

**\*FACULTY OF FINE ARTS**  
**DEPARTMENT OF MUSIC**  
**BACHELOR OF FINE ARTS (B.F.A)**  
**(FOUR YEARS)**  
**(On-Campus Programme) (2015-2016)**  
**REGULATIONS AND SYLLABUS – ENGLISH MEDIUM**  
**REGULATIONS**

**INTRODUCTION**

B.F.A – Music degree programme will be on Mirudangam. The Programme shall extend over a period of 4 (four) years in semester pattern. The programme will be conducted at The Department of Music of this University in accordance with Regulations laid down herein-after.

**OBJECTIVE**

On successful completion of the programme, the candidates who pass out will be able to perform music concerts with proficiency level of 50% which is expected rise to 70% proficiency level with regular practice and experience of performing over 3 to 4 years. The performing capability will be equivalent to successful candidates who pass "Isaikalaimani" programme, in all respect. In addition the passing out students will possess knowledge in Tamil and English equivalent to "Bachelor of Fine Arts" Standards, thus having eligibility to join M.F.A degree programme.

**ELIGIBILITY FOR ADMISSION**

The following criteria will make the aspirant, eligible to be admitted in the B. Music Programme:

- i) A pass in final examination of +2 Higher Secondary programme (with Music as an optional subject) conducted by the Board of Secondary examinations Tamil Nadu Government or any other authority accepted by the syndicate of this University as equivalent there to. They shall satisfy the condition regarding qualifying marks, age, and physical fitness as may be prescribed by the Syndicate of this University from time to time.
- ii) Candidates who have not taken music (as an optional subject at the +2 level, may also be admitted to the B.F.A - Music degree programme, if found fit as laid down in sub-para (c) bellow.
- iii) Candidates fulfilling the conditions prescribed in (a) and (b) above will be subjected to an entrance test where in their music knowledge will be adjudged. Those who possess atleast the level of knowledge of a first year passed candidate in "Isai Kalaimani Programme" of this University, only will be allowed to join the B.F.A - Music degree programme.
- iv) The maximum age of 25 years completion as on 1<sup>st</sup> July of the year of entry shall only be eligible for admission. They who have completed 26 years or above of age as of the date shall not be eligible for admission to B.F.A - Music degree programme.

**CONDUCT OF PROGRAMME**

The Programme for the B. Music degree shall comprise instructions on the following subjects according to the syllabi and/or text books prescribed from time to time.

- a. Theory of Music
- b. History of Music

- c. Practicals
- d. Tamil
- e. English
- f. Acoustics and
- g. Allied Practical

The subsidiary for students of Vocal discipline will be "Veena, Violin, Flute, Mridangam", and for students of Veena, Violin, Flute, Mridangam, Nagaswaram and Taval disciplines will be "Vocal".

#### SCHEME OF EXAMINATIONS

There will be an examination at the end of each year. Carry over system shall be permitted.

The candidates shall be permitted to appear for the University examinations, provided he/she secures not less than 80% of the attendance of that year. However, it shall be open to the syndicate to grant exemption to a candidate who has failed to secure 80% attendance for valid reasons, on the recommendations of the Head of the Department. Those, not permitted, to write the examination shall repeat the programme.

All subjects except the subject "English" will be set with examination papers in "Tamil" and shall be answered in Tamil.

The details of syllabus hours and subject of examinations year wise are appended below:

ANNAMALAI  UNIVERSITY

Faculty of Fine Arts – Department of Music

**Bachelor of Fine Arts - Music - B.F.A (Mirudhangam)**

**I – Year - Semester - I**

Part	Course	Inst. Hours	Credit	Exam Hrs	Marks		Total
					Int.	Ext.	
I	Language Course (LC) Tamil – I	6	3	3	25	75	100
II	English Language (ELC) English – I	6	3	3	25	75	100
III	Core Course – I Musicology – I	6	4	3	25	75	100
	Core Course – II Practical – I	6	4		25	75	100
	Allied Practical – I	6	3		25	75	100
	<b>Total →</b>	<b>30</b>	<b>17</b>				<b>500</b>

**I – Year - Semester - II**

Part	Course	Inst. Hours	Credit	Exam Hrs	Marks		Total
					Int.	Ext.	
I	Language Course (LC) Tamil – II	6	3	3	25	75	100
II	English Language (ELC) English – II	6	3	3	25	75	100
III	Core Course – III History of Music – I	6	4	3	25	75	100
	Core Course – IV Practical – II	6	4		25	75	100
	Allied Practical – II	6	3		25	75	100
	<b>Total →</b>	<b>30</b>	<b>17</b>				<b>500</b>

### II – Year - Semester - III

Part	Course	Inst. Hours	Credit	Exam Hrs	Marks		Total
					Int.	Ext.	
I	Language Course (LC) Tamil – III	6	3	3	25	75	100
II	English Language (ELC) English – III	6	3	3	25	75	100
III	Core Course – V Musicology – II	6	4	3	25	75	100
	Core Course – VI Practical – III	6	4		25	75	100
	Allied Practical – III	6	4		25	75	100
	Total →	30	18				500

### II – Year - Semester - IV

Part	Course	Inst. Hours	Credit	Exam Hrs	Marks		Total
					Int.	Ext.	
I	Language Course (LC) Tamil – IV	6	3	3	25	75	100
II	English Language (ELC) English – IV	6	3	3	25	75	100
III	Core Course – VII History of Music – II	6	4	3	25	75	100
	Core Course – VIII Practical – IV	6	4		25	75	100
	Allied Practical – IV	6	4		25	75	100
	Total →	30	18				500

