### Programme Structure

(For Students Admitted from the Academic Year 2019-2020)

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

**Note:**

1. Students can take Interdepartmental Electives (IDEs) from a range of choices available.
2. Students may opt for any value-added courses listed in the University Website.
<table>
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<tr>
<th>S. No.</th>
<th>Course Code</th>
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24. **19 POPC45**  
TamilNadu Demography  
Population Studies  
25. **19MBAE405**  
Entrepreneurship Development Management  
Business Administration  
26. **19PHIE405 (A)**  
Modern Indian Thought(DE)  
Philosophy  
27. **19PHIE405 (B)**  
Applied Ethics(DE)  
Philosophy

### Departmental Electives Offered to our Department Students:

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### Electives Offered to Other Departments

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Value Added Courses offered to Other Department Students :

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Programme Outcomes

PO1: To enable students to become professional Musicians in their respective specialization and perform concerts of high order.

PO2: The main subject of musicology will be history of in Ancient and Medieval period under the Tamil as well as Sanskrit traditions and also the Modern Period.

PO3: Advanced theory and practical lessons shall be imparted to the Post-graduate students with adequate practices of concert performance by the students.

PO4: A wide variety of complex talas, in various speeds will be imparted for improvement of students repertoire.

PO5: To posses adequate knowledge in Musicology on completion of the course which will enable them to take up research work on music.

Programme Specific Outcomes

PSO1: To make students accomplished performing Musicians.

PSO2: To possess adequate knowledge in Musicology on completions of the course.

PSO3: The knowledge of Musicology and Practical training will enable students to take up further research work on music.

PSO4: Learning different types of talas for various musical forms helps the students

PSO5: To widen their repatriate to become successful Thavil player.
Semester -I  Course Code: 19MMTC11,  Course Title: Theory of Music-1  Credits: 4
Hours : 4

Tamil Tradition on Ancient and Medieval Periods

Learning Objectives: By Introducing the course it is intended to

Lo1: Students can be well aware of History of Tamil Tradition like Silappadikaram and Panchamarabu
Lo2: Students should have an Idea Of Sangam Literature
Lo3: Understanding Palai and Pan System with comparison among various Musicologist
Lo4: Introduction of Ancient Tamil Music forms
Lo5: Knowing the technical terms like vadi,samvadi, anuvadi, vivadi and its equivalence in Tamil Tradition

Unit -1 Study of the Treatment of Ancient Tamizh Music In the following music literatures.
   a) Silappathikaram and its commentaries.
   b) Panchamarabu

Unit -2 Reference to Music in the following works.
   a) Tolkappiyam
   b) Pattupattu
   c) Kalittokai
   d) Kalladam
   e) Nigandu
   f) Periyapuramam

Unit- 3 Detailed Study of Palai And Pan System of Ancient Tamizh Music and of the view of Following Modern scholars.
   a) Abraham Panditar
   b) Vibulanantha adigal
   c) Dr. S. Ramanathan
   d) Dr. V.P.K.Sundaram

Unit -4 Ancient Musical Forms
   a) A Kural tiribu
   b) Sendurai and Vendurai
   c) Varipadal
   d) Devapani
   e) Kalippa and Kalithurai

Unit -5 Study of the following Aspects.
   a) Kattalai
   b) Alathi
   c) Inai-Kilai-Pakai-Natpu

Supplementary Reading

Course Outcomes: At the end of the course, the Students will be able to

Co1: Understand the History of Tamil Tradition like Silappadikaram and Panchamarabu thoroughly
Co2: Elucidate the Sangam Literature
Co3: Understand the Palai and Pan System with comparison among various Musicologist
Clearly understand the forms of Ancient Tamil Music
Know the technical terms like vadi, samvadi, anuvadi, vivadi and its equivalence in Tamil Tradition

Semester-I Course Code: 19MMTC12 Course Title: History of Music-1 Credits: 4 Hours: 4

Sanskrit Tradition

Learning Objective: By Introducing the course it is intended to

Lo1: Learn the Historical study of Music through Sanskrit Treatises which explains about Grama, Murchana, Jati, Suddha-Vikrutha Swaras.
Lo2: Students should learn the Systems of Raga – Desi Raga – s and Suddha, Chayalaga and Sangirna Raga-s
Lo3: Understand the Uttama, Madhyama and Atama Raga-s and Association of Rasa and Tala with Raga-s Mentioned in Sanskrit treatises.
Lo4: Introduce Gana, Naya and Desya Raga-s and Devatamaya Rupas of Raga-s and Raga – Ragini classification to have more detailed knowledge of the ragas.
Lo5: Know the system and logical development of Mela and Mela Prastara-s and Gamaka, Staya and Alankaras in the Sanskrit Tradition.

