# UNIVERSITY OF MADRAS
B.Music Degree Course
W.E.F.2008-2009

## First Semester

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## Second Semester

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## SIXTH SEMESTER

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*****
BACHELOR OF MUSIC (B. MUS.) DEGREE COURSE

SYLLABUS

FIRST SEMESTER

First Semester

Core Paper I – Foundation Exercises and Songs-I (Practical-1)

Part – II

Credit – 5

1  Exercises in two speeds in the following –

   Alaguk Kovai-varisikal
   Samam Mandila Kovai Varisaikal (Madhyasthayi – Sarali)
   Valivu Mandila Kovai Varisaikal (Mel-Sthayi)
   Melive Mandila Varisaikal (Kizh-Sthayi)
   Irattai Kovai Varisaikal (Janta)
   Taandu Kovai Varisaikal (Daatu)

2  Ezutala Adukkani (Saptatala alankara-s) to be rendered in two speeds.

3  Tamil Gitam-s – Three –
   Note: The songs must be chosen from those of the following composers

4  Tamil Gitam-s – Three –
   Note: The songs must be chosen from those of the following composers

5  Corkattuk Kovai (Jatisvaram) – composed by Tanjai Nalvar – One
First Semester Part – II Core Paper II – Introduction to Theory – I (Theory) Credit – 4

   Basic technical terms in music.
   Isai-Oli (Nada), Mandilam (Sthayi), Kovai (Svara), Kovai-nilai (Svarasthana), Alagu (Sruti), Inai, Kilai, Pagai, Natpu.
   Names of Isai-kovai.


3. 32 Palai-s (Mela-s) and their derivative Raga-s.

4. Classification of Raga-s.
   i)  Pann (Sampurnam), Panniyam (Shadavam), Tiram (Audavam), Tirattiram (Svarantaram)
   ii) Uriya-kovaippann (Upangam) – Kalappu-Kovaippann (Bhashangam)
   iii) Tara-irudippann (Nishadantya), Vilari-irudippann (Dhaivatantya), Ili-irudippann (Panchamantya)
   Classification of Raga-s on the basis of Eru (Arohanam) and Irangu Nirals (Avarohanam)
   i) Kuraikkoovaippann (Varja-raga-s)
   ii) Pirazchikkovaippann (Vakra-raga-s)

5. Pani (Tala) –
   Technical terms – Mattirai (Matra), Ennikkai (Akshara), Ceykai (Kriya), Layam, Vattam (Avartha), Nadai (Gati), Eduppu (Graha)
   Seven Pani-s and Thirty-five Pani-s.
   Varieties of Saippu Pani
   1. Aimmai alavu (Khanda-Capu)  2. Ezumai alavu (Misra-Capu)  3. Onpanmai-alavu (Sankirna-Capu)


Note: Subsidiary Vocal for the students opting for Instrument under Main Practical
OR
Subsidiary Instrument for the students opting for Vocal under Main Practical.

1. Exercises in two speeds
   Alaguk Kovai-varisaikal
   Saman Mandila Kovai Varisaikal (Madhyasthayi – Sarali)

2. Valivu Mandila Varisaikal (Mel-Sthayi)
   Melivu Mandila Varisaikal (Kizh-Sthayi)

3. Irattai Kovai Varisaikal (Janta)

4. Taandu Kovai Varisaikal (Daatu)

5. Ezutala Adukkani (Saptatala alankara-s) to be rendered in two speeds.
## SECOND SEMESTER

**Second Semester**  
Part – II  
Core Paper III – Foundation Exercises and Songs – II (Practical-2)  
Credit – 5

1. Rendering the following exercises in ‘akara’ in two speeds by vocal students and suitably adapted by those opting instruments.

