

**Sri Sathguru Sangeetha Vidyalayam
College of Music
Madurai 625 002**

M.A. Music Degree Course (Semester)

Syllabus

**Under
Choice Based Credit System**

2008

Madurai Kamaraj University

M.A.Music Degree Course – Semester Under Choice Based Credit System

Regulations

1. Eligibility for admission to the course

a. A candidate who has passed in first or second class, the Degree of Bachelor of Arts (Performing Arts/Music) of this University or any other University with not less than 50% of marks recognised by the syndicate as equivalent is eligible for admission to the course.

b. A candidate who has passed any other under Graduate course, with Senior/Higher grade, Diploma in Music awarded by the respective Department of Education, Government of Tamilnadu or any other music examination recognised as equivalent is eligible for admission to the course.

2. Requirement of attendance

As prescribed by the Madurai Kamaraj University from time to time. He/She should earn a progress certificate from the Head of the Institution of having successfully completed the course.

3. Passing Minimum

A candidate who secures 34 marks in the External Examination of Theory papers and 27 marks in the external examination of Practical papers and 50% of marks of both Internal and External examinations put together shall be declared to have passed the Degree.

4. Internal Assessment

The Internal assessment for each theory paper shall be based on the average of two written tests for 15 marks each, average of two Seminars/Quiz for 5 marks each and average of two Assignments for 5 marks each. Total 25 marks.

The Internal assessment for each practical papers shall be based on the average of two practical Internal Tests for 40 marks each.

5. Course of Study

MAJOR SUBJECT:

Any one of the following

Vocal / Veena

MAJOR ELECTIVE :

The student may choose anyone of the following and will appear for three papers in the same subject.

Vocal / Veena / Violin / Bharathanatyam / Mridangam

Vocal student can choose anyone of these except Vocal, and Veena student may choose anyone of these except Veena.

NON MAJOR ELECTIVE :

Elements of Western Music - Theory.

CHOICE BASED CREDIT SYSTEM

M.A. MUSIC DEGREE COURSE

Sem-ester	Subjects					Credits	Hours
I	MS(5) Theory of Indian Music I	MS(5) History of Indian Music I	MS(8) Major Practical I (Vocal / Veena)	MS(7) Major Practical II (Vocal/ Veena)	ME(5) Practical I (Vocal/Veena/ Violin/Mridangam/ Bharathanatyam)	23	30
II	MS(5) Theory of Indian Music II	MS(5) History of Indian Music II	MS(8) Major Practical III (Vocal / Veena)	MS(7) Major Practical IV (Vocal/ Veena)	ME(5) Practical II (Vocal/Veena/ Violin/Mridangam/ Bharathanatyam)	23	30
III	MS(5) Theory of Indian Music - III	MS(5) History of Indian Music - III	MS(8) Major Practical - V (Vocal / Veena)	MS(7) Major Practical - VI (Vocal/ Veena)	NME(5) Elements of Western Music - Theory	23	30
IV	MS(5) Opera Theory	MS(5) Opera Practical	MS(8) Major Practical VII (Vocal/ Veena)	MS(7) Major Practical VIII (Vocal/ Veena)	ME(5) Practical III (Vocal/Veena/ Violin/Mridangam/ Bharathanatyam)	21	30

M.A. MUSIC DEGREE COURSE

Semester	Code	Subjects	Credit	Hours
I	MS1	Theory of Indian Music I	4	5
	MS2	History of Indian Music I	4	5
	MS3	Major Practical-I (Vocal/Veena)	5	8
	MS4	Major Practical – II (Vocal/Veena)	5	7
	ME1	Major Elective Practical –I	5	5
Total			23	30
II	MS1	Theory of Indian Music II	4	5
	MS2	History of Indian Music II	4	5
	MS3	Major Practical-III (Vocal/Veena)	5	8
	MS4	Major Practical – IV (Vocal/Veena)	5	7
	ME1	Major Elective Practical –II	5	5
Total			23	30
III	MS1	Theory of Indian Music III	4	5
	MS2	History of Indian Music III	4	5
	MS3	Major Practical-V (Vocal/Veena)	5	8
	MS4	Major Practical – VI (Vocal/Veena)	5	7
	NME1	Non Major Elective –Elements of Western Music	5	5
Total			23	30
IV	MS1	Opera Theory	3	5
	MS2	Opera Practical	3	5
	MS3	Major Practical-VII (Vocal/Veena)	5	8
	MS4	Major Practical – VIII (Concert - Vocal/Veena)	5	7
	ME1	Major Elective Practical – III	5	5
Total			21	30
		Total	90	120