Historical Study of the following Topics:

Unit -1 a) Grama, Murchana, Jati
       b) Suddha. Vikurtha Swara – s
Unit -2 a) Systems of Raga – Desi Raga – s
       b) Suddha, Chayalaga and Sangirna Raga-s
Unit- 3 a) Uttama, Madhyama and Atama Raga-s
       b) Association of Rasa and Tala with Raga-s
Unit -4 a) Gana, Naya and Desya Raga-s
       b) Devatamaya Rupas of Raga-s and Raga – Ragini classification.
Unit -5 a) Mela and Mela Prastara-s
       b) Gamaka, Staya and Alankaras

Supplementary Reading

1. Raga nithi - B. SubbaRao, Vol. 1, 1956,
3. The Raga-s of Tanjore - Dr. Gowrikuppusamy, M. Hariharan, 1988
4. Raga pravakam - Dr. S, Bagyalakshmi THE TRINITY MUSIC BOOK PUBLISHERS 12, Jagadambir Colony First Street, Royapettah, Chennai - 600 014.,1984

Course Outcomes: At the end of the course, the Students will be able to

Co1: Understand the Historical study of Music through Sanskrit Treatises which explains the Technical terms like Grama, Murchana, Jati, Suddha-Vikrutha Swaras.
Co2: will learn the Systems of Raga – Desi Raga – s and Suddha, Chayalaga and Sangirna Raga-s
Co3: Effectively Understand the Uttama, Madhyama and Atama Raga-s and Association of Rasa and Tala with Raga-s Mentioned in Sanskrit treatises.
Co4: Self motivated to learn Gana, Naya and Desya Raga-s and Devatamaya Rupas of Raga-s and Raga – Ragini classification to have more detailed knowledge of the ragas.
Co5: Know the system and logical development of Mela and Mela Prastara-s and Gamaka, Staya and Alankaras in the Sanskrit Tradition which elps them to become a successful musicologist in the near feature.
Learning Objective (LO): By introducing the course, it is intended to:

Lu1: Students can learn about chathusra jathi dhruva talam
Lu2: To gain knowledge to play thani avarthanam in chathusra jathi dhruva talam
Lu3: Helpful to play thani avarthanam in thisra jathi matiya talam
Lu4: To learn about khandajatji ruupaka talam, misra jathi jampa talam
Lu5: Learn to play thani avarthanam in sankeerana jathi eka talam

Unit -1 Thani avarthanam in chathusra jathi dhruva talam
Unit -2 Thani avarthanam in thisra jathi matiya talam
Unit- 3 Thani avarthanam in khandajatji ruupaka talam
Unit -4 Thani avarthanam in misra jathi jampa talam
Unit -5 Thani avarthanam in sankeerana jathi eka talam

Course Outcomes: At the end of the course, the student will be able to

Co1: Students can able to play thani avarthanam in chathusra jathi dhruva talam
Co2: Student can play korvais in thisra jathi matiya talam
Co3: Able to play thani avarthanam in khandajatji ruupaka talam
Co4: Helpful to play thani avarthanam in misra jathi jampa talam
Co5: Students can apply korvais in sankeerana jathi eka talam

Learning Objective (LO): By introducing the course, it is intended to:

Lu1: To know about thisra nadai in chathusra jathithruva talam
Lu2: To learn about khanda nadai in chathusra jathithruva talam
Lu3: To gain knowledge about thisra nadai in thisra jathi matiya talam
Lu4: Helpful to play khanda nadai in misra jathi jampa talam
Lu5: Useful to learn about thisra nadai and khanda nadai in sangeerna jathi eka talam

Unit -1 Thisra nadai and khanda nadai in chathusra jathithruva talam
Unit -2 Thisra nadai and khanda nadai in thisra jathi matiya talam
Unit -3 Thisra nadai and khanda nadai in khanda jathi ruupaka talam
Unit -4 Thisra nadai and khanda nadai in misra jathi jampa talam
Unit -5 Thisra nadai and khanda nadai in sangeerna jathi eka talam

