patterns in notation Sarali varisai and alankaram in raga-s like Mayamalava gowla, Sankarabaranam, Kalyani, Kharaharapriya, Todi and Harikhambhoji				
FPA C 302	Rhythmical Compositions - 1 (Practical)	C	4-0-0=4	GF
Basic Syllables Adi tala Rupaka tala Ability to write the lessons learnt Accompanying for Varnam and Pancaratnam Recitation of jati-s learnt to play in an instrument				
FPA C 303	Rhythmical accompaniment for Dance - 1 (Practical)	C	4-0-0=4	GF
Ability to play for the following dance compositions: Alarippu Jatisvaram Sabdam				
FPA C 114	Historical and Theoretical Concepts of Fine Arts – 1 (Theory)	C	4-0-0=4	MP
Music in Sama Veda Natyasastra and its Commentaries Silappadikaram and its commentaries. Pancamarabu. Detailed study of Palai and pan system of ancient tamiz music and the views of modern scholars – Types of Alatti Tala terms - 1) Pani (2) Kottu (3) Asai (4) Tukku (5) Alavu Study of 108 talas and tala concepts mentioned in the following works.- 1) Pancamarapu (2) Talasamuttiram (3) Caccaputavenba Chandams of Tiruppugazh. Classification of Musical instruments in Sanskrit and Tamil works – string, wind and percussion instruments. Historical development in playing techniques. Terms associated with Instrumental technique. References to Music in - 1) Tolkappiyam (2) Ettuttogai (3) Pattupattu (4) Kalladlam (5) Pingalanigandu (6) Divakaram (7) Panniru-tirumurai (8) Nalayira Divyaprabandham Temple and Fine Arts – Historical development of chinna melam and periya melam Patronage of Fine Arts by the courts of Kings Study of the musical aspects of – Tevaram- 1) Pan 2) Kattalai 3) Edugai-Monai-lyaiibu 4) Forms Outline knowledge of the details of music in the following works: - 1) Bharatachattiram 2) Bharatasenapatiyam 3) Mahabharata Chudamani 4) Abhinaya Darpana History of Pushpanjali, Alarippu, Kavuttuvam, Jatisvaram and Sabdam Technical Terms in Dance (i) – Nrta, Nritya, Abhinaya, Tandavam, Lasyam, Natya, Natyadharni, Lokadharmi, bhava, Anu bhava, sthaya bhava, vibhava, Sanchari bhava, vyabhichari bhava, Four varieties of abhinaya, rasa, anga, Upanga, pratyanga, Ashta nayikas, four types of na yakas Technical Terms (ii)- Musical Terms- Pertaining to svara, raga and tala Technical Terms (iii) – Percussion – tala, jati and playing technique				

Page 1 ←
 Page 15 ←
 Page 22 ←
 Page 35 ←
 Page 46 ←
 Page 48 ←
 Page 53 ←
 Page 62 ←
 Page 72 ←
 Page 75 ←
 Page 111 ←
 Page 121 ←
 Page 153 ←

FPA E 101	Devotional Music- Regional Forms of South India	E	3-0-0=3	GF
Tamil Nadu - Devotional songs in Tamil Andhra Pradesh - Devotional songs in Telugu Karnataka - Devotional songs in Kannada Kerala - Devotional songs in Malayalam				
FPA E 102	South Indian Art Music- An Appreciation	E	2-0-0=2	RS
Introduction to Selected Raga-s. Musical forms : Gitam, Svarajati, Varnam, Krti, Alapana-tanam-pallavi Basic knowledge of commonly used tala-s. Outline knowledge of the musical instruments and their playing styles. a. Vina b. Violin c. Nagasvaram d. Flute e. Mrdangam f. Tavil Knowledge of the styles of some prominent composers and musicians.				