### III – Year - Semester - V

Part	Course	Inst. Hours	Credit	Exam Hrs	Marks		Total
					Int.	Ext.	
III	Core Course – IX Musicology – III	6	4	3	25	75	100
III	Core Course – X Practical – V	6	4		25	75	100
III	Allied Practical – V	6	4		25	75	100
III	Elective Theory – I	6	6		25	75	100
III	Major Based Elective – I Practical – I	6	4		25	75	100
	Total →	30	22				500

### III – Year - Semester - VI

Part	Course	Inst. Hours	Credit	Exam Hrs	Marks		Total
					Int.	Ext.	
III	Core Course – XI History of Music – III	6	4	3	25	75	100
III	Core Course – XII Practical – VI	6	6		25	75	100
III	Allied Practical – VI	6	4		25	75	100
III	Elective Practical – II	6	4		25	75	100
III	Non - Major Based Elective (Theory) – II	6	4		25	75	100
	Total →	30	22				500

## IV – Year - Semester - VII

Part	Course	Inst. Hours	Credit	Exam Hrs	Marks		Total
					Int.	Ext.	
III	Core Course – XIII Musicology – IV	6	4	3	25	75	100
III	Core Course – XIV Practical – VII	6	6		25	75	100
III	Allied Practical – VII	6	4		25	75	100
III	Elective Practical – III	6	5		25	75	100
III	Non - Major Based Elective (Theory) – III	6	4		25	75	100
	Total →	30	23				500

## IV – Year - Semester – VIII

Part	Course	Inst. Hours	Credit	Exam Hrs	Marks		Total
					Int.	Ext.	
III	Core Course – XV History of Music – IV	6	4	3	25	75	100
III	Acoustic – I	6	4		25	75	100
III	Core Course – XVI Practical – VIII	6	6		25	75	100
III	Allied Practical – VIII	6	4		25	75	100
III	Elective Practical - IV	6	5		25	75	100
	Total →	30	23				500

**CRITERIA FOR PASS AND CLASSIFICATION**

A Candidate for the degree of Bachelor of Music will be deemed as passed if he/she secures a minimum of 50% in written/Practical Examination.

The successful candidates who pass by fulfilling the above stipulations will be arranged in the following classes:

- a. A Candidates securing 75% or above in aggregate in all the three years of curriculum put together will be declared as passed in First Class with Distinction.
- b. Those securing 60% or above in aggregate (but below 75%) in all the three years will be declared as pass in FIRST CLASS
- c. Those securing 50% or above (but below 60%) in aggregate in all the three years will be declared as pass in SECOND CLASS.



**DEPARTMENT OF MUSIC**

**2015-2016**

**SYLLABUS**

**B.F.A (MRIDANGAM)**

**I to VIII Semester**



## I YEAR - I SEMESTER

B. F.A (VOCAL)

Kjyhk; Mz;L - Kjw;gUtk;

Paper - I

**Part-I – Language – jkpo;**

jhs;-1 - ITAC-11 - nra;ASk; ciueilAk;

kjpg;ngz;: 75

fpubl;: 3

myF:-1 - FWe;njhif

ghly; vz;fs;:- 3> 6> 16> 18> 24> 28> 32> 37> 40> 54> 57> 60> 69>  
74> 77> 83> 85> 93> 97> 99

(,UgJ ghly;fs; kl;Lk;)

myF:-2 - GwehD}W

ghly; vz;fs;:- 9> 19> 27> 34> 38> 45> 51> 55> 66> 71> 76> 82> 86>  
92> 96

(gjpide;J ghly;fs; kl;Lk;)

myF:-3 - jpUf;Fws;

md;Gilik> nra;ed;wp mwpjy;> mlf;fKilik> Gwq;\$whik>  
<if> mUSilik (MW mjpgfhuq;fs; kl;Lk;) -  
ehybahu; fy;tp> fy;yhik (20 ghly;fs;)

myF:-4 - fk;guhkhazk;

Ffg;glyk; (mNahj;jpah fhz;lk;)

myF:-5 – ciueil

kh.nguparhkp J}ud; - rpw;gp. ghyRg;gpukzpad;

fhg;gpaj;jpwd; - Nrhk. ,stuR

**ghu;it E}y;fs;:**

- 1 FWe;njhif - c.Nt.rh. gjpg;G
2. GwehD}W - c.Nt.rh. gjpg;G
3. jpUf;Fws; - gupNkyofu; ciu
4. fk;guhkhazk; - mz;zhkiyg; gy;fiyf;fofg; gjpg;G
5. FWe;njhifr; nrhw;nghopTfs;
6. FWe;njhifj; jpwdha;T - Nrh.e. fe;jrhkp
7. vl;Lj;njhifr; nry;tk; - ny.g.fU. ,uhkehjd; nrl;bahu;
8. kh.nguparhkp J}ud; - rpw;gp. ghyRg;gpukzpad;>  
rhfpj;amfhnjkp> Kjw;gjpg;G 2000
9. fhg;gpaj;jpwd; - Nrhk. ,stuR- kzpthrfu; gjpg;gfk;> nrd;id

## I YEAR - I SEMESTER

### B. F.A (VOCAL) PART II ENGLISH

#### Paper - II

2.	IENC 12	English Through Literature I: Prose	03	50	100
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#### Objective:

To develop the communicative competence of learners in the English Language through training them in the skills of listening, speaking, reading and writing.

