# Programme Structure
(For students Admitted from the Academic Year 2019-2020)

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Hours/Week</th>
<th>Marks</th>
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<tr>
<td><strong>Semester – I</strong></td>
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<tr>
<td>19MVIC 11</td>
<td>Core 1: Theory of Music – I</td>
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<td>19MVIC 12</td>
<td>Core 2: History of Music – I</td>
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<td>19MVIC 13</td>
<td>Core 3: Practical – I</td>
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<td>19MVIC 14</td>
<td>Core 4: Practical – II</td>
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<td>Elective 1: Practical -1 Department Elective</td>
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<td>19MVIC 21</td>
<td>Core 5 : Theory of Music – II</td>
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<td>19MVIC 22</td>
<td>Core 6: History of Music – II</td>
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<td>19MVIC 23</td>
<td>Core 7: Practical – III</td>
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<td>19MVIC 24</td>
<td>Core 8: Practical – IV</td>
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<td>Elective 2: Interdepartmental Elective</td>
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<td>19MVIC 31</td>
<td>Core 9: Theory of Music – III</td>
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<td>19MVIC 32</td>
<td>Core 10: History of Music – III</td>
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<td>Core 11: Practical – V</td>
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<td>Elective 3: Practical-2 Department Elective</td>
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<td>19MVIC 41</td>
<td>Core 12: Practical – VI</td>
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<td>19MVIC 42</td>
<td>Core 13: Practical – VII</td>
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<tr>
<td>19MVIC 43</td>
<td>Core 14: Project Work / Dissertation &amp; Viva- Voce</td>
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<tr>
<td>19MVIC</td>
<td>Core 15: Concert</td>
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Elective 5: Practical -3 Department Elective

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Total Credits 9

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.

### INTERDEPARTMENTAL ELECTIVES (IDE) OFFERED TO OUR DEPARTMENT STUDENTS

<table>
<thead>
<tr>
<th>S. No.</th>
<th>Course Code</th>
<th>Course Title</th>
<th>Department</th>
<th>Hours/week</th>
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<td>1.</td>
<td>19PHIE105 (A)</td>
<td>Essentials of Philosophy(DE)</td>
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<td>2.</td>
<td>19PHIE105 (B)</td>
<td>Gandhian Philosophy(DE)</td>
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<td>19POPC15</td>
<td>Population and Health Research</td>
<td>Population Studies</td>
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<td>4.</td>
<td>19MBAE105</td>
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<td>Business Administration</td>
<td>3</td>
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<td>5.</td>
<td>19LINIDE205</td>
<td>General Linguistics(Medium:Tamil/English)</td>
<td>Indian Languages</td>
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<td>6.</td>
<td>19 MEDE206</td>
<td>Basis for Secondary and Higher Secondary Education</td>
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<td>7.</td>
<td>19 MEDE207</td>
<td>Historical Perspectives of Indian Education</td>
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<td>9.</td>
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<td>Health Planning and Policy</td>
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<td>12.</td>
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<td>Effective English Speaking</td>
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13. 19ISOE85/SOCE205 Sociology of Mass Communication Sociology 3 0 3 25 75 100
14. 19ECOE305 Economics in Natural Disasters Economics 3 0 3 25 75 100
15. 19LINIDE305 Applied Linguistics Indian Languages 3 0 3 25 75 100
16. 19MEDE306 Information and Communication Technology in Education Education 3 0 3 25 75 100
17. 19MEDP308 Expository and Academic Writing Education 3 0 3 25 75 100
18. 19POPC35 Population Dynamics Population Studies 3 0 3 25 75 100
19. 19MBAE305 Training and Development Business Administration 3 0 3 25 75 100
20. 19PHIE305(A) Temple Management(DE) Philosophy 3 0 3 25 75 100
21. 19PHIE305(B) Philosophy of Vaishnavism(DE) Philosophy 3 0 3 25 75 100
22. 19ISOE95/SOCE305 Sociology Problems and Social Welfare Sociology 3 0 3 25 75 100
23. 19ENGIE305 Technical Writing English 3 0 3 25 75 100
24. 19POPC45 TamilNadu Demography Population Studies 3 0 3 25 75 100
25. 19MBAE405 Entrepreneurship Development Management Business Administration 3 0 3 25 75 100
26. 19PHIE405 (A) Modern Indian Thought(DE) Philosophy 3 0 3 25 75 100
27. 19PHIE405 (B) Applied Ethics(DE) Philosophy 3 0 3 25 75 100

Electives Offered to Other Departments

<table>
<thead>
<tr>
<th>S. No.</th>
<th>Course Code</th>
<th>Course Title</th>
<th>Hours/week</th>
<th>Marks</th>
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<td>1.</td>
<td>19MVIE25.1</td>
<td>An Introduction to Contemporary Music</td>
<td>3  0  3</td>
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<td>2.</td>
<td>19MVIE25.2</td>
<td>Theory Of Carnatic Music</td>
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<td>3.</td>
<td>19MVIE35.1</td>
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<td>25    75  100</td>
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<td>19MVIE35.2</td>
<td>Music Genres</td>
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<td>25    75  100</td>
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Value Added Courses offered to other Departments
**Course Code** | **Course Title** | **Hours/week** | **Marks**
---|---|---|---
**L** | **P** | **C** | **CIA** | **ESE** | **Total**
19VAFA011 | Introduction to South Indian Music | 3 | 0 | 3 | 25 | 75 | 100
19VAFA021 | Theory and Application of Tala | 3 | 0 | 3 | 25 | 75 | 100
19VAFA022 | Theory of Tala | 3 | 0 | 3 | 25 | 75 | 100
19MVIC15 | OPERA MUSIC | 3 | 3 | 25 | 75 | 100
19MVIC34 | MUSICAL FORMS OF TANJORE QUARTATE | 3 | 3 | 25 | 75 | 100
19MVIC45 | VARIETY OF MUSICAL FORMS | 3 | 3 | 25 | 75 | 100