MADURAI KAMRAJ UNIVERSITY, MADURAI

M.A. (MUSIC) DEGREE SEMESTER (SEMESTER)

Under

Choice Based Credit System

Scheme of Examination

Year	Semester	Subject	Duration	Internal Marks	External Marks	Total Marks
First	First	Major Subject Theory of Indian Music-I	3 Hours	25	75	100
		History of Indian Music-I	3 Hours	25	75	100
		Major Subject Major Practical-I (Vocal/Veena).	1 Hour	40	60	100
		Major Practical-II (Vocal/Veena)	1 Hour	40	60	100
		Major Elective-I (Practical)	1 Hour	40	60	100
	Second	Major Subject Theory of Indian Music-II	3 Hours	25	75	100
		History of Indian Music –II	3 Hours	25	75	100
		Major Subject Major Practical-III (Vocal/Veena)	1 Hour	40	60	100
		Major Practical-IV (Vocal/Veena)	1 Hour	40	60	100
		Major Elective – II (Practical)	1 Hour	40	60	100

Second	Third	Major Subject Theory of Indian Music III	3 Hours	25	75	100
		History of Indian Music III	3 Hours	25	75	100
		Major Subject Major Practical V (Vocal/Veena)	1 Hour	40	60	100
		Major Practical VI (Vocal/Veena)	1 Hour	40	60	100
		Non Major Elective Elements of Western Music- Theory	3 Hours	25	75	100
	Fourth	Major Subject - Opera Theory	3 Hours	25	75	100
		Major Subject - Opera Practical	1 Hour	40	60	100
		Major Subject Major Practical-VII (Vocal/Veena)	1 Hour	40	60	100
		Major Practical-VIII (Concert) (Vocal/Veena)	1 Hour	--	100	100
		Major Elective III (Practical)	1 Hour	40	60	100
		Total				2000

No internal marks for Major Practical – VIII Concert paper.

M.A. Music Degree course (semester)

under

Choice Based Credit System

Question Pattern

Time: 3 Hours

Max Marks. 75

Answer any **Five** Questions

(All questions carry equal marks)

Out of **Seven** Questions (**One** Question may be short notes)

MADURAI KAMARAJ UNIVERSITY, MADURAI
SYLLABUS FOR M.A. MUSIC DEGREE COURSE
Under
CHOICE BASED CREDIT SYSTEM

FIRST SEMESTER:

**MAJOR SUBJECT
THEORY OF INDIAN MUSIC - I**

- UNIT I A detailed study of the development of musical forms-krithi, Ragamalika, Padam and Tillana.
- UNIT II Alankaras of ancient music-kakus – sthaya vagas – Panchadasa gamakas- Dasavidhagamakas..
- UNIT III Prabandhas of ancient and medieval periods-their classifications, prabandhas as mentioned in Lakshanagrhandhas.
- UNIT IV Musical prosody-rhetorical beauties met within the sahityas of compositions.
- UNIT V Lakshana of the following 10 ragas.
Simhenmdramadhyamam, Vachaspathi, Suruti, Yadukula Kamboji, Nagaswaravali, Devamanohari, Latangi, Purnachandrika, Hindusthani, Kapi, Charukesi.

REFERENCE BOOKS;

1. Tanjore as a seat of Music – Dr.Seetha, University of Madras Publication, Chennai.
2. South Indian Music-Book III and V – Prof P Sambamoorthy, The Indian Music Publication House, Chennai.
3. Sruti Vadyas – Prof P Sambamoorthy, The Indian Music Publication, House, Chennai
4. Laya Vadyas - Prof P Sambamoorthy, The Indian Music Publication, House, Chennai
5. Music Instruments, Prof. P Samb amoorthy, The Indian Music Publication House,Chennai.
6. Raganidhi-P.Subba Rao – The Music Academy Publication, Chennai.
7. Physics of Music – R K Viswanathan-Annamalai University Publication.
8. ஆலய வழிபாட்டில் இசைக்கருவிகள் - முனைவர் ராம கௌசல்யா மீனாம்பிகை பதிப்பகம்
9. Journals of the Music Academy .