#### Unit I

Bonnie Chamberlain

“The Face of Judas Iscariot”

Swami Vivekananda

“Speech at World Parliament of Religion”

#### Unit II

Stephen Leacock

“My Financial Career”

Bhimrao Ambedkar

“Speech on 4<sup>th</sup> November 1948 in the Constituent

Assembly”

#### Unit III

Robert Lynd

“On Forgetting”

Nirad C. Chaudhuri

“Indian Crowds”

#### Unit IV

A. G. Gardiner

“All about a Dog”

Ruskin Bond

“My Eccentric Guests”

#### Unit V

Martin Luther King (Jr.)

“I Have a Dream”

Khushwant Singh

“The Portrait of a Lady”

#### Text Book:

Ayyappa Raja. S., Shanmugasundari. P., Deivasigamani. T., SaravanaPrabhakar. N., Karthikeyan. B. **English Through Literature: Prose.**

**Bachelor of Fine Arts (Music)**  
**(Mridangam)**  
**B.F.A. I Year – I Semester**  
**Part - III**

**Paper - III            Theory of Music – I**

1. Details of Layam
2. The origin of Tala and its greatness
3. Structure of 5 jathis, unit of Solkattus and explanations
4. Details of Sangeetham, Nadham and Sruthi
5. Structure 7 talas and their angas

**Reference Book:**

1. |¼ýÉ, p°ÂçÂø --- P.T. |°øÄÐ"Ã
2. p°ì, ÖçÃõ --- Dr. A. Àì, ç; ç°; Áç À; Ã¼ç
3. ¼; ÇÓÈì, çÂø --- Å£.À. . Íó¼Ãõ
4. ¼ÁçÆç"° , Çì°çÂõ (¼; Ì¼ç 1, 2, 3) --- Å£.À. . Íó¼Ãõ

**Paper - IV            Practical - I**

1. Basic lessons – Tha-Thi- Thom-Nam
2. Four Types of kitathaka exercises
3. Four types of thaka tha rikita thaka exercises

**Paper - V            Allied Practical - I**

1. Swara Exercises 2. Swaravali exercises 3. Janta varisas

## I YEAR - II SEMESTER

**Kjyhz;L - ,uz;lhk; gUtk;**

**Part-I – Language – jkpo;**

**Paper - VI**

**jhs;:-2 -ITAC-21 – gad;ghl;Lj;jkpOk; nrk;nkhop tuyhWk;**

kjpg;ngz;: 75

fpubl;: 3

**Nehf;fk;**

nkhopaikg;gpId tpsf;Fjy;

nkhopg; gad;ghl;by; cUthd - cUthFk; khw;wq;fisg; Gyg;gLj;Jjy;

jpirnkhopfspd; fyg;gpdhy; jkpo;nkhopapy; Vw;gLk; khw;wq;fis tpsf;Fjy;

nkhopf; FLk;gq;fs; Fwpj;Jk; nrk;nkhopj; jkpopd; rpwg;Gfs; Fwpj;Jk; nrk;nkhop Vw;Gf; Fwpj;Jk; tpsf;Fjy;

**myF-1**

vOj;Jf;fspd; vz;zpf;ifAk; tiffSk;> vOj;Jf;fspd; khj;jpiu>fhy ,ilepiyfs;>%tifg; Nghypfs; > ,Utifg; gjq;fs;> Gzh;r;rpfs;.

**myF-2**

nrhw;nwhlh; tiffs; (%tif nkhop) njhlhpyf;fzj;jpy; fhzg;ngWk; tOTk; tO mikjpAk; gj;jpaikg;Gk; epWj;jw; FwpaPLfs; gad;ghLk;. ciueil vOJk; NghJ Nkw;nfhs;s Ntz;ba tpjpKiwfs;.

**myF -3**

**Nkilj;jkpo;**

ePq;fSk; Ngr;rhsh; Mfyhk;-Fkhp mde;jd; Nkilg;Ngr;Rf;Fj; jahh; nra;jy;- Ngr;rhsUf;Fhpa jFjpf;f; - NgRk; Kiwfs; - gof;f tof;fq;fs;.

**myF-4**

**gilg;Gj;jpwd;**

rpWfij- ftpij- fl;Liu- Xuq;f ehlfk; - E}y; Fwpj;j jpwdha;T

vOjg; gapw;rpjuy;.

**myF-5**

**gad;ghl;Lj; jkpOk; nrk;nkhop tuyhWk;**

மொழி- விளி கி - மொழி 1 1 1 பி கி - உலகி செ மொழிகி - இ தியி செ மொழிகி - செ மொழி தி திகி - வரையறைகி - வரி 1 செ மொழி தயி - தமிழி தெரி மை- தமிழி சிறி 1 கி - தயி 1 செ மொழி 1 கி . தயி செ மொழி அறி தே 1 -

பி திமரி கலைஞி ி தி தி கால அறிஞி கி வரை (அறிஞி கி - அமைி கி -  
நி வனி கி - இயி கி கி தொட்டி யி சிகி - அறி பேரரி டி கி - உலி தமீி  
செி மொழி மாநரி , கோவை-2010)