**Programme Outcomes (POs)**

- To enable students to become Professional Musicians in their respective specialization and perform concerts of High Order.
- The main subjects of musicology will be History of Ancient and Medieval period under the Tamil as well as Sanskrit traditions and also the Modern Period.
- Advanced theory and practical lessons shall be imparted to the Post-graduate students with adequate practices of concert performance by the students.
- A wide variety of compositions of complex nature, Ata Tala Varnam in Three kalam, rendering Pancha Ratna Kirtanas of Sri Thyagarajar, group kritis and Swarajathi will be imparted for improvement of Students repertoire.
- Manodharma Sangeetham of Alapana, Ragam thanam Pallavi, Niraval and Kalpana Swarams to become a quality Musician.

**Programme Specific Outcomes (POs)**

- To make students accomplished performing Musicians.
- To possess adequate knowledge in Musicology on completion of the course
- The knowledge of Musicology and Practical training will enable students to take up further research work on Music.
- Students will have many avenues as performing and engage as Musicologist in various universities and institutions in India and Abroad
  - Learning different types of Compositions in different Musical forms helps the students to widen their Repertoire to become successful composer.
Semester -I  Course Code: 19MVIC 11 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 I**

Study of the Treatment of Ancient Tamizh Music In the following music literatures.

- b. Panchamarabu

**Unit II**

Reference to Music in the following works.

- a. Tolkappiyam,
- b. Pattupattu
- c. Kalittokai
- d. Kalladam
- e. Nigandu
- f. Periyapuranam

**Unit III**

Detailed Study of Palai And Pan System of Ancient Tamizh Music and of the view of Following Modern scholars.

- i. Abraham Panditar
- ii. Vibulanantha adigal
- iii. Dr. S. Ramanathan
- iv. Dr. V.P.K. Sundaram

**Unit IV**

Ancient Musical Forms

- i. A Kural tiribu
- ii. Sendurai and Vendurai
- iii. Varipadal
- iv. Devapani
- v. Kalippa and Kalithurai

**Unit V**

Study of the following Aspects.

- i. Kattalai
- ii. Alathi
- iii. 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
CO4 : Clearly understand the forms of Ancient Tamil Music forms
CO5 : Know the technical terms like vadi, samvadi, anuvadi, vivadi and its equivalence in Tamil Tradition

Semester - I     Course Code: 19MVIC 12     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 I
a) Grama, Murchana, Jati
b) Suddha. Vikurtha Swara – s

Unit II
a) Systems of Raga – Desi Raga – s
b) Suddha, Chayalaga and Sangirna Raga-s

Unit III
a) Uttama, Madhyama and Atama Raga-s
b) Association of Rasa and Tala with Raga-s

Unit IV
a) Gana, Naya and Desya Raga-s
b) Devatamaya Rupas of Raga-s and Raga – Ragini classification.

**Unit V**

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, Jagadambal 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.
Semester -I  Course Code: 19MVIC13  Course Title: Practical -1

Credits: 5  Hours : 8

Practical – I

**Learning Objective**: By introducing this course it is intended to

**LO1**: To increase the memory power through varnams. Here advance Thalam like Ata Thalam.

**LO2**: To teach a special varnam in different talam, Chathusra jathi Rupaka thalam.

**LO3**: One special group Krithi in Gana Raga Panhcarathnams of Thyagaraja
   In the raga Nattai.

**LO4**: One special group Krithi Gowla raga pancharathnam of Thyagaraja.

**LO5**: Know the Structure Of Pancharatna Kritis

Unit I

Any one of the following Kandha jathi Ata thala varNam

A. Kanakanki - Thodi - Ponniyappa Pillai
B. Chalamu sEyaka – panthuvarali- Ponniya pillai
C. Veezhi mizhalai – Simmendra madhyamam- T.N. Swaminatha Pillai
D. evarE vEnkaTa- sahAnA – Pattnam Subramaniya iyer
E. MAmadhurai- malayamArutham- T.N.SwaminAtha pillai

Unit II

Chathusra Jathi Rupaka thala Varnam -1
(a) Saranga nayanarO- Saranga – Thanjavur Quartette

Unit III

Gana Raga Panjcharathnam – Nattai

Unit IV

Gana Raga Panjcharathnam- Gowlai
(Any one Pancharathnam for Instruments)

Unit V

Jampa Tala Varnam 1

Course Outcomes:

At the end of the course, the Students will be able to

**CO1**: Gain more memory power through learning the above varnam Compositions.

**CO2**: To be aware of different varnam in different talam, Chathusra jathi Rupaka thalam.

**CO3**: Know and learn one special group Krithi in Gana Raga Panhcarathnams of Thyagaraja In the raga Nattai.

**CO4**: Learn one more special group Krithi Gowla raga pancharathnam of Thyagar

**CO5**: Learn the Structure of Pancharathna kritis
Learning Objectives: By introducing this course it is intended to

LO1: Introduce Group krithis swarajathis etc of different composers. One NavavarNa krithi of 9 krithis composed by Muthuswamy Deekshithar.swarajathi, padam and Panjchalinga Sthala krithi mix of simple and complicated nature are being taught.