Course Outcomes: At the end of the course, the student will be able to

Co1: Students can able to play thisra nadai in chathusra jathithruva talam
Co2: Students can able to play khanda nadai in chathusra jathithruva talam
Co3: Able to play thisra nadai in thisra jathi matiya talam
Co4: Gain knowledge about misra jathi jampa talam
Co5: Able to play khanda nadai in misra jathi jampa talam
Learning Objective(LO): By introducing the course, it is intended to:

learn thani avarthanam for 2 kalai ½ idam thani avarthanam for ½ idam for adi talam
2-kalai pallavi

Unit 1-5: Than i avarthanam for ½ idam for aditalam 2 kalai pallavi

Course Outcomes: At the end of the course, the student will be able to

To play thani avarthanam for 2 kali ½ idam

Semester -II Course Code: 19MMTC21 Course Title: Theory of Music-II Credits:4
Hours : 4

Tamizh Tradition Ancient and Medieval Periods

Learning Objectives: By introducing this course it is intended to

Lo1: learn the basics of Ancient Tamil Music and Tamil music treatises With Technical terms Pani , Kottu ,Asai and Thookku.
Lo2: Study of the Tala and Tala concepts mentioned in the following works. Tala samuthiram Chachapuda Venba
Lo3: Study the history of Panniru Thirumurai
Lo4: Study of the musical aspects of Thiruvvasagam. Thiruvvisaippa, Thiruppallandu, Thirumandiram, Divyaprabhandam
Lo5: Study of the details of music in the works of Maha Bharata Chudamani, Paratchattiram

Unit -1 Study of the following Technical Terms of Tala in Ancient Tamizh Music:
   a) Pani
   b) Kottu
   c) Asai
   d) Thookku
Unit -2 Study of the Tala and Tala concepts mentioned in the following works.
   a) Tala samuthiram
   b) Chachapuda Venba
Unit -3 Panniru Thirumurai
Unit -4 Study of the musical aspects of:
   a) Thiruvvasagam.
   b) Thiruvvisaippa,
   c) Thiruppallandu,
   d) Thirumandiram,
   e) Divyaprabhandam.
Unit -5 Study of the details of music in the following works:
   a) Maha Bharata Chudamani
   b) Paratchattiram.

Supplementary Reading

1. Panchamarabhu – Arivanar – Publisher Pollachi Mahalingam, 1973
2. Yazh Nool Vibhulananthar, Published by karanthai thamiz sangam, 1947
3. Music Through the Age – Dr. V. Premalatha,
4. The Raga-s of Tanjore - Dr. Gowrikuppusamy, M. Hariharan, 1988
5. Raga pravakam - Dr. S. Bagyalakshmi, THE TRINITY MUSIC BOOK PUBLISHERS 12, Jagadambal Colony First Street, Royapettah, Chennai - 600 014., 1984
Course Outcomes: At the end of the course, the Students will be able to.

Co1: Have knowledge of Ancient Tamil Music and Tamil music treatises With Technical terms Pani, Kottu, Asai and Thookku.
Co2: Master the Tala and Tala concepts mentioned in the following works. Tala samuthiramChachapuda Venba.
Co3: Know the history of Panniru Thirumurai.
Co4: Have a sound knowledge of the musical aspects of Thiruvasagam. Thiruvisaippa, Thiruppallandu, Thirumandiram, Divyaprabhandam.
Co5: Know the details of music in the works of Maha Bharata Chudamani, Paratchattiramand understand the theoretical aspects in Ancient Tamil music.

Semester -II  Course Code: 19MMTC22  Course Title: History of Music-II  Credits: 4  Hours: 4

Sanskrit Tradition

Learning Objectives: By introducing this course it is intended to

Lo1: learn the Historical study of Music through Sanskrit Treatises Music of kudumiyanmalai inscriptions
Lo2: Study the Musical Forms: Samagana and its Characteristics, Gita Prabanda's, Raga – Alapti and Rupakaalapti
Lo3: Study the Structure of ancient Music forms
Lo4: Advanced system of tals in ancient treatises like desi talas.
Lo5: Detailed study of Tala Dasaprana's in Sanskrit treatises.