SECOND SEMESTER

FPA C 304	Rhythmical Compositions - 2 (Practical)	C	4-0-0=4	GF
Kanda Capu Misra Capu Ability to write the lessons learnt Accompanying for Padavarnam Accompanying for Kirtana and Krti Recitation of jati-s learnt to play in an instrument				
FPA C 305	Percussion for Neraval (Practical)	C	4-0-0=4	GF
Ability to accompany for Neraval in one Kalai and two kalai of Adi-tala and Rupaka tala Ability to accompany for Neraval in Desadi and Madhyadi talas. Ability to accompany for Tanam and Kalpanasvaram				
FPA C 306	Rhythmical accompaniment for Dance – 2 (Practical)	C	4-0-0=4	GF
Ability to play for the following dance compositions: Pada varnam Padam Javali Tillana				
FPA C 115	Historical and Theoretical Concepts of Fine Arts – 2 (Theory)	C	4-0-0=4	MP
Historical development of the Twelve svarasthana-s and the sixteen names of the present day. Raga --Mela-Janyaraga system of Raga classification and its development up to modern times; Classification of Raga-s into Ghana, Naya and Desya; Development of Raga-lakshana; Emergence of the concept of Arohana-avarohana as a lakshana of raga and its influence on the Raga-Classification. Tala -- Development of the Thirty-five tala system; Chapu tala-s; Desadi tala-s; Historical study of the Tala dasa-prana-s Musical Forms and styles of composers - Historical development; Kalpita variety - Early musical forms and Gitam, Svarajati, Varnam, Krti; Manodharma variety - Alapana, Tanam, Neraval, Kalpanasvaram Chola Period - (i) sculptures, (ii) inscriptions, (iii) paintings (b) Nayak Period - (i) sculptures, (ii) inscriptions, (iii) Dance items (c) Compositions - Bhakti Period - (i) Tevaram, (ii) Divyaprabandham Lakshana granta-s - (i) Natya Sastra, (ii) Manasollasa, (iii) Sangita Ratnakara, (iv) Nritta Ratnavali, (v) Bharatarnavam Maratha Period - (i) Paintings, (ii) Dances, (iii) Dance repertoire				

Post-Maratha Period- (i) Tradition of Nattuvanars and their Pani-s, Dance Dramas, Kuravanchi Natagas.

Composers – Tanjore Quartette and their Descendants

Bharata Senapatteeyam, Bharata Sattiram, Maha Bharathachoodamani, Nadaga iyal

FPA E 103	Sahitya Appreciation/ Pronunciation (Theory)	E	3-0-0=3	GF
Sanskrit compositions Telugu compositions Tamil compositions Malayalam compositions Kannada compositions				
FPA E 104	North Indian Art Music- An Appreciation (Theory)	E	2-0-0=2	RS
Introduction to Selected Raga-s; Raga-classification systems; Time-theory of raga-s. Musical forms : Dhruvada, Dhamara, Khayala, Thumri, Tappa and Tarana. Introduction to the relevant tala-s. Outline knowledge of the musical instruments and their playing styles. 1) Sitar 2) Saroda 3) Sarangi 4) Shahnai 5) Tabala 6) Pakhavaja Outline knowledge of the Gharana systems.				
FPA E 105	Compositions of Muttusvami Dikshitar (Practical)	E	3-0-0=3	GF
Three songs representative of different types of krti format. Three songs representative of the raga-s handled by Dikshitar. Three songs representative of the tala-s handled by Dikshitar. One krti each from the Navagraha, Navavarana and Panchalingasthala groups. Discussion of the compositional style of Dikshitar with respect to dhatu, tala, matu and form and the influence on later composers.				

THIRD SEMESTER

FPA C 307	Foundation Course Percussion – 2 (Practical)	C	4-0-0=4	GF
Advanced exercises in the following: Kala Pramana – Practice of Five Nadais Nadais in three kalams Listening to Korvais and Patterns Learning to write down such patterns in notation Ability to render two varnams in Adi-tala				
FPA C 308	Accompaniment for Ragam, Tanam and Pallavi – 1 (Practical)	C	4-0-0=4	GF
Ability to render the pallavi themes in different kalam-s and nadai-s. Ability to render kuraippu and simple makutam patterns. Theoretical study of Pallavi exposition. Ability to provide percussion accompaniment to a two-kalai pallavi and follow it up with a Tani avartanam.				