LO2: Introduce Swarajathi musical form any one of three Swarajathis of Syama Sastri.

LO3: Learn one Navarathri Krithi composed by Maharaja Swathi Thirunal in connection with Dasara festival in Sanskrit.

LO4: Know that there are also group krithis composed on nature connected with lingams and learn one krithi out of five composed by Muthuswamy Deekshithar.

LO5: Learn 4 major krithis of different composer in rakthi ragas like Kalyani, Saveri, Begada and Bilahari.

Unit I

Any one Navavarnam from Kamlamba Navavarnam

Unit II

Swarajathi of Syama Sastri -1

Unit III

Navarathri Krithi Of Maharaja Swathi Thirunal -1

Unit IV

Panchalinga Stala Krithi -1

Unit V

Ragam, Keerthanai, Neraval and Kalpana Swaram in the any one fo the Keerthanai from the Following Ragas.

1. Kalyani
   (a) Ethaunara – Adi – Thyagaraja
   (b) Pankaja lochana – Misra Chappu – Swathi Thirunal
   (c) Ezhisai Aki- Adi- M.M.Dandapani Desikar
   (d) Nithi chalal – Misra chappu – Thyagaraja
   (e) Kamalambam Bhajare – Adi – Muthuswami Dikshitar

2. Saveri
   (a) Durusuga – Adi – Thyagaraja
   (b) Muruga Muruga – Misrachappu – Periyasami Thuran
   (c) kamakshi – Adi – Papanasam Sivan
   (d) Rama bana – Adi – Thyagaraja
   (e) Kanna Thalli – Adi – Thyagaraja

3. Begada
   (a) Kadaikan Veithennai – Misra chappu – Ramaswami Sivan
   (b). Varuvar Azaiuthu Vadi – Misra chappu – Ramalinga Adigalar
   (c). Thyagarajaya Namasthe – Adi – Muthuswami Dikshithar
   (d) Vallaba nayaka – Rupakam- Muthuswami Dikshitar
   (e) Nadopasana- Adi- Thyagaraja
4. Bilahari  
   (a) Smarasadha manasa – Adi – Swathi Thirunal  
   (b) Santhathamaham – Adi – Uttukadu Venkata subbiyar  
   (c) Sri Bala Subramanya – Misrachappu – Muthuswami Dikshitar  
   (d) Sri Chamundeswari – Adi – Harikesanallur Muthiya Bhagavathar  
   (e) Doraguna ituvandi – Adi - Thyagarjar

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

**CO1**: Learn one NavavarNa krithi of 9 krithis composed by Muthuswamy Deekshithar. Simple and complicated nature is being taught.

**CO2**: will be familiarwith an other musical form and learn 0ne of three Swarajathis of Syama Sastri.

**CO3**: Learn one Navarathri Krithi composed by Maharaja Swathi Thirunal in connection with Dasara festival in Sanskrit with ease.

**CO4**: Learn compositions pertaining to nature, connected with lingams and learn one krithi out of five composed by Muthuswamy Deekshithar.

**CO5**: perform 4 major krithis of different composer in rakthi ragas like Kalyani, Saveri, Begada and Bilahari in a concert stream.

**Semester -I  Course Code: 19MVIE15 Course Title: Elective Practical -1  Credits: 3  Hours : 8**

**Learning Objectives**: By introducing this course it is intended to

**LO1**: Introduce Opera form of music to students which is mainly used in Bharathanatiyam performance.  
Two Compositions from Nandanar Charithra Keerthanai-s of Gopalakrishna Bharathi

**LO2**: Learn one Nandanar charitra keertana of Gopalakrishna Bharathi and one Ramanataka Keerthanais of Arunachalak kavirayar.


**LO4**: Learn following two more krithis Varukalamo – Manji – Misrachappu- Gopalakrishna Bharathi and Kanavaenum laksham kangal – suruti- adi -Arunachalakavirayar

**LO5**: Learn the final set of special krithis of operatic songs Chithamparam poi – Sama - Adi-Gopalakrishna Bharathi and Charanam charanam – saurashtram – Misrachappu-Arunachalakavirayar

**Unit I**  
  **Sivaloganathanai** – Mayamalava gowlai – rupakam-Gopalakrishna Bharathi  
  **Arivar yar unnai** – Mukhari-Misrachappu - Arunachalakavirayar

**Unit II**  
  **Satre vilaki irum pillai** – Purvikalyani – rupakam- Gopalakrishna Bharathi  
  **Kanden kanden kanden sithaiyai** – vasantha- Adi-Arunachalakavirayar
Unit III
Vazhi maraithirukkuthu – Nattaikurinji – Misra chappu- Gopalakrishna Bharathi
Inge irunganum – kalyani - Adi-Arunachalakavirayar

Unit IV
Varukalamo – Manji – Misrachappu- Gopalakrishna Bharathi
Kanavaenum laksham kangal – suruti- adi -Arunachalakavirayar

Unit V
Chithamparam poi – Sama - Adi- Gopalakrishna Bharathi
Charanam charanam – saurashtram – Misrachappu- Arunachalakavirayar

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

CO1 : Know Opera form of music which is mainly used in Bharathanatiyam performance. Two Compositions from Nandanar Charithra Keerthanai-s of Gopalakrishna Bharathi

CO2 : Sing/Play one Nandanar charitra keertana of Gopalakrishna Bharathi and one Ramanataka Keerthanai-s of Arunachalakavirayar.