### ghh;it Ehy;fs;

1. Nrhk. ,stuR> ed;D}y; fhz;bif ciu> kzpthrfh; gjpg;gfk;> nrd;id.
2. m.fp gue;jhkdh;> ey;y jkpo; vOj Ntz;Lkh? ghhp > epiyak;> nrd;id.
3. Ngr;Rf;fiy- Nf. tP. tPuuhftd;> tyk;Ghp gjpg;gfk;> jpUepd;wT+h;-  
602 024.
4. Fkhp mde;jd;> ePq;fSk; Ngr;rhsh; Mfyhk;> G+k;Gfhu; gpuRuk;> nrd;id.
5. vOJtJ vg;gb? kfuk; (njh. M) godpag;gh gpujh;];> nrd;id.
6. k. jpUkiy- Ngr;Rf;fiy- kPdhl;rp Gj;jf epiyak;-2008> kJiu.
7. சாலினி இளி திரையி , தமீி செி மொழி ஆவணி , மணிவாசகி பதி பகி , செி ணை,  
2005.
8. கரி ி வெி , “திராவிட மொழிகளி ஓி பிலி கணி “- கழக வெளியி , செி ணை.
9. ச. சாரதரி பரி - சி கி செி வியி , மினரி சிி தக  
நிலையி , மி ரை,(1993)
10. வா.செ.ி ழி தைசாமி - உலகி செி வியி மொழிகளி வி சையி  
தமீி , பாரதி பதி பகி , செி ணை.
11. ஜி. ஜரி சரி வேி - செி மொழிகி வி சையி தமீி , செி ணை - 2004.
12. சாலினி இளி திரையி - தமீி செி மொழி ஆவணி , மணிவாசகி  
பதி பகி செி ணை-2005
13. ச. அகி தியலீி கி -சி கஇலி கியி -செி வியி பரி வை  
மெ யி பி பதி பகி , சிதி பரி - 2004.
14. மணவை.ி ி தபா - செி மொழி ஊி ி ி ி ி ி , அறிவியி  
தமீி அறி கி டளை, செி ணை.

# I YEAR - II SEMESTER

## ENGLISH

### Paper - VII

<b>8.</b>	IENC 22	English Through Literature II: Poetry	03	50	100
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**Objective:**

To ensure and enhance:

- The ability of the learner to comprehend and appreciate poems in English
- The competence of the learner in using English language, and
- The interest of the learner in human values and perceptions

**Unit I**

- |                        |                   |
|------------------------|-------------------|
| 1. William Shakespeare | “Sonnet 29”       |
| 2. William Blake       | “A Poison Tree”   |
| 3. Robert Bridges      | “A Red, Red Rose” |

**Unit II**

- |                    |              |
|--------------------|--------------|
| 4. PB Shelley      | “Ozymandias” |
| 5. Alfred Tennyson | “The Brook”  |
| 6. HillaireBellock | “Matilda”    |

**Unit III**

- |                 |  |
|-----------------|--|
| 7. Robert Frost | “Stopping by Woods on a Snowy Evening” |
| 8. Walt Whitman | “O Captain, My Captain”                |
| 9. Sylvia Plath | “Mirror”                               |

**Unit IV**

- |                      |   |
|----------------------|---|
| 10. Toru Dutt        | “The Lotus”                                 |
| 11. A. K. Ramanujan  | “A River”                                   |
| 12. Keki N. Daruwala | “Pestilence in Nineteenth Century Calcutta” |

**Unit V**

- |                   |                           |
|-------------------|---------------------------|
| 13. Gabriel Okara | “Once Upon a Time”        |
| 14. Maki Kureshi  | “The Kittens”             |
| 15. Robert Finch  | “Peacock and Nightingale” |

**Text Book:**

Karthik Kumar. S., Gnanaprakasam.V., Arputhavel Raja. G., Shanmugasundaram. C., Vijaya. R.*English Through Literature:Poetry*

**B.F.A. I Year – II Semester****II Semester****Paper - VIII****History of Music – I**

1. Uses of Music – Details
2. Gayaka dhoshas
3. Historical evidences of music from 12<sup>th</sup> century to 20th century
4. History of Music in ancient literatures
5. Life History of the following Vidwans:
  1. Narayanasamy Appa
  2. Thanjavur Mahavaidhyanaadha Iyer
  3. Nachiyarkovil Ragava Pillai
  4. Needamangalam Meenakshi sundaram Pillai
    1. பாரதியார், பரமசிவன் --- பரமசிவன்
    2. பரமசிவன், பரமசிவன் --- பரமசிவன், பரமசிவன்
    3. History of South Indian Music -- Prof. P. Sambamoorthy
    4. பரமசிவன், பரமசிவன் (பரமசிவன் 1, 2, 3) --- பரமசிவன், பரமசிவன்
    5. South Indian Music (vol; 1, 2, 3) - Prof. P. Sambamoorthy

**Paper – IX****Practical – II**

1. Solkattu - Exercises
2. Tisram, Kandam – Exercises
3. Misram, Sankirnam – exercises
4. Adi tala mohra

**Paper – X****Allied Practical – II**

1. Swara Exercises
2. Tarasthay Exercises
3. Saptha tala Alankaras



## II YEAR - III SEMESTER

,uz;lhk; Mz;L - %d;whk; gUtk;

Part-I – Language – jkpo;