Unit -1  Music of kudumiyanmalai inscriptions.
Unit -2  Musical Forms:
  a) Samagana and its Characteristics
  b) Gita Prabanda's
  c) Raga – Alapti and Rupakaalapti
Unit -3  Musical Forms:
  a) Samagana and its Characteristics
  b) Gita Prabanda's
  c) Raga – Alapti and Rupakaalapti
Unit -4  Desi tala Systems
Unit -5  Detailed study of Tala Dasaprana's

Supplementary Reading

2. Panchamarabhu, Arivanar, Publisher Pollachi Mahalingam, 1973

Course Outcomes: At the end of the course, the Students will be able to.

Co1: Know through Sanskrit Treatises Music of kudumiyanmalai inscriptions
Co2: Explain the Musical Forms: Samagana and its Characteristics, Gita Prabanda's, Raga – Alapti and Rupakaalapti
Co3: Understand the ancient music forms
Co4: Have a clear idea of advanced system of talas in ancient treatises, like desi talas and margi talas.
Co5: Have Wide knowledge of Tala Dasaprana's in Sanskrit treatises.
Learning Objective(LO): By introducing the course, it is intended to:

Lo1: To gain knowledge about chathusra jathi atatalam
Lo2: Able to play thani avarthanma in chathusra jathi atatalam
Lo3: Learn to play thani avarthanam in misra jathi eka talam
Lo4: Learn to play korvais in misra jathi eka talam
Lo5: To gain knowledge about khanda jathi thirupuda talam

Unit -1 Thani avarthanma in chathusra jathi ata talam
Unit -2 Thani avarthanam in charthusra jathi matiya talam
Unit -3 Thani avarthanam in misra jathi eka talam
Unit -4 Thani avarthanam in khanda jathi thirupuda talam
Unit -5 Thani avarthanam in thisra jathi dhruva talam

Course Outcomes: At the end of the course, the student will be able to

Co1: Students can able to play chathusra jathi atatalam
Co2: Students can able to play misra jathi eka talam
Co3: To gain knowledge about khanda jathi thirupuda talam
Co4: Learn to play thani avarthanam in thisra jathi dhruva talam
Co5: Learn to play thani avarthanam in thisra jathi matiya talam

Learning Objective(LO): By introducing the course, it is intended to:

Lo1: Learn to play chathusra jathi thiripudai talam
Lo2: Learn to play misra nadai in misra jathi jampa talam
Lo3: Able to play kanda nadai in misra jathi jampa talam
Lo4: To gain knowledge about sangeera nadai in sangeera jathi eka talam
Lo5: Learn about khanda nadi korvai in misra jathi jampa talam

Unit -1 Thani avarthanam in chathusra jathi thiripudai talam in thisra nadai
Unit -2 Khanda nadai in misra jathi jampa talam
Unit -3 Misra nadai in chathusra jathi jampa talam
Unit -4 Sangeera nadai in sangeera jathi eka talam
Unit -5 Khanda nadi korvai in misra jathi jampa talam

Course Outcomes: At the end of the course, the student will be able to

Co1 Students can able to play sangeera nadai in sangeera jathi eka talam
Co2 To gain knowledge about kanda nadai in misra jathi jampa talam
Co3 To gain knowledge about khanda jathi thirupuda talam
Co4 Learn to play khanda nadi korvai in misra jathi jampa talam
Co5 : Able to play misra nadai in chathusra jathi jampa talam
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**History of Music - Modern Periods.**

**Learning Objectives:** By Introducing the course it is intended to

Lo1: Learn the contribution of the following Scholars for the development of Music. Subburama Dikshithar, Manika Mudhaliar, Muthiya Bhagavathar, Mummadi Krishna raja Wadiyar, A.M. Chiunasamy Mudhaliyar

Lo2: Be familiar with the Contribution of the following foreign Scholars, C.R. Day and H.A. Popley

Lo3: Understand the Development of music notation in south Indian music in 19th – 20th Century A.D

Lo4: Introduce the Musical mnemonics their History and utility.

