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 "Isai Kalaimani" 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 at least 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 1st 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 Tavil 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:
# Bachelor of Fine Arts - Music - B.F.A (Mirdhangam)

## I – Year - Semester - I

<table>
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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.
ANNAMALAI UNIVERSITY
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;

kjg;ngz;; 75
fpbl;; 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 mjpfhuq;fs; kl;Lk;) -
ehybahu; fy,tp> fy;yhik (20 ghly;fs;)

myF:-4 - fk;guhk hazk;
Ffg;glyk; (mNahj;jpah fhz;lk;)

myF:-5 – ciueil
kh.nguparhkp Jjud; - rpw;gp. ghyRg;gpukzpad;
fhg;gpaj;jpwd; - Nrhk. ,stuR
1. FWe;njhif - c.Nt.rh. gjpg;G
2. GwehDjW - c.Nt.rh. gjpg;G
3. jpUf;Fws; - gupNkyofu; ciu
4. fk;guhkha;zk; - mz;zhk;iyg; gy;fiyf;fofg; gjpg;G
5. FWe;njhifr; nrhw;nghopTfs;
6. FWe;njhifj; jpwdha;T - Nrh.e. fe;jrhp
7. vl;Lj;njhifr; nry;tk; - ny.g.fU. ,uhkehjd; nrl;bahu;
8. kh.nguparhp Jjud; - 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

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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 4th 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:

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. ¦¾ýÉ. p¨ººÄøÃø --- P.T. i°øÄ¬Á¬
2. p¨º°i.ÖçÄõ --- Dr. A. Åí,Øí°iÄø ÅíÄø
3. ÅíÇÖÉì,Åø --- Å£.À.¸. iq¾Ãõ
4. ÅíAøÆ¢°ç,Çí°çÄõ (i¾;Î¾ç 1,2,3) --- Å£.À.¸. iq¾Äø

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

I YEAR - II SEMESTER

Kjyhz;L - ,uz;lhk; gUtk;

Part-I – Language – jkpo;

Paper - VI

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

kjps;ngz;:: 75
fpbl;:: 3

Nehf;fk;
khopaig;p; gid tpsf;Fjy;
khopg; gad;ghl;by; cUthd - cUthFk; khw;wq;fisg; Gyg;gLj;Jjy;
jpirnhkhopfspd; fyg;gdhy; jkpo;nhopapy; Vw;gLk; khw;wq;fis tpsf;Fjy;
khopg; FLk;qa;sf; Fwpj;Jk; nrk;nhopj; jkpopd; rpwg;Gfs; Fwpj;Jk; nrk;nhop Vw;Gf; Fwpj;Jk; tpsf;Fjy;

myF-1

vOj;Jf;fspd; vz;zpf;Ak; tiffSk;> vOj;Jf;fspd; khj;jpiu>fhy ,ilepiyfs;>%tifg; Nghypfs;> ,Utifg; gjq;sf;> Gzh;r;rfps;.

myF-2

nrhw;nwhlh; tiffs; (%tif nhop) njhlhpvyf;fzj;jpy; fhzg;ngWk; tOTk; tO mikjpAk; gj;jpaikg;Gk; epWj;jw; FwpAPLfs; gad;ghLk;. ciueil vOJk; NghJ Nkw;nfhs;s Ntz;ba tippleskiwfs;.

myF -3

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

myF-4

gilg;Gj;jpwd;

rpWfij- ftpij- fl;Liu- Xuq;f ehlfk; - Ejy; Fwpj;j jpwdha;T
vOjg; gapw;rpjuy;.;

myF-5

gad;ghl;Lj; jkpOk; nrk;nhop tuyhWk;

கடவுள் கிளி கி - மாமியியா கி கி - செத் கி தமிழ் - திகி கி தமிழ் - தேசியக்கள் - கி கி கி தமிழ் திகி - தேசிய கி தமிழ் - தமிழ்
கி கி கி தமிழ் - கி கி - கி தமிழ் - கி கி - கி தமிழ் கி கி - கி கி - கி தமிழ் கி கி - கி கி - கி தமிழ் கி கி - கி
14

(எழுதியவர்- வல்லிகள் கல்யாணத் திறன், இணையக் குழு, கல்லறைகள் வளாகம், தமிழகம்-2010)

ghh;it Ehy;fs;

1. Nrhk. ,stuR> ed;D}y; fhz;bif ciu> kzprhrf; gjpg;gfk;> nrd;id.
2. m.fp gue;jhkdhh;> ey;y jkpo; vOj Ntz;Lkh? ghp > epiyak;> nrd;id.
3. Ngr; RF; fly- Nf. tP. tPuhftd;> tyk; Ghp gjpg;gfk;> jpuelp;wT+h;-
   602 024.
4. Fkhp mde;jd;> ePq;fsk; Ngr;rhsh; Mfyhk;> G+k; Ghu; gpuRuk;> nrd;id.
5. vOJtJ vg;gb kfuk; (njh. M) godpag;gh gpujh;}]> nrd;id.
6. k. jpuKiy- Ngr; RF; fly- kPdh;rp Gj; jf epiyak;> -2008> kJiu.
8. சாலின இளாதிரிய, தமிழக ஆவண, மணவாசக பதி பக, சித்தரி, மாநாழி (1993)
11. ச. ஫ில்லியாக்கியலிக ,சிறுகில்கியல், மனாசி, தக்நிலயය, மன்னர், (1960)
I YEAR - II SEMESTER