Paper - XI

jhs;:-3- ITAC-31 - ciueilAk; ehlfKk;

kjpg;ngz;fs;: 75

fpubl;:3

**Nehf;fk;:** ,yf;fpaq;fspd; rpwg;GfisAk; fUj;JfisAk; ciueil topahfg; Gyg;gLj;jy; - ciueilj;jpwid vLj;Jiu;jjy;

myF-1

,yf;fpa tpsf;fk; - Mrpupau; (t.Rg. khzpfk;)  
 ,yf;fpa tpsf;fk; - ,yf;fzf; Fws;fs; - tupirg;ghl;L – tho;thq;F – J}a ,yf;fpak; - eilKiw mwq;fs; -  
 ,yf;fpaf;fiy

myF-2

Fwszpf; - ,yf;fpa nts;sk; - jd;neQ;rk; - ,yf;fpaj;jsk; - Fws;  
 tpsf;fk; - ek;gpf;if E}y; - ePjp tpsf;fk;

myF-3

k.g.nguparhkpj;J}ud; - (Mrpupau; - rpw;gp ghyRg;gpukzpak;)  
 tho;Tk; gzpAk; - md;gpy; jpisj;j ftpij – rpWfijg; gilg;Gfs;  
 ehlfq;fSk; fPu;j;jidfSk; - fl;Liur; nry;tk;

myF-4

rpWtu; ,yf;fpak; mwptpay; E}y;fSk; gpwTk; - fiyf;fsQ;rpag; gzp –  
 ghujp jkpo; - J}ud; vd;nwhU kdpju;.

myF-5

ehlfk; - Njhif tz;zk; (Mrpupau; - lhf;lh; r. rtfu;yhy;)

ghlE}y;fs;

1. t.Rg.khzpf;fk; - ,yf;fpa tpsf;fk;  
 kzpthrfu; E}yfk;> Kjw;gjpg;G-1971
2. rpw;gp ghyRg;gpukzpad; &  
 kh. g.nguparhkpj;J}ud; - rhfpj;a mfhnjkp> Kjw;gjpg;G-2000
3. lhf;lu; r. rtfu;yhy; - Njhif tz;zk;>  
 godpak;khs; ntspaPL> nrd;id>  
 Kjw;gjpg;G-2008

lq;fud; mLf;ffk;> iraj;fhjh; mntd;A+-  
tpUfk;ghf;fk;> nrd;id-92.

## II YEAR - III SEMESTER

### ENGLISH

#### PAPER - XII

<b>14.</b>	IENC 32	English Through Literature III: Drama	03	50	100
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#### **Objective:**

To enhance the conversational competence of the learner by introducing to him to dramas in English

#### **Unit I**

Stanley Houghton	“The Dear Departed”
Kenneth Sawyer Goodman	“The Game of Chess”

#### **Unit II**

A. A. Milne	“The Princess and the Woodcutter”
Anton Chekhov	“A Marriage Proposal”

#### **Unit III**

Arnold Bennett	“The Stepmother”
Arthur Miller	“Grandpa and the Statue”

#### **Unit IV**

William Shakespeare	<b>King Lear</b> (Act I, Scene i)
William Shakespeare	<b>Julius Caesar</b> (Act III, Scene ii)

#### **Unit V**

Frances Goodrich & Albert Hackett	<b>The Diary of Anne Frank</b> (Act I)
Betty Keller	“Tea Party”

#### **Text Book:**

Florence. S., Aruna Devi. G., Rajamohan. R., Bhuvaneswari. S., Soundararajan. M. **English Through Literature: Drama**

## B.F.A. II Year – III Semester

### Paper – XIII                      Theory of Music – II

1. Music is the finest of Fine Arts – Explanation
2. Expansion of 35 Talas
3. Method of writing korvais in Soltala notation
4. Shodasangas and their Kriyas
5. Important Musical Instruments and their types

#### Reference Books

1. *Music in South India* --- P.T. Vaidyanathan
2. *Music in South India* --- Dr. A. R. Raju
3. *History of South Indian Music* -- Prof. P. Sambamoorthy
4. *South Indian Music* (vol; 1, 2, 3) --- A.L.S. Iyengar
5. *South Indian Music* (vol; 1, 2, 3) - Prof. P. Sambamoorthy

### Paper – XIV                      Practical – III

1. Chatusra jati Triputatla – 4 avartana Mohra – 1
2. Method of Playing Sorkattus for the following talas
  - a. Chatusra jati Dhuruva tala, Chatusrajati Matya tala, Chatusrajati Rupaka tala, Misrajati Jambai tala, Sankirna jathi Triputa tala, Kanda jathi Ata tala Tisrajathi Eka tala.
3. Adi tala Mohra, 8 Avarthana Mohra – 1 - 4 Avartana Mohra – 1

### Paper - XV                      Allied Practical – III

Sarali Varisaigal, Janta Varisaigal, Melsthai Varisai, Dhatu Exercise in the following ragas

1. Sankarabaranam, 2. Kalyani, 3. Harikambhoji

## II YEAR - IV SEMESTER

**,uz;lhk; Mz;L – ehd;fhk; gUtk;**

**Part-I – Language – jkpo; -**

**Paper - XVI**

**jhs;: 4 - ITAC-41- jkpopyf;fpa tuyhW**

kjpg;ngz;fs;: 75

fpubl;: 3

**Nehf;fk;: jkpo;,yf;fpa tsh;r;rp tuyhw;wpid tpthpj;J jkpo;**

**,yf;fpaq;fs; Fwpj;J mwpKfk; nra;jy;.**

**myF-1 rq;f fhyk; > rq;f kUtpafhyk;**

**njhy;fhg;gpak;- rq;ffhyk;- Kw;rq;fq;fs; - ghl;Lk; njhifAk;- njhFg;GKiw-  
rpwg;Gfs;- rq;fg; Gyth;fs;- njhy;fhg;gpak;- gjpndz;fPo;f;fzf;F E}y;fs;>  
Kw;fhg;gpaq;fs;.**