Lo5: Study the Trends and Developments in music in the 20th Century with reference to Compositions, Concerts, Books and Journals, Music Education, Research

**Unit -1** Contribution of the following Indian Scholars.

a) Subburama Dikshithar
b) Manika Mudhaliar
c) Muthiya Bhagavathar
d) Mummadi Krishna Wadiyar
e) A.M. Chiunasamy Mudhaliyar

**Unit -2** Contribution of the following foreign Scholars.

a) C.R. Day
b) H.A. Popley

**Unit -3** Development of music notation in south Indian music in 19th – 20th Century A.D

**Unit -4** Musical mnemonics their History and utility.

**Unit -5** Trends and Developments in music in the 20th Century with reference to Compositions, Concerts, Books and Journals, Music Education, Research

**Supplementary Reading:**

**Course Outcomes:** At the end of the course, the student will be able to

Co1: Know the contribution of the following Scholars for the development of
Music. Subburama Dikshithar, Manika Mudhaliar, Muthiya Bhagavathar, Mummadi Krishn Wadiyar A.M. Chiunasamy Mudhaliyar

Co2: Understand the contribution of the following foreign scholars, C.R. Day and H.A. Popley.

Co3: Update the development of music notation in south Indian music in 19th – 20th Century A.D.

Co4: Understand and use musical mnemonics their history and utility.

Co5: Cope up with the trends and developments in music in the 20th Century with reference compositions, concerts. Students get knowledge about the music treatises and trends and development of music.
Learning Objectives: By introducing the course it is intended to learn the Advanced Theory in Music

- **Lo1:** Study the Melodic Individuality of Ragas
- **Lo2:** Learn about Classism in Music
- **Lo3:** Fathom the Concept Of Ragam, Thanam Pallavi
- **Lo4:** To have a sound Knowledge of Melodic Individuality Of Ragas
- **Lo5:** Compare and study about the allied ragas.
  - (a) kamboji, Hari Kamboji, Yadukula Kamboji and kamas
  - (b) Darbar, Nayaki and kanada
  - (c) Abohi, Sri Ranjani, jaya manohari
  - (d) kalyani, Saranga, Hamir Kalyani, Yamuna Kalyani

Unit -1 **Melodic Individuality of Ragas**
Unit -2 **Classism in Music**
Unit -3 **Concept Of Ragam, Thanam Pallavi**
Unit -4 **Melodic Individuality of Ragas.**
Unit -5 **Comparative Study of the Following Ragas**
  - (a) kamboji, Hari Kamboji, Yadukula Kamboji and kamas
  - (b) Darbar, Nayaki and kanada
  - (c) Abohi, Sri Ranjani, jaya manohari
  - (d) kalyani, Saranga, Hamir Kalyani, Yamuna Kalyani

Supplementary Reading

2. Dictionaray of South Indian Music - Prof. P. Sambamurthy, 1975
3. SangithaSambradayapradarshini – subbaramaDikshithar,1904
4. Raga pravakam - Dr. S. Bhaghyalakshmi, THE TRINITY MUSIC BOOK PUBLISHERS 12,Jagadambal Colony First Street, Royapettah, Chennai - 600 014., Dec 1984

Course Outcomes: At the end of the course, the student will be able to

- **Co1:** use and explain the Melodic Individuality of Ragas
- **Co2:** Have a clear picture about Classism in Music
- **Co3:** Understand the Concept of Ragam, Thanam Pallavi
- **Co4:** To have a sound Knowledge of Melodic Individuality Of Ragas.
- **Co5:** Distinguish Compare and know about the allied ragas.

Learning Objective(LO): By introducing the course, It is intended to:

- **Lo1:** Enable the students to play khanda jathi dhruva talam
- **Lo2:** Learn to play thani avarthanam in sangeerna jathi jampa talam
- **Lo3:** Understand to play misra jathi matiya talam
- **Lo4:** Learn to play thani avarthanam in chathusra jathi ata talam
- **Lo5:** Enable to the students to play thisra jathi dhruva talam
Unit -1  Play thani avarthanam in khanda jathi dhruva talam
Unit- 2  Thani avarthanam in sangeerna jathi jampa talam
Unit -3  Thani avarthanam in misra jathi matiya talam
Unit -4  Thani avarthanam in chathusra jathi ata talam
Unit -5  Thani avarthanam in thisra jathi dhruva talam

Course Outcomes: At the end of the course, the student will be able to

Co1: Students gain knowledge to play thani avarthanam in khanda jathi dhruva talam
Co2: Helpful to play thani avarthanam in sangeerna jathi jampa talam
Co3: Helpful to play thani avarthanam in misra jathi matiya talam
Co4: Able to play chathusra jathi ata talam
Co5: Able to play thisra jathi dhruva talam

Semester-III Course Code: 19MMTC34, Course Title: Elective Practical-II
Credit: 5
Hours: 8