   - Alaguk Kovai-varisikal  
   - Samam Mandila Kovai Varisaikal (Madhyasthayi – Sarali)  
   - Valivu Mandila Kovai Varisaikal (Mel-Sthayi)  
   - Melive Mandila Varisaikal (Kizh-Sthayi)  
   - Irattai Kovai Varisaikal (Janta)  
   - Taandu Kovai Varisaikal (Daatu)

2. Kovai Corkattu (Svarajati) – composed by Tanjai Nalvar - One

3. Pan-nirangal (Varnams) :
   1. Anname – Arabhi – Adi – Tiger K. Varadachariar  
   2. Sirulavum – Todi – Adi – Kurinattu Natesa Pillai

4. One kirttanai each in the following Raga-s :
   Note: The songs must be chosen from those of the following composers.  
   Muthutandavar, Arunachalakavi, Gopalakrishna Bharati, Marimutha Pillai

5. Identifying the 12 Kovai-nilai-s (svarasthana-s) when plain Kovai-nilai-s are sung in ‘akara’ form or played on Instruments  
   Identifying the duration (kaarvai) of Kovai-s in a passage of Kovai-s sung to a tala.  
   Rendering Saman Mandila (Sarali) exercises in Mummai nadai (tisra gati) with 3 pulses to one unit of tala (3/1)

## SECOND SEMESTER

**Second Semester**  
Part - II  
Core Paper IV – Introduction to Theory - II (Theory)  
Credit – 4

1. Knowledge of the various Illakkanam-s underlying a Pann.  
   Ilakkanam-s of the following Pann-s  
   1. Mohanam 2. Mayamalavagaula  

2. Method of writing Musical Notation.

3. Nattupura Isai – An Introduction

4. Musical Instruments  
   1. Classification of Musical Instruments  
   2. Knowledge of the construction of  
      1. Vina 2. Gottuvadyam 3. Tambura

5. Biography of the following Composers and their contribution to music -  
   1. Tanjai Nalvar 2. Tanjai Ponnayya Pillai 3. Lakshamana Pillai  
   10. Tiger Varadachariar
Second Semester  
Part - III  
Allied Paper II Subsidiary  
Vocal/Instrumental – II (Practical)  
Credit – 5

1. Rendering the following exercises in ‘akara’ in two speeds by vocal students and suitably adapted by those opting instruments.
   - Alaguk Kovai-varisaikal
   - Saman Mandila Kovai Varisaikal (Madhyasthayi – Sarali)
   - Valivu Mandila Varisaikal (Mel-Sthayi)
   - Melivu Mandila Varisaikal (Kizh-Sthayi)
   - Irattai Kovai Varisaikal (Janta)
   - Taandu Kovai Varisaikal (Daatu)

2. Tamil Gitam-s – Three –
   - Note: The songs must be chosen from those of the following composers
     1. Tiger K. Varadachariar
     2. Tanjai Ponnayya Pillai
     3. T.N. Svinath Pillai
     4. C.S. Natarajasundaram
     5. Gomathi Sankara Ayyar
     6. Periasami Turan
     7. M.S. Subramani Ayyar
     8. Arunachala Annavi

3. Tamil Gitam-s – Three –
   - Note: The songs must be chosen from those of the following composers
     1. Tiger K. Varadachariar
     2. Tanjai Ponnayya Pillai
     3. T.N. Svinath Pillai
     4. C.S. Natarajasundaram
     5. Gomathi Sankara Ayyar
     6. Periasami Turan
     7. M.S. Subramani Ayyar
     8. Arunachala Annavi

4. Corkattuk Kovai (Jatisvaram) – composed by Tanjai Nalvar – One

5. Kovaic Corkattu (Svarajati) – composed by Tanjai Nalvar – One

THIRD SEMESTER

Part - III  
CORE Paper – 5 Practical – 3  
Higher Level Musical Forms - 1  
Credit - 5

1. Advanced varisai-s to be rendered in three speeds
   - Irattai kovai (Janta) - 1. ss, - rr, - gg - ss - rr - gg – mm
     2. s, ss - r, rr - g, gg - m, mm
     3. s, sss - r, rrr - g, ggg - m, mmm
   - Tandu varisai (Datu) - 1. sgrm mrgp
     2. gsrmp mrgp