FIRST SEMESTER

MAJOR SUBJECT

HISTORY OF INDIAN MUSIC - I

Unit I	Sources for the history of Indian Music. The different periods of musical history. Landmarks in the History of Indian Music.
Unit II	Vedic Music-Rik and Saman chants-Samagana-Saman scale
Unit III	Musical references in Ramayana, Mahabharata, Puranas and works in Sanskrit.
Unit IV	Music in Tholkappiam, Sangam Literature, Silappadhikaram, Seevaka Chinthamani, Periapuranam. (Anayanarayanar Puranam) Tiruvilaiyadarpurnam (Viruagu vitra padalam).
Unit V	Detailed knowledge of the contents of the following Lakshanagrandhas: Sangita Ratnakara, Natyasastra (Music chapters) Swaramelakalanidhi

REFERENCE BOOKS;

1. Music through the ages-Dr.V.Premalatha – Sundeep Prakasan Publication, Delhi
2. History of Indian Music-Swami Pragyanda
3. History of South Indian Music-R Rengaramanuja Iyengar
4. History of Indian Music-Prof.P.Sambamoorthy, The Indian Music Publication house, Chennai.
5. Music in Silappadhikaram-Dr.S.Ramanathan, Madurai Kamaraj University Publication
6. Great Composers Book I and II Prof P.Sambamoorthy, The Indian Music Publication House, Chennai.
7. Sangeetha Ratnakaram-Saranga Deva-Ed By S.Ubramanya Sastri Adayar Library Publication, Chennai
8. Sangeetha Makarandam of Narada – Trivandrum Sanskrit Series.
9. தமிழர் இசை - A.M.Perumal
10. Brihaddesi - Trivandrum Sanskrit series
11. Musicological Literature – Emmete Nifeluis
12. Dictionary of Fine arts-Denis Thomas-Hamlyin-London
13. Dictionary of Music-Ed.By.Allian Issac and Elizebeth Martin Hamlyn-London
14. Concise Oxford Dictionary of Music-Michael Kennedy
15. Dictionary of Music – Prof P Sambamoorthy Vol I to III The Indian Music Publication House, Chennai
16. Yazh Nool-Swami Vipulanda – Karanthai Tamil Sangam Publication, Tanjore
17. Karunamirtasagaram-Abraham Panditar
18. Journals of the Music Academy.

SECOND SEMESTER

MAJOR SUBJECT THEORY OF INDIAN MUSIC - II

Unit I	Detailed study of 22 srutis, Significance of Dhruva Veena, Chala Veena Experiment-cycle of 5ths and 4ths
Unit II	Raga and Rasa, Ganakala of Ragas.
Unit III	Recent Developments in the sphere of Musicology, Musical forms and Instruments. Modern Institutions for the preservation and development of Music.
Unit IV	Evolution of music and dance concerts.
Unit V	Music and Madhurabhakti-musical forms representing the Nayaka and Nayaki Bhava. Composers who specialized in this theme.

REFERENCE BOOKS:

1. South Indian Music Book III to VI Prof.P.Sambamoorthy. The Indian Music
Publication House, Chennai.
2. Research Methodology-C R Kothari Viswas Prakasan Publication.
3. Raganidhi – B Subba Rao
4. Geetha Govindam-Jayadever-Motilal Banarsidas Publication
5. Studies in Indian Aesthetics-Criticisms K KRishnamoorthy
6. Kathakali- K Bharatha Iyer-Oriental Books Publication
7. Music Instruments of Kerala Temple-Dr Latha Varma
8. Myatopghl;by; ,irf;fUtpfs; - Kidth; uhk nfsry;ah kPdhk;gpifgjpg;gfk;.
9. Journals of the Music Academy
10. Journals of the Kalakshetra.

SECOND SEMESTER

MAJOR SUBJECT HISTORY OF INDIAN MUSIC - II

- Unit I Music of the Post Tyagaraja period.
- Unit II Origin and development of Pallavi-Varieties of Pallavi-structure and mode of singing a Nalukalai pallavi
- Unit III Evolution of musical scale – Murchanakaraka mela and Murchanakaraka raga.
- Unit IV Musical mnemonics, their history and utility.
- Unit V Detailed knowledge of the following works:
Raga vibodha, Sangita Parijatam, 'Chaturdandi Prakasika'.