CO4 : Improve the pace and render two more krithis Varukalamo – Manji – Misrachappu- Gopalakrishna Bharathi and Kanavaenum laksham kangal – suruti- adi-Arunachalakavirayar

CO5 : Learn and choreograph the special krithis of operatic songs Chithamparam poi – Sama - Adi- Gopalakrishna Bharathi and Charanam charanam – saurashtram – Misrachappu-Arunachalakavirayar

Semester -II Course Code: 19MVIC21 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 Thiruvasagam. Thiruvisaippa, Thiruppallandu, Thirumandiram,Divyaprabhandam.

LO5 : Study of the details of music in theworks of Maha Bharata Chudamani, Paratachattiram

Unit I
Study of the following Technical Terms of Tala in Ancient Tamizh Music:
i. Pani
ii. Kottu
iii. Asai
iv. Thookku

Unit II
Study of the Tala and Tala concepts mentioned in the following works.
i. Tala samuthiram
ii. Chachapuda Venba

Unit III
Panniru Thirumurai

Unit IV
Study of the musical aspects of:
1. Thiruvasagam.
2. Thiruvisaippa,
3. Thiruppallandu,
4. Thirumandiram,
5. Divyaprabhandam.

Unit V
Study of the details of music in the following works:
i. Maha Bharata Chudamani
ii. Paratachattiram.

Supplementary Reading
1. Panchamarabhu – Arivanar – Publisher Pollachi Mahalingam,1973
2. Yazh Nool - Vibhulananthur, 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 Musicand 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, Paratachattiram and understand the theoretical aspects in Ancient Tamil music.

Semester -II Course Code: 19MVIC22 Course Title: History of Music-II Credits: 4 Hours : 4

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 – Alapati and Rupakaalapati

LO3: Study the Structure of ancient Music forms

LO4: Advanced system of talas in ancient treatises like desi talas.

LO5: Detailed study of Tala Dasaprana's in Sanskrit treatises.

Unit I

Music of kudumiyanmalai inscriptions.

Unit II

Musical Forms:

a. Samagana and its Characteristics

Unit III

Musical Forms:

a. Gita Prabanda's
b. Raga - Alapati and Rupakaalapati

Unit IV

Marga Talas Systems
Desi tala Systems

Unit V

Detailed study of Tala Dasaprana's

Supplementary Reading

1. Sangeetha Ranthnakaram - Sarangadevar
2. Chadhurndhandi Prakazhikai - Venkatamaghi
4. 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 – Alapati and Rupakaalapati

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 Objectives: By introducing this course it is intended to

LO1: Gradually increase the number of Group kritis composed in different Pilgrimage center by the Trinities of Carnatic Music. One Navagraha keerthanai of Muthuswamy Deekshitar.

LO2: Learn Thiruvotriyur Kshetra keerthanai of Thyagaraja.

LO3: Learn the Srirangam Pancharathna keerthana of Thyagaraja.

LO4: Learn the Tamil composition the Pancharathnam of Gopalakrishna Bharathiyaar.

LO5: Learn one of the Navarathna (Nine) malika of Syamasasthiri

Unit I

Navagraha Keerthanai -1

Unit II

Thiruvotriyur Kshethra keerthanai-1

Unit III

Srirangam Kshethra Keerthanai-1

Unit IV

Gopalakrishna Bharathi’s Pancharathna Keerthanai -1

Unit V

Navarathna Malika – 1

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

CO1: Familiar with Group kritis composed in different Pilgrimage center by the Trinities of Carnatic Music. One Navagraha keerthanai of Muthuswamy Deekshitar.

CO2: Perform the Thiruvotriyur Kshetra keerthanai of Thyagaraja.

CO3: Sing/play the Srirangam Pancharathna keerthana of Thyagaraja.

CO4: Sing /play Tamil composition the Pancharathnam of Gopalakrishna Bharathiyaar.

CO5: Present one of the Navarathna(Nine) malika of Syamasasthiri with Strong foundation of Group kritis and reputation will be increased there by building confidence in the students
Learning Objectives: By introducing the course it is intended to

LO1: Learn major krithis in rakthi raga Todi which is considered as a main raga in Carnatic Music.

LO2: Learn one of the 5 krithis mentioned in the Bhairavi Ragam.

LO3: Learn one of the 5 Krithis mentioned in the ragam Kamboji.

LO4: Learn one of the 5 optional krithis mentioned in the ragam Shankarabharanam.

LO5: Have an Idea of Manodharma (Improvisation) like Raga aalapana, Neraval and Kalpana swara in the rakthi ragas mentioned.