ENGLISH

Paper - VII

| 8. | IENC 22 | English Through Literature II: Poetry | 03 | 50 | 100 |

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. Hillaire Belloc
   “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 Kureishi
    “The Kittens”
15. Robert Finch
    “Peacock and Nightingale”

Text Book:

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 12th century to 20th century
4. History of Music in ancient literatures
5. Life History of the following Vidwans:
   1. Narayanasamy Appa
   2. Thanjavur Mahavaidhyanadha Iyer
   3. Nachiyarkovil Ragava Pillai
   4. Needamangalam Meenakshi sundaram Pillai
      1. "withstanding, b^"°<\vogu' -- "°<\<\ovoguj\n      2. b^"°<\i.'<\vogu' -- A'i.'<\ovgug\n      3. History of South Indian Music -- Prof. P. Sambamoorthy
   4. "<\vogug"°<\, <\vogug"°<\ ("<\"<\vogug 1, 2, 3) -- A\"<\ovogug\n   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

II YEAR - III SEMESTER

Part-I – Language – jkpo;

Paper - XI

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

kjpg;ngz;fs;; 75
fpbl;;3

Nehf;fk;: ,yf;fpaq;fspd; - rpwg;GfisAk; fUj;JfisAk; cuieil topahfg; Gyg;gLj;jy; - cuieilj;jpwd vLj;Jiu;j;jy;

myF-1

,yf;fpa tpsf;fk; - Mrpupau; (t.Rg. khzpffk;)
 ,yf;fpa tpsf;fk; - ,yf;fzf; Fws;fs; - tupirg;ghl;L - tho;thq;F - JJa ,yf;fpak; - eilKiw mwq;fs; - ,yf;fpaf;fiy

myF-2

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

myF-3

k.g.nguparhkpj;Jjud; - (Mrpupau; - rpw;gp ghyRg;gpuzpak;)
 tho;Tk; gzpAk; - md;gpy; jpisj;j ftpij; - rpWfijg; gilg;Gfs; ehlfqf;Sk; fPu;j;jidfSk; - fl;Liur; nry;tk;

myF-4

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

myF-5

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

ghlE}ly;fs:

1. t.Rg.khzpf;fk; - ,yf;fpa tpsf;fk; kazthrfu; E}yfk;> Kjw;gjpg;G-1971

2. rpw;gp ghyRg;gpuzpad; &
   kh. g.nguparhkpj;Jjud; - rhfpj;a mfhnjkp> Kjw;gjpg;G-2000

3. lhf;lu; r. rtfu;yhy; - Nhif tz;zk;> godpak;khs; ntspaPL> nrd;id>
   Kjw;gjpg;G-2008
II YEAR - III SEMESTER

ENGLISH

PAPER - XII

| 14. | IENC 32 | English Through Literature III: Drama | 03 | 50 | 100 |

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  *King Lear*(Act I, Scene i)
William Shakespeare  *Julius Caesar* (Act III, Scene ii)

Unit V

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

Text Book:

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. देशी -- P.T. देशी
2. देशी -- Dr. आदित्य
3. History of South Indian Music -- Prof. P. Sambamoorthy
4. देशी आदि (देशी 1, 2, 3) -- आदि
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, Chathusrajati Matya tala, Chathusrajati 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. Sankarabaranan, 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;qf;fs; - ghL;Lk; njhifAk; - njhFg;GKiwrpwG;Gfs; - rq;fg; Gyth;fs; - njhy;fhg;gpak; - gjpndz;fPo;f;fzf;F E}y;fs;> Kw;fhg;gpaq;fs;.

myF-2 gy;yth;> Nrhol;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;wpyp;fpaq;fs; - me;jhjp; JJ-khiy- Nfhit- guzp- fykgf; - cyh-gps;is;j;jkpo; - Nhmp- guzp- S- FwtQ;rp- mUzpfphpehj; - FkUguuu; - fhsNkfg;Gyth; - rptg;gpufhrh; - jdpq;ghly;fs;.

myF-4 lNuhg;gpah; fhyk;

ciueil tsh;r;rp- jhAkhdth; ghly;fs; - kPdhl;rp Re;juk;gps;is-,uhkypq;f mbfs; - Ntjehafk; gps;is- fpwpj;jth;fspd; jkpo;g;gzp- ,]yhkpah;fspd; jkpo;j; njhz;L- ehlfj; jkpo; - kNhdh;kzpak; Re;juk;gps;is- gk;ky; rk;ge;jKjypahu; - R+hpaehuhas rj];jphpahu; - ; gphw;.

myF-5 ,f;fhyk;

kuGf;ftpij – hgujpahu; - hgujpjhrd; - ftpkzp – ehkf;fy; ftpQh; thzpjhrd;> Kbaurd; - fz;zhhrd; - ciueil- ghpjkhw;fiyQh; - c.Nt.rh. - kiwkiy mbfs; - v];. itahGhpg;gps;is- uh.gp. NrJg;gps;is- jpU.tp.f. – K.t .- t.Rg. khpzpf;fk; - ; rpWfij
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> kPdhl;rp Gj;jf epiyak;> 1998.