2. Others - 1. s, rs s,,, - r, gr r,,, 2. sr sgrs - rg rmg

3. Rendering Ezhutala Adukkani
   1) to be rendered in three speeds and in Mummai nadai (3/1).
   2) to be rendered in Kalyani, Sriranjani, Mohanam

4. Pan-niram (Varnam-s) :
   1. Anai mugane Hamsadhvani Khanda-Ata Kurainattu Natesa Pillai
   2. Natha Navalar padum Kedaragaulai Adi Ponnayya Pillai
   3. Manamirangatha theno Sahana Adi Tiger Varadachariar
   Note: These three varnams should be rendered in one speed in Idaipatta kalam (medium speed)

5. Ability to render in two speeds, the following two varnam-s learnt Practical - 1
   1. Anname – Arabhi – Adi – Tiger K. Varadachariar
   2. Sirulavum – Todi – Adi – Kurainattu Natesa Pillai
   Note: Varnam-s should be rendered as Kovai (Svara) corpakuti (Sahitya) and akara (for singers)
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<th>Following Tamiz kirttanai-s to be learnt.</th>
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<td>1</td>
<td>1. Varuvi angayarkkaniye Khand Capu Sankarabharanam</td>
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<td>2. Thudisididu maname Rupakam Bhairavi Ramasvami Sivan</td>
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<td>3. Paruvam Parkka Rupakam Dhanyasi Anai-Ayya</td>
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<td>4. Muruga muruga Misra Capu Saveri Periyasami Thuran</td>
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<td>5. Ananda Natamaduvar Rupakam Purvikalyani Nilakanta Sivan</td>
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<td>6. Tharisanam Seyvene Adi Vasantha Muthuthandavar</td>
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<td>7. Orukkal Siva Chidambaram Adi Arabhi Marimutha Pillai</td>
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<th>Rendering of the Iniya Kovai Vazakku-s (Ranjaka Prayoga) for the following Raga-s.</th>
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<th>Learning to render in Kovai form ‘a-kara’ phrases sung in Raga-s prescribed for this paper.</th>
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<th>Rendering of musical phrases illustrating the following Nun-asaivu-s (gamaka-s)</th>
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</table>
1 Uruppiyal - Ezuttu, Asai, Cir, Talai, Ati, Totai
   Ceyyuliyal - Varieties of Paa: Venpa, Asiriyappa, Kalippa, Vanjippa

2 General Characteristics of the songs of Isaittamiz and their varieties.
   Vannappadalagal
   Cinduppadalgal
   Upuppatikal (Kirttanaigal)
   Edugai, Monai, Iyaibu, Mutugiyal and other characteristics in the songs of Isaittamiz.

3 Principles of Sound; Distinction between Musical sound and Noise;
   Pitch, Intensity and Timbre of Sound; Duration of Sound Consonant, Assonant and Dissonant sounds;
   Consonance and Dissonance.
   Laws of Vibration of Stringed and Wind Instruments.

4 Musical Intervals in Indian Music;
   Tuning of Pitches - Equal temperament; Just Intonation
   Absolute Pitch: Relative Pitch;
   Sympathetic Vibration; Harmonics;
   Echo; Beats
   Discussion of 22 Alaku-s;
   Intervals of Fifths and Fourths; Cycle of Fifth and Fourth

5 Outline knowledge of Human Voice Box and the Ear.
   Outline knowledge of the principles underlying the working of the following equipments.
   Radio; Audio & Video Recording; Cinema; Television; Compact Disc; Computer
   Acoustics of Music Halls.
Note: I. Subsidiary Vocal for the students opting for Instrument under Main Practical
   OR
   Subsidiary Instrument for the students opting for Vocal under Main Practical.