Unit I
Thodi
(a) Karthikeya – Adi – Papanasam Sivan
(b) Enneramum oru Kalai – Adi – Papanasa Sivan
(c) Sri Krishanam Bhaja manasa – Adi – Muthuswami Dikshitar
(d) Koluvamarakatha – Adi – Sri Thyagaraja
(e) Enthuku Thayarada – Misrachappu – Thyagarja

Unit II
Bhairavi
(a) Anjel entru ni – Adi – Ambujam Krishna
(b) Yaro ivar yAro – Adi – Arunachalak kavirayar
(c). Bala gopala – Adi – Muthuswami Dikshitar
(d) Balam Gopalam – Adi – Mysore Vasudevachariyar
(e) Upacharamulanu – Adi – Thyagarajar

Unit III
Kamboji
(a) Thiruvadi Charanam – Adi – Gopalakrishna Bharathi
(b) Adum Theivam – Adi – Papnasam Sivan
(c). Oranga Sai – Adi – Thyagaraja
(d) Sri Subramanya Namasthe – Rupakam-Muthuswami Dikshitar
(e) Kanakankodi – Adi – Papam Sivan

Unit IV
Sankarabharanam
(a) Swara raga sudha – Adi – Thyagarja
(b) Nagalingam – Adi – Muthuswami Dikshithar
(c). Enthakupettala – Adi- Thyagarjar
(d) Akshyalinga vibho – Misrachappu – Muthuswami Dikshitar
(e) Mahalakshmi – Misrachappu – Papnasam Sivan

Unit V
Ragam,, Neraval and Kalpana Swaram in the above Keerthana-s
Course Outcomes: At the end of the course, the Students will be able to.

**CO1:** Handle the major krithis in rakthi raga Todi which is considered as a main raga in Carnatic Music.

**CO2:** present one of the 5 krithis mentioned in the Bhairavi Ragam with zest.

**CO3:** Perform one of the 5 Krithis mentioned in the ragam Kamboji with Perfection.

**CO4:** Sing /Play one of the 5 optional krithis mentioned in the ragam Shankarabharanam at very keenness.

**CO5:** Explore the Manodharma (Improvisation) aspect like Raga aalapana, Neraval and Kalpana swara in the rakthi ragas mentioned. These are very important ragas used by almost all musicians. The students will be aware of the expositions of these ragas.

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**Semester -II Course Code: Interdepartmental Elective Credits: 3**

**Hours : 3**

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Semester -II  Course Code: 19MVIC31  Course Title: Theory of Music III  Credits:5  Hours : 4

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. Chiuasamy Mudhaliar

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 Compositions, Concerts

Unit- I

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- II
Contribution of the following foreign Scholars.
  a. C.R. Day  
  b. H.A.Popley

Unit- III  
Development of music notation in south Indian music in $19^{th}$ – $20^{th}$ Century A.D

Unit- IV  
Musical mnemonics their History and utility.

Unit-V  
Trends and Developments in music in the $20^{th}$ Century with reference 
  a. Compositions  
  b. Concerts  
  c. Books and Journals  
  d. Music Education  
  e. Research

Supplementary Reading
  2. Dictionary of South Indian Music - Prof. P. Sambamurthy, 1975  
  3. Evolution of Raga and TALa in Indian Music - Mr. Gautham

Course Outcomes: At the end of the course, the Students 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 $19^{th}$ – $20^{th}$ Century A.D

CO4 : Understand and use the Musical mnemonics their History and utility.

CO5 : Cope up with the Trends and Developments in music in the $20^{th}$ 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 I
Melodic Individuality of Ragas

Unit II
Classism in Music

Unit III
Concept Of Ragam, Thanam Pallavi

Unit IV
Melodic Individuality of Ragas.

Unit V
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. Dictionary of South Indian Music - Prof. P. Sambamurthy, 1975
3. Sangitha Sambradayapradarshini – Subbarama Dikshithar, 1904
4. Raga pravakam - Dr. S. Bhagyalakshmi, 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 Students 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: Distinguishes Compare and know about the allied ragas. In the following pattern.
  (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
Learning Objectives: By introducing this course it is intended to

LO1: Learn one of the 5 Kandajathi Ata Thala varnam.
LO2: Learn a different varnam, Misrachappu Thala Varnam, Sara Sakshiro – Nattaikurinchi – Thanjai Nalvar
LO3: Learn another different tala Misra Jambai Thala Varnam, Viriboni – Kedaragowlai- Rudrapattinam Venkatramaiyer
LO4: Learn the group krithis 2 out of 5 Ganaraga Pancharathnam – 2 (Arabi, Sri) (For Instruments any one only) and 1. Syamasastri’s swarajathi in the ragam Yadukula kamboji.
LO5: Learn 2 kshetra Pancharathnas of Thiyagaraja Thiruppathi Kshethra and Lalgudi Pancharathnam

Unit I
Any One from the following Kandajathi At Thalam
(a) Nenarunji – Danyasi – Veenai Kuppaiyar
(b) Varuvaro – kalyani – Ponniah Pillai
(c). Maye manamuvanthu – Abohi- Mayuram Viswanathi Sastri
(d) Anai mamukane – Hamsadvani – Kurainadu Natesa Pillai

Unit II
Misrachappu Thala Varnam
(a) Sara Sakshiro – Nattaikurinchi – Thanjai Nalvar

Unit III
Misra Jambai Thala Varnam -1
(a) Viriboni – Kedaragowlai- Rudrapattinam Venkatramaiyer

Unit IV
Ganaraga Pancharathnam – 2 (Arabi, Sri)
(For Instruments any one only)
Syamasastri Swarajathi -1 (Yadukula kamboji or Thodi)

Unit V
Thiruppathi Kshethra Krithis-1
Lalgudi Pancharathnam -1

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

CO1: To Perform one of the 5 Kandajathi Ata Thala varnam.
CO2: Be familiar with a different varnam, Misrachappu Thala Varnam, Sara Sakshiro – Nattaikurinchi – Thanjai Nalvar
CO3: Update another different tala Misra Jambai Thala Varnam, Viriboni – Kedaragowlai- Rudrapattinam Venkatramaiyer
CO4: Sing or play the group krithis 2 out of 5 Ganaraga Pancharathnam – 2 and 1. Syamasastri sswarajathi.
CO5: Understand and perform 2 kshetra Pancharathnas of Thiyagaraja Thiruppathi Kshethra and Lalgudi Pancharathnam
Learning Objectives: By introducing this course it is intended to

LO1 : Unable students to become familiar with the dance musical forms of Tanjore - Quartate.
LO2 : Understand the Soolathi with Thisra Thirupatai Thalam.
LO3 : Acquire the knowledge of singing Kavivara Prabhandam in Narayana Gowlai Ragham.
LO4 : Make students of learn the musical form of Guru Sthuthi Keerthanai.
LO5 : Improve the interest of the learner to perform different dance musical forms.