Learning Objective(LO): By introducing the course, it is intended to:

Lo1: To gain knowledge about chathusra kuraippu in khanda jathi thirupudai 2 jalai
Lo2: Able to know about sangeerna kuraippu in misra jathi jampa talam 2 jalai
Lo3: To learn misra kuraippu in chathusra jathi thirupuda talam 2 kalai
Lo4: Able to know about khanda kuraippu in thisra jathi jampa talam 2 kali
Lo5: Gain knowledge about thisra kuraippu in chathusra jathi jampa talam – 2 kalai

Unit -1  Chathusra kuraippu in khanda jathi thirupudai 2 jalai
Unit- 2  Sangeerna kuraippu in misra jathi jampa talam 2 jalai
Unit -3  Misra kuraippu in chathusra jathi thirupuda talam 2 kalai
Unit -4  Khanda kuraippu in thisra jathi jampa talam 2 kali
Unit -5  Thisra kuraippu in chathusra jathi jampa talam – 2 kalai

Course Outcomes: At the end of the course, the student will be able to

Co1: Capable to play chathusra kuraippu in khanda jathi thirupudai 2 jalai
Co2: Useful to play sangeerna kuraippu in misra jathi jampa talam 2 jalai
Co3: Helpful to play misra kuraippu in chathusra jathi thirupuda talam 2 kalai
Co4: Capable to play khanda kuraippu in thisra jathi jampa talam 2 kali
Co5: Capable to play thisra kuraippu in chathusra jathi jampa talam – 2 kalai
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Learning Objective(LO): By introducing the course, it is intended to:

Lo1: Learn to play thani avarthanam in aditalam anakatam – 2 matirai
Lo2: To gain knowledge about play thani avarthanam in aditalam anakatam – 3 matirai
Lo3: Learn to play khanda thirupudai talam anakatam 4 matras
Lo4: Helpful to play chathusra jathi ata talam anakatam 6 matras
Lo5: Learn to play sangeerna eka anakatam – 2 matirai

Unit -1:  Thani avarthanam in aditalam eduppu – 2 matirai in chattusra jathi thirupudai talam
Unit -2:  Thani avarthanam in anahata eduppu – 3 matirai in charthusra jathi thirupudai talam
Unit -3:  Thani avarthanam in khanda thirupudai talam (2 kalai) after 4 matras
Unit -4:  Thani avarthanam (anakatam) after 6 matras in chathusra jathi ata talam
Unit -5:  Thani avarthanam in sangeerna eka on (2 kalai)

Course Outcomes: At the end of the course, the student will be able to

Co1: Students can able to play for various oc anagada eduppu in different talas
Co2: Able to play thani avarthanam in adhi tala anagadam (after two)
Co3: Helpful to play for kanda thirupudai anagadam (four matras)
Co4: Capable od playing thani avarthanam in chathusra jathi ata talamanagadam (six matras)
Co5: Helpful to play for sankeerna eka anagadam (two matras)

Learning Objective(LO): By introducing the course, it is intended to:

Lo1: Enable the students to become family with different types of anagadam and athee thalam
Lo2: Understand to play dor misra jampai adhee tam (4 matirais)
Lo3: Able to play thani avarthanam for misra chappu anahatam
Lo4: Acquire the knowledge to play for kanda chappu anahatam
Lo5: Able to play for thani avarthanam in sangeerna chappu anahatam

Unit -1: Thani avarthanam in misra chappu talam after 10 matirais
Unit -2: Thani avarthanam in misra jampai talam befor 4 matirais (atitam)
Unit -3: Thani avarthanam in misra chappu before 2 matirais (anahatam)
Unit -4: Thani avarthanam in kanda chappu after 2 matirais (anahatam)
Unit -5: Thani avarthanam in sangeerna chappu after 6 matirais (anahatam)

Course Outcomes: At the end of the course, the student will be able to

Co1: Understand to play for misra chappu jamba atheetham
Co2: Helpful to play thani avarthanam for misra chappu anahatam
Co3: Easily get the knowledge about anahatam and athee thalam
Semester-IV Course Code: 19MMTJ43 Course Title: Project Work / Dissertation & Viva Voce
Credit: 5
Hours: 4

Learning Objective(LO): By introducing the course, it is intended to:

Students have to submit a Project Work / Dissertation minimum 100 Pages

Course Outcomes: At the end of the course, the student will be able to

Be familiar with the research methods

Semester-IV Course Code: 19MMTC44, Course Title: Concert
Credit: 5
Hours: 4

Learning Objective(LO): By introducing the course, it is intended to:

Learn the accompany methods for the concert.