REFERENCE BOOKS

1. History of Indian Music – Prof.P.Sambamoorthy-The Indian Music Publication House, Chennai.
2. South Indian Music Book I to VI - Prof. P.Sambamoorthy-The Indian Music Publication House, Chennai.
3. Folk songs of South India-Manubhai Patel
4. Dattilam – Mukund Lath-Impex India Publication, Delhi
5. Lakshanagrandhas in Music – Dr.S.Bhagyalakshmi CBH Publication, Trivandrum.
6. Dictionary of South Indian Music Vol I to III Prof.P.Sambamoorthy-The Indian Music Publication House, Chennai.
7. ஏட்டில் எழுதாக்கவிதைகள் செ.அன்னகாமு – தி தெ சை சி நூலகம் சென்னை.
8. மலை அருவி – கி.வ.ஜெகன்னாதன்;- Audio Cassettes

MAJOR SUBJECT
THEORY OF INDIAN MUSIC - III

- UNIT I A detailed study of Talasadapranas, knowledge of 108 talas and rare talas suggested in the Tiruppugazh hymns.
- UNIT II Musical scales figuring in different system of music – Carnatic, Hindusthani and Western Music-a comparative study.
- Unit III Ritualistic music of South Indian Temples. Sarvadyam, Navasandhi talas-Tandava deeparadhana.
- Unit IV Lakshanas of the following ragas:
Sudhadhanyasi, Hemavathi, Mandari, Valaji, Sama, Abhogi, Asaveri, Lalitha, Nayaki Gaurimanohari.
- Unit V Definition of Research, Difference between Research methods and methodology. Outline knowledge of the steps in Research.

REFERENCE BOOKS

- 1 Tanjore as a seat of Music – Dr.Seetha, University of Madras Publication, Chennai.
- 2 South Indian Music-Book III and V – Prof P Sambamoorthy, The Indian Music Publication House, Chennai.
- 3 Sruti Vadyas – Prof P Sambamoorthy, The Indian Music Publication, House, Chennai
- 4 Laya Vadyas - Prof P Sambamoorthy, The Indian Music Publication, House, Chennai
- 5 Music Instruments, Prof. P Samb amoorthy, The Indian Music Publication House,Chennai.
- 6 Raganidhi-P.Subba Rao – The Music Academy Publication, Chennai.
- 7 Physics of Music – R K Viswanathan-Annamalai University Publication.
- 8 ஆலய வழிபாட்டில் இசைக்கருவிகள் - முனைவர் ராம கௌசல்யா மீனாம்பிகை பதிப்பகம்
- 9 Journals of the Music Academy.
- 10 Research Methodology-C R Kothari Viswas Prakasan Publication.
- 11.Raganidhi – B Subba Rao
- 12.Geetha Govindam-Jayadever-Motilal Banarsidas Publication
- 13.Studies in Indian Aesthetics-Criticisms K Krishnamoorthy
- 14.Kathakali- K Bharatha Iyer-Oriental Books Publication
- 15.Music Instruments of Kerala Temple-Dr Latha Varma
16. Journals of the Kalakshetra.

THIRD SEMESTER

MAJOR SUBJECT

History of Indian Music - III

- Unit I Music and Archaeology-Inscriptions, sculptures and paintings, Musical pillars.
- Unit II The Yash of Ancient Tamil Music-Evolution of Veena.
- Unit IV Evolution of the concept of Raga, Ragalakshnas and Raga classifications in ancient musical works. Margi and Desi ragas.
- Unit VI An outline knowledge of musical forms figuring in Folk Music, Kummi,Kolattam, Themmangu, Kavadi Chindu, Talattu.
- Unit V Detailed knowledge of the contents of the following Lakshanagrndhas. Panchamarabu (Music Chapters), Sangraha Chudamani, Dattilam.