Unit -I

One of the Navasanthi Kowthuvams.

Unit - II

Soolathi - Mohanam - Thisra Thirupatai

Unit - III

Kaivara Prabandham - Narayana Gowlai - Chathushra Mattiyam

Unit - IV

One of the Guru Sthuthi

Unit - V

Dharu - Sri Ranjani - Rupakam - Venkatamagi

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

CO 1 : Gain Knowledge about dance musical forms of Tanjore Quartate.
CO2 : Be familiarize with Soolathi.
CO3 : Have knowledge about the Kaivara Prabhandam in Narayana Gowlai Ragam.
CO4 : Familiarize the students with the Dance Musical Forms like Guru Sthuthi keerthanas
CO5 : Get a confidence of Dance Musical for the stage performances.

Students have to Select any one course from the following list:
<table>
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<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Department</th>
<th>Credits</th>
<th>Hours</th>
<th>Theory</th>
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Learning Objectives: By introducing this course it is intended to Learn Rakthi Ragas other than the one learnt in the first three semesters

LO1: Learn any one keerthanai out of 4 mentioned in the Anandabairavi raga.
LO2: Learn any one Keerthanai out of 4 mentioned in the Purvikalyani raga.
LO3: Learn any one Keerthanai out of 4 mentioned in the Kharaharapriya raga.
LO4: Learn any one Keethanai out of 4 mentioned in Panthuvarali raga.
LO5: Learn any one Keerthanai out of 4 mentioned in Mukhari Ragam.

To perform Neraval and Kalpana Swaram for any two Keerthanais mentioned above.

### Unit I
**Anandabairavi**
- (a) Mayamma – Adi – Syamasastri
- (b) Marivere – Misrachappu – Syamasastri
- (c) manasa Guruguha – rupakam – Muthuswami Dikshithar
- (d) Thyagaraja yoga Vaibhavam – Rupakam - Muthuswami Dikshithar

### Danyasi
- (a) Kanamal Veenile – Adi – Muthuthandavar
- (b) Paradevatha – Adi – Muthuswami Dikshitar
- (c) Meenalochani – Misrachappu – Syama Sastri
- (d) Dyanamevaramaina – Adi – Syamasastri

### Unit II
**Purvikalyani**
- (a) Ekambaranatham – Adi – Muthuswami Dikshithar
- (b) Minakshi me mutham – Adi – Muthuswami Dikshithar
- (c) Ninnnuvina – Viloma chappu – Syamasastri
- (d) Thillai Chithambaram – Misrachappu – Gopalakrishna Bharathi

### Madhyamavathi
- (a) Palinchu Kamakshi – Adi – Syamasastri
- (b) Saravana Bhava Gukane – Adi – Papanasam Sivane
- (c) Adiki sukamu – Misrachappu – Thyagarajar
- (d) Ramakatha – Adi – Thyagarajar

### Unit III
**Kharaharapriya**
- (a) Chakkani raja – Adi – Thyagarjar
- (b) Pakkala nilapadi – Misrachappu – Thyagarjar
- (c) Rayanai – Adi – Thyagarjar
- (d) Navasidhi – Misrachappu – Nilakanda Sivan

### Mohanam
- (a) Nannu palimba – Adi – Thyagaraja
- (b) Jadadiswari – Adi – Ramaswami Sivan
- (c) Narayana – Adi – Papnasam Sivan
- (d) Kapali – Adi – Papanasam Sivan

### Unit IV
**Panthuvarali**
- (a) Raguvaranannu – Adi – Thyagarjar
- (b) Ramanatham Bhajeham – Rupakam – Muthuswami Dikshitar
- (c) Sankari nine – Misrachappu – Vasudevacharyiar
(d) Sarasaksha paripalaya – Adi – Swathi Thirunal

Ritigowlai
(a). Dvaithamu sukama – Adi – Thyagarajar
(b). Janani Ninnu Vina – Misra Chappu - Subburaya Sastri
(c). Ninnuvina – Adi – Syamasastri
(d) Yenna Punniyam – Misra Chappu – Uthukadu Venkata Subbiyer

Unit V
Mukhari
(a) Muripemu ranike – Adi – Mathrubhudeswarar
(b) Enthanike – Adi – Thyagarajar
(c). Arivar yar unai – Misrachappu – Arunachalakkavirayar
(d) Sivakama Sundari – Adi – Papanasam Sivan

Nattaikurinji
(a) Mayamma – Adi – Syamasastri
(b) Mansuvishaya – Adi – Thyagarajar
(c). Vazhimaraithirukkuthe – Misrachappu – Gopalakrishna Bharathi
(d) Ekkalathilum – Misra chappu- Ramaswami Sivan

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

CO1 : Perform a major keerthanai in the Anandabairavi raga.
CO2 : Sing / Play one Keerthanai in the Purvikalyani raga.
CO3 : Present one Keerthanai in the Kharaharapriya raga.
CO4 : Perform one Keethanai in Panthuvarali raga.
CO5 : Sing / Play one Keerthanai in Mukhari Ragam,

To perform Neraval and Kalpana Swaram for any two Keerthanais mentioned above. These are very important ragas handled by almost all musicians. The students also will have an opportunity for expositions of these ragas.