1 Pannirangal (Varnam-s):
   1. Anname - Arabhi - Adi - Tiger K. Varadachariar
   2. Sirulavum - Todi - Adi - Kurainattu Natesa Pillai
   3. Anai mugane - Hamsadvani - Adi - Kuarinattu Natesa Pillai
   4. Natha Navalar Padum - Kedaragaulai - Adi - Ponnayya Pillai

Note: II. Subsidiary Bharatanatyam for the students opting for Vocal/instrument under Main Practical

1. Pada Varnam(Tanjore Quartet); Tamil or Telugu
2. Composing Theermaanam-s and ability to sing the varnam learnt in this semester
3. Nattuvangam for the composition learnt in this semester
4. Text analysis and choreography
5. Text theme and interpretation (Epics and Puranic Stories related to the Varnam)

Note: III. Subsidiary Mridangam for the students opting for Vocal/instrument under Main Practical

1. Method of playing the sorkattu and nadai-s
2. Korvai-s set to one aavarta and two aavarta-s
3. Mohra and korvai-s
4. Composing mohra and korvai-s, Method of accompaniment
5. Contribution of the following vidvan-s
   (a) Palakkaadu Mani Iyer
   (b) Palani Subramania Pillai
   (c) C.S.Murugabhhoopathy
   (d) T.K.Murthy
   (e) Umayalapuram Sivaraman
# FOURTH SEMESTER

<table>
<thead>
<tr>
<th>Part - III</th>
<th>CORE Paper – 8 Practical – 5</th>
<th>Credit - 4</th>
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<td></td>
<td>Higher Level Musical Forms - 3</td>
<td></td>
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</tbody>
</table>

1. To render one tana-Panniram (tana-varnam) in Kovai (svara) and Cor-pakuti (sahitya) forms in three speeds (4/1, 8/1, 16/1) and in Mummai Nadai (12/1) (both).

2. One Tana-Panniram (Tana-varnam) out of the following:
   1. Aalilaimel Mohanam Adi tala Tiger VAradachariar
   2. Vizhimizhalai Simendramadyamam Khanda-Ata T.N. Svaminatha Pillai

3. One Pada Panniram (Pada-varnam) out of the following:
   1. Mohamana Bhairavi Rupakam Ponnayya Pillai
   2. Samiyai Azaitu Kalyani Adi tala Ponnayya Pillai

4. Tamiz Kirttanai-s in the following Raga-s -
   Composers:

5. Tamiz Kirttanai-s in the following Raga-s -
   Composers:
1 Tamiz Kirttanai-s in the following Raga-s -
Composers:

2 Rendering of the Iniya Kovai Vazakku in the following Raga-s.

3 Rendering of Karpanaikkovai for kirttanai-s in the following Raga-s.

4 Learning to tune a Tambura.

5 Reciting the following jati-syllables as makutams (rendered thrice) in Adi, Rupakam, Ezumai-Saippu and Aimmai-Saippu tala-s and for different eduppu-s.
   1. ta  di  ki  na  tom (5 units)
   2. ta  din,  ki  na  tom (6 units)
   3. ta,  din,  ki  na  tom (7 units)
1  Comparative study of South Indian Music with other systems of Music

2  a) Ilakkanam of Karpita Musical Forms -
   b) Anikal (Auxiliary or Decorative elements) in Musical Compositions

3  Forms belonging to Devotional Music
   Forms in Isaittamiz - With Tala and without Tala
   Ten vital elements of Pani

4  The origin of different kinds of Chandappadal
   The varieties of Chandam seen in the Tiruppugaz of Arunagirinathar.

5  Study of Pann-s -
   1. Evolution of Ezisai
   2. 103 pann-s
   3. 23 pann-s in Tevaram; Equivalent Raga-s for the Pann-s
   4. Panns and the time of their singing
1. **Knowledge of the construction of the following musical instruments** -
   1. Nagasvaram  
   2. Clarinet  
   3. Flute  
   4. Violin  
   5. Mrdangam  
   6. Tavil

2. **Comparative study of Vocal and Instrumental Music.**

3. **Merits and Demerits of Modern Music**
   Defects seen in the rendering of Isaittamiz songs.
   The do-s and don’t-s for a singer