REFERENCE BOOKS;

- 1 Music through the ages-Dr.V.Premalatha – Sundeep Prakasan Publication, Delhi
- 2 History of Indian Music-Swami Pragyanda
- 3 History of South Indian Music-R Rengaramanuja Iyengar
- 4 History of Indian Music-Prof.P.Sambamoorthy, The Indian Music Publication house, Chennai.
- 5 Music in Silappadhikaram-Dr.S.Ramanathan, Madurai Kamaraj University Publication
- 6 Great Composers Book I and II Prof P.Sambamoorthy, The Indian Music Publication House, Chennai.
- 7 Sangeetha Ratnakaram-Saranga Deva-Ed By S Ubramanya Sastri Adayar Library Publication, Chennai
- 8 Sangeetha Makarandam of Narada – Trivandrum Sanskrit Series.
- 9 தமிழர் இசை - A.M.Perumal
- 10 Brihaddesi - Trivandrum Sanskrit series
- 11 Musicological Literature – Emmete Nifeluis
- 12 Dictionary of Fine arts-Denis Thomas-Hamlyin-London
- 13 Dictionary of Music-Ed.By.Allian Issac and Elizebeth Martin Hamlyn-London
- 14 Concise Oxford Dictionary of Music-Michael Kennedy
- 15 Dictionary of Music – Prof P Sambamoorthy Vol I to III, The Indian Music Publication House, Chennai
- 16 Yash Nool-Swami Vipulanda – Karanthai Tamil Sangam Publication, Tanjore
- 17 Karunamirtasagaram-Abraham Panditar
- 18 Journals of the Music Academy.

FIRST SEMESTER

MAJOR SUBJECT

Major Practical – I (Vocal/Veena)

1. Kovur Pancharatnam-1
2. Venkatesa Pancharatnam-1
3. Navagraha kriti-1
4. Navaratri Kriti- Swati Tirunal-1
5. Ata Tala Varnam-1
6. Javali-1
7. Tevaram-1
8. Devarnama-1
9. Tiruppavai-1
10. Folk Music-Kummi song-1

FIRST SEMESTER

MAJOR SUBJECT

Major Practical – II (Vocal/Veena)

Compositions in any 15 of the following Ragas:

Sankarabharanam, Bhairavi, Sinhendra Madhyamam, Kambhoji, Sudha Dhanyasi, Gauri Manohari, Hemavathi, Charukesi, Abhogi, Begada, Arabhi, Kanada, Ananda Bhairavi, Attana, Asaveri, Suruti, Yadukula Kamboji, Jaganmohini, Lalitha Mandari, Valaji, Nagaswaravali, Devamanohari, Nayaki, Chenchurutti, Hamsanadam, Purnachandrika, Hindustani-Kapi, Mohanam, Kedaram, Latangi, Sriraga, Sama, Hindustani-Behag, Suddha Saveri, Sahana.

The compositions must include atleast one by any six of the following Composers:

Ramnad Srinivasa Iyengar, Annamacharya, Mysore Vasudevachar, Kotiswara Iyer, Patnam Subramania Iyer, Uttukkad Venkatasubbayyar, Ramalinga Swamigal , Ramaswami sivan, Gopalakrishna Bharathi, Annamalai Reddiar, Ponnayya Pillai.

SECOND SEMESTER

MAJOR SUBJECT

Major Practical III (Vocal /Veena)

1. Ragam and Kalpana swaram in any 10 Ragas and Niraval in 5, taught under Major Practical –II

SECOND SEMESTER

MAJOR SUBJECT

Major Practical IV (Vocal/Veena)

1. Adi Tala varnam-1
2. Ragamalika-1
3. Ghana Raga Pancharathnam-2
4. Swarajathi of Syamasastri-1
5. Nava Varanam-1
6. Navaratnamalika of Syamasastri-1
7. Panchalinga thala kriti-1
8. Ata Tala Varnam-1
9. Daru Varnam-1
10. Padam-1
11. Tillana-1
12. Tiruppugazh-1
13. Tarangam-1
14. Tiruvempavai-1

THIRD SEMESTER

MAJOR SUBJECT

Major Practical V (Vocal /Veena)

Compositions in **any 15** of the following Ragas.

Purvikalyani, Kalyani, Todi, Shanmukhapriya, Kharaharapriya, Kiravani, Dhanyasi, Saveri, Nattai, Nattakuravanji, Madhyamavathi, Sriranjani, Hamsanandi, Hindolam, Gaulai, Reetigaulai, Varali, Mukhari, Abheri, Kedaragaulai, Darbar, Janaranjani, Amrutha varshini, Kannada, Bilahari, Kalyanavasantham, Natabhairavi, Saramati, Harikamboji, Ranjani, Chakravaham, Devagandhari, Mayamalavagaulai, Khamas.