Semester -IV  Course Code: 19MVIC42 Course Title: Practical VII Credits:5 Hours : 8

Manodharma Sangitam (Ragam, Thanam Pallavi)

Learning Objectives: By introducing this course it is intended to

To equip and train the students to qualify themselves to learn the highest and advanced lesson in the Carnatic Music known as The Ragam Thanam Pallavi.(RTP).

LO1 : To understand and learn a simple Pallavi in the simple 2kalai Adi talam.
LO2 : To Learn a pallavi in a different talam known as Tisra Jati Triputa Talam.
LO3 : To learn and understand the structure of pallavi in the Kanta jathi Triputa Talam.
LO4 : To Learn clearly and understand the inputs and structure of a high standard pallavi and trying to create one.
LO5 : To understand and learn different type of pallavi called as Nadaipallavi.
Unit I
Adi Thalam – 2 Kalai

Unit II
Thisra Thiruputai

Unit III
Khanta Thiruputai

Unit IV
4- Kalai (Any Thala-s)

Unit V
Nadai Pallavi

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

CO1: Perform a simple Pallavi in the simple 2kalai Adi talam.

CO2: Create and perform a pallavi in a different talam known as Tisra Jati Triputa Talam.

CO3: Understand the structure of pallavi in the Kanta jathi Triputa Talam and explore in the concert.

CO4: Execute clearly the inputs and structure of a high standard pallavi and create one.

CO5: Sing / Play a different type of pallavi called as Nadaipallavi

Perform RTP with ease like an accomplished musician through constant practice and devotion.

Semester -IV  Course Code: 19MVIJ43  Course Title: Project Work/Viva Voce  Credits:5
Hours : 4

Learning Objectives: By introducing this course it is intended to

To submit a minor project about 100 pages as dissertation about relevant topic in music as a preliminary training to motivate the students to complete their Higher studies

Students have to submit a dissertation for minimum Hundred pages in their respective interested area in Music.

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

CO1 get advance training to continue their studies and to reach the Higher levels like M.Phil and Ph.D

CO2 Submit a very good project and defend the project theme during the viva and will have adequate training to continue their studies and to reach the advance levels like M.Phil and Ph.D

Semester -IV  Course Code: 19MVIC44  Course Title: Concert  Credits:5
Hours : 4

Learning Objective: By Introducing the course it is intended to
LO 1: give training in Concert Performance.
LO 2: get practice with Accompaniment Instruments
LO3: Learn the traditional Katcheri format
LO4: Improve their creative skills
LO5: Get exposure.

Unit 1: Students have to present one hour concert on the stage in front of Audience.

Unit 2: Concert should be performed with Musical accompaniment instruments such as Violin, Mridangam, ghatam, Ganjira and morsing.

Unit 3: The concert should be in Traditional Katcheri format

Unit 4: Ragam, Keerthanai, niraval and kalpanaswaram should be performed for the main item.

Unit 5: Ragam, Thanam and Pallavi (RTP) can also be performed.

Outcome: At the end of the Course, the students will be able to

CO 1: Get knowledge about the concert presentation
CO2: Perform along with Accompaniment Instruments
CO3: Gain knowledge of the traditional Katcheri format
CO4: Develop manodharma Aspects
CO5: Present concert with full Confidence

Semester -IV Course Code: 19MVIE45 Course Title: Elective Practical Credits: 4 Hours: 3

LO1: To learn Thillana a unique musical form in Carnatic music which is known as Tarana in Hindustani music.
LO 2: To learn Abangam devotional music form in Hindustani music.
LO 3: To learn Bhajan a musical form common to both Carnatic & Hindustani pertaining to devotional classification.
LO 4: To learn Tamil Padam which can be used for Bharathanatyam & Music concert.
LO 5: To learn Viruttams to elaborate the ragam with some verses / slokas / Ugabhogas etc.,

Unit I
Thillana - 1

Unit II
Abangam -1

Unit III
Bhajan – 1

Unit IV
Tamil Padam -1

Unit V
Viruttam - 1

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

CO1: Perform Thillana a unique musical form in Carnatic music.
CO2: Sing Abangam devotional music form in Hindustani music.
CO3: Sing / Play Bhajan a musical form common to both Carnatic & Hindustani.

CO4: Sing a Tamil Padam which can be used for Bharathanatyam exclusively.

CO5: Sing Viruttams to enhance and elaborate the ragam with some meaningfulness.

Elective courses Offered to other department students

Semester-II Course Code: 19MVIE25.1 Course Title: An Introduction to Contemporary Music (Vocal)

By introducing the course, it is intended to:

LO 1: Enable the learners understand the salient features of seven swaras and swarasthanas

LO 2: Make the learners distinguish and appreciate different ragas.

LO 3: Help the learner to acquire knowledge about tala classification

LO 4: Improve the learners’ practical knowledge about basic music varisaikal.

LO 5: Enhance the learners’ interpretation of Devara padigangal.

Unit I: Saptha swarangal – Nadam, Swaram, Swarasthanas – their salient features.