**myF-2 gy;yth;> Nrroh;fhyk;**

**irt ,yf;fpaq;fs;- gd;dpUjpUKiwfs;- itzt ,yf;fpaq;fs;- ehyhapu jpt;tp;a  
gpuge;jk; - IQ;rpWfhg;gpaq;fs;- fk;guhkhazk;- nghpaGuhzk;- gpw ,yf;fpaq;fs;**

**myF-3 ehaf;fu; fhyk;**

**rpw;wpyf;fpaq;fs;- me;jhjp- J}J-khiy- Nfhit- guzp- fyk;gfk;- cyh-  
gps;is;jkpo;- Nfhit- gs;S- FwtQ;rp- mUzfphpejh;- FkuFUguu;- fhsNkfg;Gyth; -  
rptg;gpufhrh; - jdp;ghly;fs;.**

**myF-4 INuhg;gpah; fhyk;**

**ciueil tsh;r;rp- jhAkhdt; ghly;fs;- kPdhl;rp Re;juk;gps;is-,uhkypq;f  
mbfs;- Ntjehafk; gps;is- fpwpj;jth;fspd; jkpo;g;gzp- ,];yhpah;fspd; jkpo;j;  
njhz;L- ehlfj; jkpo;- kNdhd;kzpak; Re;juk;gps;is- gk;ky; rk;ge;jKjypahu;-  
R+hpaeuhaz rh];jphpahu;-; gpwh;.**

**myF-5 ,f;fhyk;**

**kuGf;ftpj – ghujpahu;- ghujpjhrd;- ftpkzp – ehkf;fy; ftpQh; thzpjhrd;>  
Kbaurd;- fz;zjhrd;. ciueil- ghjpkhw;fiyQh;- c.Nt.rh.- kiwkiy mbfs;- v];.  
itahGhpg;gps;is- uh.gp. NrJg;gps;is- jpU.tp.f. – K.t .- t.Rg. khzpf;fk;;- rpWfij**

–GJikg; gpj;jd;- F.g.uh.- yh.rh.uh.- F.mofphprhkp-jp.[h- Re;juuhkrhkp-  
tpe;jd;;- K.t - ehty;- khA+uk; Ntjehafk;gps;is- khjitah – fy;fp- mfpzd; - jp.  
[hdfpuhkd; - eh. ghh;j;jrhujp- uh[k;fpU\;zd;> GJf;ftpij – vOj;J - e.  
gpr;r%u;j;jp> ty;ypf;fz;zd;> gRitah> rp. kzp> Qhdf;§j;jd; > thdk;ghb ,af;fk;-  
eh.fhkuhrd;> rpw;gp>Nkj;jh>kPuh - mwptpay; jkpo;- ,izaj;jkpo;

**ghh;it E}y;fs; :**

1. K.tujuhrd;> -jkpo; ,yf;fpa tuyhW>  
rhfpj;jpa mfhnjkp ntspaPL 1998.
2. G+tz;zd;> -jkpo; ,yf;fpa tuyhW>  
fof ntspaPL nrd;id.
3. jkpoz;zy;> -Gjpa Nehf;fpy; jkpo; ,yf;fpa  
tuyhW> kPdh;rp Gj;jf epiyak;> 1998.
4. rp. ghyRg;gpukzpad;> -jkpo; ,yf;fpa tuyhW>  
ghhpepiyak;> nrd;id. 1987
5. vk;.Mh; milf;fyrhkp> -jkpo; ,yf;fpa tuyhW>  
fof ntspaPL> nrd;id 1994.
6. kJ .r. tpkyhde;jk; - jkpo; ,yf;fpa tuyhw;Wf; fsQ;rpak;>  
1987.

## II YEAR - IV SEMESTER

### ENGLISH

#### Paper - XVII

21.	IENC 42	English Through Literature IV: Short Story	03	50	100
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**Objective:**

To develop the communicative competence of learners in the English Language through training them in the skills of listening, speaking, reading and writing

**Unit I**

- |                     |                      |
|---------------------|----------------------|
| 1. O' Henry         | "After Twenty Years" |
| 2. Ernest Hemingway | "A Day's Wait "      |

**Unit II**

- |                      |                     |
|----------------------|---------------------|
| 1. Flora Annie Steel | "Valiant Vicky"     |
| 2. Oscar Wilde       | "The Selfish Giant" |

**Unit III**

- |                     |                       |
|---------------------|-----------------------|
| 1. R. K. Narayan    | "An Astrologer's Day" |
| 2. Shashi Deshpande | "I Want"              |

**Unit IV**

- |                     |                               |
|---------------------|-------------------------------|
| 1. Leo Tolstoy      | "Where Love is God is"        |
| 2. Somerset Maugham | "The Ant and the Grasshopper" |

**Unit V**

- |                  |                                |
|------------------|--------------------------------|
| 1. Chinua Achebe | "Marriage is a Private Affair" |
| 2. Bessie Head   | "Heaven is not Closed"         |

**Text Book:**

Selvaraj. A., Dinakaran. P., Madhavan. M., Ganeshram. K., Shanthi. SP. *English Through Literature: Short Story*