4. rp. ghyRg;gpukzpad;> -jkpo; ,yf;fpa tuyhW>
   ghhpepiyak;> nrd;id. 1987

5. vk;.Mh; milf;fyrhk> -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

<table>
<thead>
<tr>
<th>21.</th>
<th>IENC 42</th>
<th>English Through Literature IV: Short Story</th>
<th>03</th>
<th>50</th>
<th>100</th>
</tr>
</thead>
</table>

**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:**

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. ¦¾ýɸ þ¨ºÂ¢Âø --- P.T. ¦ºøÄШÃ
2. þ¨ºì¸ÕçÄõ --- À茨¡¢º¡Á¢ À¡Ã¾¢
3. History of South Indian Music -- Prof. P. Sambamoorthy
4. ¾Á¢Æ¢¨º ¸ÇﺢÂõ (¦¾¡Ì¾¢ 1,2,3) --- Å£.À.¸. Íó¾Ãõ
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. ¦¾ýɸ þ¨ºÂ¢Âø --- P.T. ¦ºøÄŠÃ
2. þ¨ºì¸ÕçÄõ --- Dr. A. À茨¡¢º¡Á¢ À¡Ã¾¢
3. History of South Indian Music -- Prof. P. Sambamoorthy
4. ¾Á¢Æ¢¨º ¸ÇﺢÂõ (¦¾¡Ì¾¢ 1,2,3) --- Å£.À.¸. Íó¾Ãõ
5. South Indian Music (vol; 1, 2, 3) - Prof. P. Sambamoorthy
6. ¾¡ÇÓÆì¸¢Âø --- Å£.À.¸. Íó¾Ãõ

Paper – XXII Practical – V

1. Tisra Ekam, Adi tala Korvais
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

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
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. అధికారం పాఠాంబరు – P.T. పాఠంబరు
2. అధికారం పాఠంబరు – Dr. A. పాఠంబరు
3. History of South Indian Music -- Prof. P. Sambamoorthy
4. తెలుగు వేదికలు (పాఠంబరు 1, 2, 3) -- A.పాఠంబరు
5. South Indian Music (vol; 1, 2, 3) – Prof. P. Sambamoorthy

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 Keerthananas 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;jfiy – Dr. vj.;vd.; =uhk Njrpfd;
2. ,e;jpa ehl;baj;jpd; jpuhtpl kuG – fhh;j;jpfh fNzrd;
3. mUq;fiy Mlw;fiy – Rgh~pzp gj;kehgd;
4. jkpo; 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; NhL - Dr. gj;kh Rg;ukzpak;
8. jkpo; ,ir – V.vd.; ngUkhs;
9. jkpo; ehl;ba kugpy; guj ehl;bak; - Dr. gh. ,uhrh.
10. jkpo; ehl;Lg;Gwf; fiyfs; - V.vd.; ngUkhs;
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. ¦¾ýɸ þ¨ºÂ¢Âø --- P.T. þ°ɔÄŠÃ
2. þ¨ºì¸ÕçÄõ --- Dr. A. À茨³¡¢º¡Á¢ À¡Ã¾¢
3. History of South Indian Music -- Prof. P. Sambamoorthy
4. ¾Á¢Æ¢¨º ¸ÇﺢÂõ (¦¾¡Ì¾¢ 1,2,3) --- Å£.À.¸. Íó¾Ãõ
5. South Indian Music (vol; 1, 2, 3) - Prof. P. Sambamoorthy
6. ¾¡ÇÓÆì¸¢Âø --- Å£.À.¸. Íó¾Ãõ

Paper – XXXII Practical – VII

1. Kuraippus of Tisram, Kandam, Misram and Sankirnam

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
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. ʕɹ moistur -- P.T. ʕ aio
2. ɒ fraught -- Dr. A. Àċ ranging, Àµ\ě\ń\ę
3. History of South Indian Music -- Prof. P. Sambamoorthy
4. ʔɹ moistur (1, 2, 3) -- Å£.À.¸. Íó\¾\ał
   Sambamoorthy
5. South Indian Music (vol; 1, 2, 3) – Prof. P.

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


Unit – III


Unit – IV

Unit – V


Reference Books

2. Prof. R.K. Viswanathan, Annamalai University Publication.

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