4. **Ilakkanam of the following Raga-s**
   1. Dhanyasi  
   2. Sriranjani  
   3. Kambodi (Takkesi)  
   4. Sahana  
   5. Sama (Andalikkuranji)  
   6. Begadai  
   7. Bhairavi (Kausikam)  
   8. Anandabhairavi  
   9. Kedaragaula (Gandharapancamam)  
   10. Arabhi  
   11. Todi  
   12. Sankarabharanam (Pazampancuram)  
   13. Kharaharapriya  
   14. Vasantha  
   15. Saveri  
   16. Pruvakalyani  
   17. Natakurinji

5. **Biography of the following Composers and their contribution to music** -
   1. Kavi Kunjara Bharathi  
   2. Annamalai Reddiyar  
   3. Papavinasa Mudaliyar  
   4. Kavimani Desika Vinayakam Pillai  
   5. Namakkal Ramalingam Pillai  
   6. Acchuta Dasar  
   7. Gopalakrishna Bharati  
   8. Mayuram Vedanayakam Pillai  
   9. Vaidisvarankoil Subbaramayyar  
   10. Muttutandavar  
   11. Marimuttapillai  
   12. Arunachalakavirayar  
   13. Ramalinga Adigalar  
   14. Syama Sastrri  
   15. Tyagarajar  
   16. Muttusvami Dikshitar
Note: I. Subsidiary Vocal for the students opting for Instrument under Main Practical
   OR
   Subsidiary Instrument for the students opting for Vocal under Main Practical.

1. One Kirttanai each in the following Raga-s:

   Note: II. Subsidiary Bharatanatyam for the students opting for Vocal/instrument under Main
            Practical

   1. Padam – Muttu Tandavar/Kshetragna/Ghanam Krishna Iyer - 1
   2. Javali - 1
   3. Tillana - 1
   4. Ability to sing the above compositions
   5. History of Padam, Javali and Tillana Composers

   Note: III. Subsidiary Mridangam for the students opting for Vocal/instrument under Main Practical

   1. Misra Chapu talam – Method of playing sorkattu and nadai-s
   2. Misra Chapu talam – Method of playing nadai-s
   3. Misra Chapu talam – Method of playing korvai and mohra
   4. Method of accompaniment
   5. Contribution of five mridanga vidvan-s
      (a) Palakkadu Raghu
      (b) Karaikkudi Mani
      (c) Trichy Sankaran
      (d) Tanjavur Upendran
      (e) Kumbakonam Rajappa Iyer
FIFTH SEMESTER

Part - III CORE Paper – 12 Practical – 7 Credit - 5
Advanced Musical Forms - 1

1 Vilambakala Tamiz-kirttanais in the following Raga-s
   5. Bhairavi
Composers:
   6. Papanasam Sivan
   7. Thanjai Nalvar       8. Mayuram Visvanatha Sastrigal
   9. K.N. Dandayuthapani Pillai
  10. C.S. Natarajasundaram Pillai

2 One Tana-Panniram (Tana-varnam) out of the following:
   1. Aalilaimel     Mohanam     Adi tala
   Tiger VAradachari
   2. Vizhimizhalai   Simendramadyamam
   Khanda-Ata       T.N. Svaminatha Pillai

3 One Pada Panniram (Pada-varnam) out of the following:
   1. Mohamana     Bhairavi     Rupakam
   Ponnayya Pillai
   2. Samiyai Azaithu  Kalyani
   Adi tala       Ponnayya Pillai

4 Ability to translate into kovai-s, akara or corpakuti of music rendered in Raga-s already learnt.

5 Ability to sing or play new songs with the help of notation. The songs should be in Raga already learnt.

1 One song must be learnt in each of the following Raga-s. The songs should be set in Tamil and
should cover different talas