C

4-0-0=4

RS

FPA C 309	Advanced Theory – Percussion			
Physics of Music – Resonators, Laws of strings, Laws of vibrating columns, Acoustics, neurology and music Modal shift of tonic Study of Muhanaprasantya-prasavyavastha aof Svati Tirunal relating to various aspects of Sahitya in songs. Concept of "Art Music". The comparative study of the structure of musical forms – Kriti, Ragamalika, Padam, Javali, Svarajati, Padavarna, Tanavarna and Jatisvara Brief account of the styles of the Vaggeyakara-s who composed in these musical forms. Advanced study of the role of tala and its elements in present day musical forms. Different classification systems for Musical Instruments. Detailed study of the following musical instruments. Tambura, (2) Vina, (3) Violin, (4) Gotuvadyam, (5) Flute, (6) Nagasvaram, Mrdangam, (8) Taval, (9) Kanjira, (10) Ghatam with respect to manufacture, tuning, fretting (vina only) and playing technique.				

FPA E 116	Film Music – An Appreciation (Theory)	E	3-0-0=3	GF
Styles of Music Directors from 1940 Re-Recording Male Playback Singers Female Playback Singers Musical instruments used and recording Techniques Lyrics				
FPA C 310	Hindustani Ragas/ Talas/ Bhajans (Theory)	C	4-0-0=4	MP/RS
Learning the identity of 20 raga-s and knowing the related film songs in Tamil and Hindi Reckoning Talas like Chatusra-eka, deep chandi, teen taal, jab taal and their bols. Rendition of three bhajans				
FPA E 108	Folk Theatre and Music (Practical)	E	3-0-0=3	GF
Folk Songs – Thaalattu, Oppari, Themmangu, Laali, Nalangu, Oonjal Villu pattu Therukoothu Kaniyan koothu				

FOURTH SEMESTER

FPA C 117	Research Methodology	C	4-0-0=4	MP
1 Choosing a topic; 2 Thesis Writing 3 Source cards; Reference cards 4 Organisation of material and Analysis 5 The structure of a dissertation (1) Preface (2) Acknowledgement (3) Introduction (4) Chapterisation (5) Notes, Foot notes (6) Charts ((7) Appendix (8) Bibliography (9) Audio-references (10) Video-references (11) Photo plates.				
FPAC120	Yoga and Pranayama	C	2-0-0=2	GF
Yoga and Pranayama (1) Asana-s standing, sitting and reclining (2) Suryanamaskar (3) Pranayama				
FPA C 119	Songs from Bhajana Sampradaya	C	2-0-0=2	MP

1.Annamcharya, 2.Sadasiva Brahmendra, 3.Divyanama Kirtana, 4.Purandara Dasa				
5.Namavali-s				
FPA C 311	Project work	C	6	MP/RS
Students will be required to select, in consultation with a faculty advisor, a subject for conducting a project work. A typed document not exceeding 100 pages should be submitted presenting the methodology, data and the findings. Before the submission, a seminar will have to be presented on the subject.				
FPA C 311	Accompaniment for Ragam, Tanam and Pallavi – 2 (Practical)	C	4-0-0=4	GF
Two pallavi-s should be set to tala-s in Nalu-kalai and one in Tisra-nadai. Ability to render the pallavi themes in different kalam-s and nadai-s. Ability to render kuraippu and complex makutam patterns. Ability to provide accompaniment to a four kalai pallavi and two nadai pallavis and follow it up with a detailed tani-avartanam. Ability to perform in an percussion ensemble				
FPA C 312	Learn an Instrument- Violin / Veena (Practical)	C	4-0-0=4	GF
Mela and Janya ragas - 10 Construction and Materials of the Instrument Learning to Play Basic Lessons Performers of the Instrument				
FPA E 110	Film and Fine Arts (Theory)	E	3-0-0=3	MP
History of Indian Cinema History of World Cinema Theatre and Cinema Role of Music Role of Dance Musical Instruments Cinematography and Direction				