Unit II: Description and classification of ragas – Mela raga, Janya raga, Upanga, Bashanga raga,

Unit III: Saptha thalas – 5 Jathis, 35 Talas

Unit IV: Practical lessons – Sarali varisai, Jandai varisai, Melsthai varisaikal

Unit V: Devara padigangal – Kolaru padigam, Thiruneetrupadigam, Ulavakili Pathigam, Vidam theertha Pathigam.

Supplementary Reading:

• Prof. Saampamoorthy, South Indian Music I & IV, The Indian Music publishing house, Chennai, 1951.


Course Outcomes:

At the end of the course, the students will be able to:

CO 1: Acquire a basic understanding of seven Swaras and Swarasthanas

CO 2: Comprehend the characteristics of different ragas

CO 3: Understand tala classification

CO 4: Obtain practical knowledge about Sarali, Jandai, Melsthai Varisaikal.

CO 5: Master various Devara Padigams, and use them effectively.
By introducing the course, it is intended to:

**LO 1:** Enable the learners to understand the salient features of seven swaras and swarasthanas

**LO 2:** Enable the Students distinguish and appreciate different ragas.

**LO 3:** Help the learners to acquire knowledge about tala classification

**LO 4:** Improve the learners’ practical knowledge about fundamental music Lessons

**LO 5:** Enhance the learners’ to interpret the Devotional songs.

**Unit I:** Saptha swarangal – Nadam, Swaram, Swarasthanas – their salient features.

**Unit II:** Description and classification of ragas – Mela raga, Janya raga, Upanga, Bashanga raga,

**Unit III:** Saptha thalas – 5 Jathis, 35 Talas

**Unit IV:** Practical lessons – Sarali varisai -5, Jandai varisai-3, Melsthai varisaikal -2

**Unit V:** Thevaram -1

**Thiruuppugaz-1**

**Supplementary Reading:**

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

**CO 1:** understanding of seven Swaras and Swarasthanas

**CO 2:** Comprehend the characteristics of different ragas

**CO 3:** Understand tala classification

**CO 4:** Obtain practical knowledge about Sarali, Jandai, Melsthai Varisaikal.

**CO 5:** Knowledge of Thevara Padigams
Unit I: Karnatic music – basic concepts - Geetham, Kriti, Keerthanai, Padham
Unit II: Devotional music – Devaram, Tirupugal, Bhajanai song.
Unit III: Folk music – Kummi, Kolattam, Nayyandi, Temmangu.
Unit IV: Cine music – Classical Raga based songs, Light Classical songs, Melodies,
Unit V: Western Music – Melody, Harmony, Western musical Instruments- Kidar, Piano, Violin, Cello.

Supplementary Reading:
• Prof – Sampamoorthy south Indian music, Volume I to IV, The Indian music Publishing house, Madras – (1951)
• Dr.P.T.Chellathurai, The splendor of South Indian music, Vaigarai Publishers, Jan 2002.
• Nandita Krishna, Folk Arts of Tamil Nadu, C.P. Ramasamy Iyer foundation, Jan 2006.
• Dr.K.A.Pakirisami Bharathi, Treasure of Indian music, Gurukulam Academy, Chennai, Jan 2012
• Sundara Raman, Raga Chintamani, Karnatic Music Book Centre, Chennai - 2008

Course Outcomes:
At the end of the course, the students will be able to:
CO 1: Gain knowledge in geetham, kriti, keerthanai, padham etc.,
CO 2: Understand the different forms of devotional music
CO 3: Obtain practical knowledge in folk music
CO 4: Evaluate the different ragas employed in cine music and their effects
CO 5: Acquire a basic understanding of western music.

Semester-III Course Code: 19MVIE35.2 Course Title: Music Genres (Instrumental)
Credits: 3
Hours: 3

Learning Objectives:
By introducing the course, it is intended to:
LO1: Enhance the learners to understand the basic concepts of Karnatic Music
LO2: Inculcate values through Devotional music
LO3: Help them get acquainted with the different forms of Folk music and their unique characteristics.
LO4: Enable them to understand different ragas employed in Film music
LO5: To appreciate the nuances of Western music and instruments.

Unit 1: Karnatic music – basic concepts - Geetham, Kriti, Keerthanai, Padham
Unit 2: Devotional music – Thevaram, Tirupugal, Bhajanai song.
Unit 3: Folk music – Kummi, Kolattam, Nayyandi, Temmangu.
Unit 4: Film music – Classical Raga based songs, Light Classical Melodies,

Unit 5: Western Music – Melody, Harmony, musical Instruments- Guitar, Piano, Violin, Cello.

Supplementary Reading:
- Prof – Sampamoorthy south Indian music, Volume I to IV, The Indian music Publishing house, Madras –(1951)
- Nandita Krishna, Folk Arts of Tamil Nadu, C.P. Ramasamy Iyer foundation, Jan 2006.
- Dr. K.A. Pakirisami Bharathi, Treasure of Indian music, Gurukulam Academy, Chennai, Jan 2012
- Sundara Raman, Raga Chintamani, Karnatic Music Book Centre, Chennai - 2008
Course Outcomes:

At the end of the course, the students will be able to:

CO 1: Gain knowledge in geetham, kriti, keerthanai, etc.,
CO 2: Understand the different forms of devotional music
CO 3: Obtain practical knowledge in folk music
CO 4: Evaluate the different ragas employed in Film music and their outcome
CO 5: Acquire fundamental of