Students have to Present Concert for one hour

Course Outcomes: At the end of the course, the student will be able to

To accompany in the concerts

Semester-IV Course Code: 19MMTE45 Course Title: Elective Practical-III
Credit: 4
Hours: 3

Learning Objective(LO): By introducing the course, it is intended to:

Lo1: Enable to the students to become family with “santha” talas which is rarely used
Lo2: Understand the formation of small and big korvais in “santha” tala
Lo3: To learn about the variety of “santha” talas and thani avarthanams
Lo4: Acquire the knowledge to play thani sangeerna chappu
Lo5: Learn to play thisra nadai in sangeerna jampa tala

Unit -1 Thani avarthanam in chanda talam – 1
Unit -2 Thani avarthanam in chanda talam – 2
Unit -3 Thani avarthanam in chanda talam – 3
Unit- 4 Thani avarthanam in sangeerna chappu with thisra nadai
Unit -5 Thani avarthanam in sangeerna jampa with thisra nadai

Course Outcomes
At the end of the course, the student will be able to

Co1: Students can able to knowledge about variety of “santha” tala
Co2: Able to play koruvais in “santha” tala
Co3: Know about tani avarthanam in “santha” talas
Co4: Know about playing tani avarthanam in sangeerna chapu tala
Co5: Able to play thisra nadai in sangeerna jampa tala
Elective Courses offered to Other Department Students

Semester-II Course Code: 19MVIE25.3 Course Title: Fundamental Of Percussion Instruments

Credits: 3
Hours: 3

By introducing the course, it is intended to:

L01 - Learn about importance of Layam in music
L02 - Learn about Jaathis, Jathis
L03 - To know about Percussion Instruments in classical music
L04 - Know about basic lessons in Mridangam and Thavil
L05 - Helpful to learn about Folk instruments

Unit 1 : Explanation about Layam
Unit 2 : Five Jaathis, Jathis
Unit 3 : Various types of Percussion Instruments
Unit 4 : Basic lessons in Mridangam and Thavil
Unit 5 : Folk Instruments

Supplementary reading:
Prof. P. Sampamoorthy, South Indian Music Vol I & IV the Indian music publishing house, Chennai, 1951.
Dr. P.T. Chelladurai, Splendour of South Indian Music; Vaigarai, Padhipagam 1990.

Course outcome:

C01 - Students can able to know about Layam in music
C02 - Students can get knowledge about Jaathis, Jathis
C03 - Helpful to know about the Percussion Instruments
C04 - Students can able to play basic lessons in Mridangam and Thavil
C05 - Students can able to know about Folk Instruments

Semester-III Course Code: 19MVIE35.3 Course Title: Fundamentals Of Tala

Credits: 3
Hours: 3

Learning objectives:
by introducing the course, it is intended to:

L01 - Learn the tabulation of 35 Thalas
L02 - Learn about Tala Dasapranas
L03 - Helpful to know about life history of Palghat Mani Iyer and Needamangalam Meenakshi Sundaram Pillai
L04 - Student can learn about Sabththala Sorkattugal
L05 - Learn about the Mridangam and Thavil diagram and its parts.

Unit 1 : Tabulation of 35 Thalas
Unit 2 : Tala Dasapranas
Unit 3 : Life history of Palghat Mani Iyer and Needamangalam Meenakshi Sundaram Pillai
Unit 4 : Sabththala Sorkattugal
Unit 5 : Mridangam and Thavil diagram and its parts.

**Supplementary reading:**
Prof. P. Sampamoorthy, South Indian Music Vol I & IV the Indian music publishing house, Chennai, 1951.
Dr. P.T. Chelladurai, Splendour of South Indian Music; Vaigarai, Padhipagam 1990.

**Course out come. At the end of the course, the students will be able to:**

- **C01** - Useful to know about Tabulation of 35 Thalas
- **C02** - Helpful to know about Tala Dasapranas
- **C03** - Students can able to know the life history of Palghat Mani Iyer and Needamangalam Meenakshi Sundaram Pillai
- **C04** - Useful to know about Sabththala Sorkattugal
- **C05** - Students can able to know the structure of Mridangam and Thavil