**B.F.A. II Year – IV Semester**

**Paper – XVIII**

**History of Music - II**

1. Tala dasapranas
2. Tamil names of swaras – Explanation
3. Life history of the following Vidwans.
  - (i). Pudukottai Mamundiya Pillai
  - (ii). Pudukottai Dakshinamoorthy Pillai
4. Musical References in Tholkappiyam
5. Life history of the following Vidwans
  - a. Thiruvazhaputhur Pasupathi Pillai
  - b. Malaikottai Panjami Pillai

**Reference Books**

1. பி. வி. சிவசாமிநாயகர் --- P.T. பி. வி. சிவசாமிநாயகர்
2. பி. வி. சிவசாமிநாயகர் --- பி. வி. சிவசாமிநாயகர்
3. History of South Indian Music -- Prof. P. Sambamoorthy
4. பி. வி. சிவசாமிநாயகர் (பி. வி. சிவசாமிநாயகர் 1, 2, 3) --- பி. வி. சிவசாமிநாயகர்
5. South Indian Music (vol; 1, 2, 3) - Prof. P. Sambamoorthy

**Paper – XIX**

**Practical – IV**

1. Adi tala Pharans (Solkattus)
2. Tisra Ekam, Kanda Chapu, Misra Chapu, Kanda Tripuda mohras.
3. Method of Tunning of Mirudhangam

**Paper – XX**

**Allied Practical – IV**

Any two sanchari gitas.

### B.F.A. III Year – V Semester

#### Paper – XXI

#### Theory of Music - III

1. Structure of Mirudhangam and Thavil - Tuning Procedure
2. Thamizhisai Movement
3. Desadi, Madhyadi, Chapu talas – Details
4. Madraas found in music compositions
5. Percussion and tla instruments

#### Reference Books

1. பி.டி.ஏ., பி.டி.ஏ. --- P.T. பி.டி.ஏ.
2. பி.டி.ஏ., பி.டி.ஏ. --- Dr. A. பி.டி.ஏ.
3. History of South Indian Music -- Prof. P. Sambamoorthy
4. பி.டி.ஏ. (பி.டி.ஏ. 1, 2, 3) --- பி.டி.ஏ.
5. South Indian Music (vol; 1, 2, 3) - Prof. P. Sambamoorthy
6. பி.டி.ஏ. --- பி.டி.ஏ.

#### Paper – XXII

#### Practical – V

1. Tisra Ekam, Adi tala Korvais
2. Tisra Ekam, Adi tala, Kanda Chapu, Misra Chapu tani avartha Sorkattus.
3. Gumki – Chapu – Planing of Arai chapu

#### Paper – XXIII

#### Allied Practical – V

1. Swarajathi
2. Tanavarnam – 1

#### Paper – XXIV

#### Elective – Theory – I

### Folk Music and Folk Arts of Tamil Nadu

#### Unit – I

General Information about Folk music and Folk Arts of Tamil Nadu.

#### Unit – II

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

#### Unit – III

Folk forms : Karagam, Kavadi, Poykkal Kudhirai, Kaniyan Koothu, Thorppavai Koothu, Theru Koothu, Pagal Vesham, Thevarattam, Oyilattam, Villuppattu, Kummi, Kolattam.

#### Unit – IV

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

#### Unit – V



Ragas used in Folk music and Folk Arts – Mettu (Tunes) – Kilikanni – Chindu, Nondi  
Chindu – Themmangu.

## Reference Books:

1. Splendor of Music - P.T. Selladurai
2. Tamizhar Isai - A.N. Perumal

**Paper – XXV****Non-Major Practical – I**

Method of playing Mirudhngam in Bharathanattiyam

**B.F.A. III Year – VI Semester****Paper – XXVI****History of Music - III**

1. The Value of Music in India and Places – Place of South Indian Music in World Music
2. Percussion instruments in Carnatic and Hindusthani music system – Comparison
3. Bhavatha mela Nataka
4. Life history of following Vidwans
  - (i). Kumbakonam Azhaganambiya Pillai
  - (ii). Mylapore Sami Iyer
  - (iii). Kumbakonam Thangavel Pillai
  - (iv). Yazhpanam Dhakshinamoorthy Pillai
5. Life history of the Tamizhisai Trinity
  - (i) Muthuthandavar
  - (ii) Marimutha Pillai
  - (iii) Arunachala Kavirayar

**Reference Book**

1. தமிழியல் பற்றித் தளையலு --- P.T. திரு. அரங்கசாமிநாயக்கர்
2. பற்றித் தளையலு --- Dr. A. அனந்தசாமிநாயக்கர்
3. History of South Indian Music -- Prof. P. Sambamoorthy
4. தமிழியல் தளையலு (தமிழியல் 1, 2, 3) --- ஆர். அனந்தசாமிநாயக்கர்
5. South Indian Music (vol; 1, 2, 3) - Prof. P. Sambamoorthy
6. தமிழியல் தளையலு --- ஆர். அனந்தசாமிநாயக்கர்

**Paper – XXVII****Practical – VI**

1. Korvais for 5 talas
2. Korvais for Various types of eduppu
3. Method of Playing 10 talas out of 35 talas
- 4.

**Paper – XXVIII****Allied Practical – VI**

1. Tanavarnam 2 Keerthanas in following ragas
  - (i). Mayamalavagaulai
  - (ii). Mohanam
  - (iii). Kalyani

Paper – XXIX

**Elective II (Practical)**

Playing techniques for Bhajan

Paper – XXX

**Non-Major Elective Theory – II****Opera**

- Unit – I : Evolution  
 Unit – II : Forms  
 Unit – III : Characters  
 Unit – IV : Raga and Tala  
 Unit – V : Literary beauties and Raga with special reference to any one  
 of the following.