The compositions must include atleast one by **any six** of the following composers:

Chengalvaraga Sastri, Sadasiva Brahmendra, Bhadrachala Ramdas, Marimutha Pillai, Papanasam sivan, Neelakanta Sivan, Mysore Sadasiva Rao, T Lakshmana Pillai, Muthuthandavar, Kavikunjara Bharati, Arunachala Kavi, Ambujam Krishna.

THIRD SEMESTER

MAJOR SUBJECT

Major Practical VI (VOCAL/VEENA)

1. Ghanaraga Pancharatna-1
2. Swarajathi of Syama Sastri's-1
3. Padavarnam-1
4. Jhampatala varnam or Ragamalika varnam-1
5. Ashtotra Krithi of Muthaiyya Bhagavathar-1

Ability to sing Raga Alapana and Swara in 10 Ragas and Niraval for 5 of the kritis taught under Major Practical V.

THIRD SEMESTER

NON MAJOR ELECTIVE SUBJECT

ELEMENTS OF WESTERN MUSIC - THEORY

- Unit I Notes and Rests, Chords, 7 degrees of the diatonic scale.
- Unit II Intervals, Simple time and Compound time, duple, triple and quadruple time
- Unit III Major scale, Minor scales, Chromatic scale, penta tonic scale, whole tone scale
- Unit IV The symbols and signs used in Western Notation.
- Unit V An outline knowledge about the Orchestra of Western Music.

Reference Book

1. Elements of Western Music – Prof.P.Sambamoorthy
2. Music in European Notation – A.M.Chinnasamy Mudaliar
3. A Handbook of Musical knowledge – Part I Rudiments of Music-James Murray Brownee
4. World Book Series.

FOURTH SEMESTER

MAJOR SUBJECT

MAJOR PRACTICAL VII (Vocal /Veena)

8 Pallavis with ability to sing Ragam, Tanam, Trikalam, Niraval, and swaram. The Pallavis selected should include 2 Nalukalai, 4 Rendukalai and two Nadai Pallavis. In Nalukalai Pallavi they must be able to sing Anuloma and Pratiloma also.

FOURTH SEMESTER

MAJOR SUBJECT

Major Practical VIII (Concert)

Vocal/Veena

Students opting Vocal/Instrumental major should give Concert Programme with accompaniment for one hour duration. The items selected for the concert can be from the student's repertoire either learnt during the course curriculum or learnt outside. (This is applicable only for the Paper Major Practical VIII). For this Paper 75 marks will be assigned for concert and 25 marks for Viva-voce.

For Major Veena – Two thirds of the syllabus prescribed for Vocal Music.

FOURTH SEMESTER

MAJOR SUBJECT

Opera – Theory

Unit I Origin and development of Geyanatakas

Unit II Forms of Poetry figuring in the Opera selected for study

Unit III Allusions figuring in opera

Unit IV Short biography and contribution of the Composer of the Opera

Unit V Content of the Opera. Lakshana of the ragas figuring in the Opera.

FOURTH SEMESTER

MAJOR SUBJECT Opera – Practical

One among the following Operas may be chosen for this paper. The opera selected should be changed once in three years.

1. Pallaki Sevaprabandham of King Shahaji
2. Gita Govindam of Jeyadeva
3. Tyagesar Kuravanji
4. Azhagar Kuravanji of Kavikunjara Bharathi
5. Krishna Leela Tarangini of Narayana Tirtha
6. Prahaladha Bakthi Vijayam of Tyagaraja
7. Nauka Charitram of Tyagaraja
8. Ramanatakam of Arunachala Kavirayar
9. Nandanar Charitram of Gopalakrishna Bharathi
10. Kuchaelopakhyanam and Ajamelopakhyanam of Swathi Thirunal.