1. Rama Natakam
2. Nandanar Charithram
3. Azhagar Kuravanji
4. Nowka Charithram
5. Prahaladha bhakthi vijayam

**Reference Books**

1. jQ;ir tsh;j;j gujf;fiy – Dr. v];.vd;. =uhk Njrpfd;
2. ,e;jpa ehl;baj;jpd; jpuhtpl kuG – fhh;j;jpfh fNzrd;
3. mUq;fiy Mlw;fiy – Rgh~pzp gj;kehg;
4. jkpoh; eld tuyhW - Dr. Nr. ,uFuhkd;
5. thf;Nfaf;fhuh;fspd; rhpj;jpuk; - P. rhk;g%h;j;jp
6. Indian Classical Dance – Kapila Vatsyayan
7. gujf; fiyf; Nfhl;ghL - Dr. gj;kh Rg;ukzpak;
8. jkpoh; ,ir – V.vd;. ngUkhs;
9. jkpo; ehl;ba kugpy; guj ehl;bak; - Dr. gh. ,uhrh.
10. jkpof ehl;Lg;Gwf; fiyfs; - V.vd;. ngUkhs;

**B.F.A. IV Year – VII Semester****Paper – XXXI Theory of Music – IV ,irapay;****Theory of Music – IV**

1. Structure of Pallavi and method of playing 3 Kalas
- 2.Details of Gitam, Jathiswaram, Swarajathigal & Varnam
3. Natya Natakam & Lakshanas
4. Thrayodasa lakshanas (13 Lakshanas)
5. The role of government to the field of Arts from the period of kings to the present time.

**Reference Books**

1. திருவீரப் பதிகம் --- P.T. திருவாரூர்
2. பதினாறு ஆண்டுகள் --- Dr. A. திருவாரூர்
3. History of South Indian Music -- Prof. P. Sambamoorthy
4. திருவாரூர் பதிகம் (தமிழ் பதினாறு) --- ஆ.ஆ. திருவாரூர்
5. South Indian Music (vol; 1, 2, 3) - Prof. P. Sambamoorthy
6. திருவாரூர் பதிகம் --- ஆ.ஆ. திருவாரூர்

**Paper – XXXII Practical – VII**

1. Kuraippus of Tisram, Kandam, Misram and Sankirnam
2. Method of Playing Korvais of Tisram, Kandam and Muisra gathi.

**Paper – XXXIII Allied Practical – VII**

1. Tanavarnam – 1
2. Thevaram – 1
3. Thiruppugazh – 1
4. Kirthanas – 2

**Paper – XXXIV Elective Practical – III**

Playing techniques for music compositions

Paper – XXXV

**Non Major Elective – III (Theory )**

## Music of Ancient Tamil

### **Unit – I**

Music in ancient Tamil Literatures – Tholkappiyam, Pathupattu, Ettuthogai.

### **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, Periyapuranam.

## **Reference Books**

1. Students in Natya Sastra – G.H. Tarlaker
2. Chidambaram and Nataraja – B.G.L. Swamy
3. Andal Thirupavai Nachiyar Thirumozhi – P.S. Sundaram
4. The Tanjore Quartette - Sivanandam
5. Thillai and Nataraja - B. Natarajan
6. Indian Performing Arts – Utpal K Banerjee
7. Natya Sastra - Dr. Padma Subramenyam

## B.F.A. IV Year – VIII Semester

**Paper – XXXVI**

### History of Music – IV

1. Details of musical forms of Tamils from cradle to grave.
2. “Tambura” – musical instrument – Details
3. Musical seat of music – Thanjavur, Mysore, Trivancore
4. Life history of Thevaram Trinity
  - a. Thirugnanasambandar, b. Thirunavukkarasar, c. Sundarar
5. Life history of following Vidwans.
  - a. Palakad Mani Iyer, b. Pazhani Subarmaniya Pillai, c. Valangaiman Shanmugasundaram Pillai, d. Perumpallam Venkaesan Pillai

#### Reference Book

1. பி. ஏ. பி. --- P.T. பி. ---
2. பி. --- Dr. A. பி. ---
3. History of South Indian Music -- Prof. P. Sambamoorthy
4. பி. --- (பி. 1, 2, 3) --- பி. ---
5. South Indian Music (vol; 1, 2, 3) - Prof. P. Sambamoorthy
6. பி. --- பி. ---

**Paper – XXXVII**

### Acoustics of Music

#### 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) – Wild 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.

### Reference Books

1. Prof. R.K. Viswanathan, The Physics of Music, Annamalai University Publication .
2. Prof. R.K. Viswanathan, °í,£¼ ´Äç áø Annamalai University Publication.
3. The Text Book of Sound, Khanna & Bedi Munshilal Publication, New Delhi.
4. Prof. C. Subramaniyan Iyer, Acoustics for Students.

Paper – XXXVIII          Practical –VIII

1. Structure of Pallavi and Method of Playing Thani Avarthanam
2. Method of Playing Varnam

Paper – XXXIX          Allied Practical – VIII

Keethanaigal

1. Hindolam, Abogi, Sudha Saveri
2. Thevaram - 1
3. Nottu Suram

Paper – XXXX          Elective Practical - IV

Playing method of Instruments