MAJOR ELECTIVE PAPER

VOCAL – PRACTICAL

FIRST SEMESTER

MAJOR ELECTIVE PAPER - I

1. Gitas-1 Nottuswara-1
2. Jathiswara (in Sankarabharanam, Kalyani, Hamsadhvani or Kamboji)
3. Swarajathi-1
4. Adi tala varna-1
5. Three Kritis in any of the following ragas.
Mohana, Sankarabharanam, Mayamalavagaula, Suddha saveri, Abhogi,
Hamsanadam, Hamsadhvani).

SECOND SEMESTER

MAJOR ELECTIVE PAPER - II

1. Ata tala varna-1
2. Simple Ragamalika-1
3. Javali-1, Tillana-1
4. Tarangam-1
5. Three Kritis in any of the following ragas –
Vasantha, Bilahari, Kalyani, Kedaram, Purvikalyani, Keeravani, Madhyamavati

FOURTH SEMESTER

MAJOR ELECTIVE PAPER - III

Kritis in any of the following 10 ragas,

Kharaharapriya, Malayamarutam, Pantuvarali, Sriranjani, Shanmukhapriya, Kamboji, Saveri, Anandabhairavi, Latangi, Kanada, Hindolam, Harikambhoji, Devamanohari, Purnachandrika, Arabhi.

Ability to sing raga alapana and Kalpanasvaras in any five of the ragas learnt under Elective paper I, II and III

MAJOR ELECTIVE PAPER

COMMON TO VEENAVIOLIN – PRACTICAL

FIRST SEMESTER

MAJOR ELECTIVE PAPER - I

1. Sanchari Gitam-1
2. Jatisvaram-1 (in Sankarabharanam, Kalyani, Hamsadwani or Kambhoji)
3. Svarajathi-1
4. Aditala varnam -1
5. Simple kriti-1

SECOND SEMSTER

MAJOR ELECTIVE PAPER - II

1. Adi tala varnam-1
2. Ashtapati-1, Tarangam-1
3. Utsavasampradaya Kirtana-1
4. Tiruppavai-1, Tiruvempavai-1
5. Tyagaraja kriti-1

FOURTH SEMSTER

MAJOR ELECTIVE PAPER - III

1. Adi tala varnam-1
2. Devarnama-1
3. Tiruvarutpa -1, Tillana-1
4. Divyanama keerthana-1
5. Kritis in any three of the following ragas.

Mohanam, Abhogi, Hamsadhwani,, Pantuvarali, Kharaharapriya,
Mayamalavagowla

Ability to play brief raga alapana and kalpanaswaras for atleast three of the above ragas.

MAJOR ELECTIVE PAPER

MRIDANGAM-PRACTICAL

FIRST SEMESTER

MAJOR ELECTIVE PAPER - I

1. Ability to play Tani Avarthanam in Adi Talam with Tisra Nadai and Khanda Nadai.
2. Ability to play Thani Avarthanam in Roopaka Talam with Khanda Nadai.

SECOND SEMESTER

MAJOR ELECTIVE PAPER - II

1. Ability to play Tani Avarthanam in Khanda chappu Talam
2. Ability to play Tani avarthanam in Misra chappu talam

FOURTH SEMESTER

MAJOR ELECTIVE PAPER - III

1. Patterns of methods of playing followed in Kacheris
 - a) Sarvalaghu patterns in Adi, Roopakam, Khandam and Misram.
 - b) Providing accompaniment to a Vocal or Instrumental artiste.
2. Presenting different kinds of Korvais in Adi, Roopakam, Khandachappu and Misrachappu talas.
- 3 Ability to render "Mohara" "Korvais" in Adi Tala and Roopaka tala in Konnakol Pattern.

MAJOR ELECTIVE PAPER

BHARATHANATYAM - PRACTICAL

FIRST SEMESTER

MAJOR ELECTIVE PAPER - I

1. Pushpanjali-1
2. Kavuttuvam-1
3. Sabdam-1(in any language)
4. Tillana-1

SECOND SEMESTER

MAJOR ELECTIVE PAPER - II

1. Tamil Padas – 2 (one should be of Muthuthandavar)
2. Telugu padam-1
3. Annamacharya's composition
or
Devarnama-1
4. Tevaram-1

FOURTH SEMESTER

MAJOR ELECTIVE PAPER - III

1. Padavarnam-1
2. Bharathiar Songs or Kuravanji song -1
3. Tiruppugazh-1
4. Divyaprabhandham-1
5. An outline knowledge of Padasthanams and Karanas.