Group 1 : (Mel-Uzai Palai-raga-s / Suddhamadhyama-melaraga-s)
   1. Gaurimanohari
   2. Kiravani
   3. Chakravakam
   4. Sarasangi
   5. Charukesi
   6. Harikambodi
   7. Natabhairavi
   8. Kokilapriya

Group 2 : (Tiram / Audava raga-s)
   1. Suddhadhanyasi
   2. Hindolam
   3. Suddhasaveri (Pazantakka ragam)
   4. Abhogi
   5. Madhyamavati (Centurutti)
   6. Hamsadvani
### Part - III

#### CORE Paper - 14 Practical - 9

**Songs from Sangam and Bhakti Literature - 1**

<table>
<thead>
<tr>
<th>Credit</th>
<th>Songs from Panniru Tirumurai, Nalayira divya-prabandham, Tiruppugazh, Cankam Literature and Tirukkural</th>
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<tbody>
<tr>
<td>4</td>
<td>1. Pidiyadan Uru Umai</td>
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<td>2. Tirujnanasambandar - Thirukadaikkappu</td>
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<td>3. Tirunavukkararasar (Tevaram)</td>
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<td>4. Sundarar</td>
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<td>5. Manikkavacakar</td>
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<td>6. Ninth Thirumurai</td>
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<td>7. Thirumular (Tirumandiram)</td>
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<td>8. Eleventh Thirumurai</td>
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<td></td>
<td>9. Sekkizhar (Periyapuram)</td>
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<td>All the above have to be rendered only in the ancient Pann mode.</td>
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### Part - III

#### CORE Paper - 15 Theory - 7

**History of Music - 1**

<table>
<thead>
<tr>
<th>Credit</th>
<th>Description</th>
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<tbody>
<tr>
<td>5</td>
<td>1. Kural Tiripu (Graha-bhedam)</td>
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<td></td>
<td>2. Musical Forms belonging to the realm of Karpanai Isai. Aalatthi, Tanam, Pallavi, Niraval, Karpanaik-Kovai</td>
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<td></td>
<td>3. Principal Seats of Music in South India.</td>
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<td>4. Ilakkanam of the following Raga-s</td>
</tr>
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<td></td>
<td>5. Biography of the following authors and Musicians and their contribution to music -</td>
</tr>
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<table>
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<tr>
<th>Credit</th>
<th>Description</th>
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</table>
1 Aalattithi (Alapana), Niraval and Karpanaikkovai in the following Raga-s.

2 Pallavi-s:  
   Aalattithi (Alapana), Tanam, Pallavi, Niraval and Karpanaikkovai  
   Two Pallavi-s in Tamiz must be learnt and they should be in different Raga-s and tala-s.

3. Group 1 : (Val-Uzai Palai-raga-s / Pratimadhyama-melaraga-s)  
   4. Dharmavathi  5. Ramapiya

4 6. Latangi  
   10. Bhavapriya

5. Group 2 : (Kovai-vazakkuc chaarnda raga-s / Svarasanchara based raga-s)  

1 Divyaprabandham - Tiruvaimozi, Tirumozi, Tiruppavai  6
2 Tiruppugaz of Arunagirinathar  2
3 Akananuru and Purananuru  2
4 Thirukkural Kirttanai  1

5 One song each from the following devotional  

6 Tamil Padams - One song each from those of the following composers:  
1 Sources for writing of the History of South Indian Music - Important Landmarks in the History of South Indian Music.

2 1. Muttamiz - the three tamiz-s; Cilappatikaram - A Muttamiz Literary work  
   2. Isaittamiz and Tamizisai - Distinction  
   3. Literary and Technical works pertaining to Isaittamiz

   Knowledge of the following information from Tamiz works -  
   1. Technical details about music and musical instruments  
   2. Technical terms in music

   Note : Information relating to music should be drawn from -  

3 Study of Yazh; varieties of Yazh; Parts of Yazh.  
   Explanation of the following Tozhirkkai -  

4 History of Palai (Mela) system.

5 Samskrta terms corresponding to technical terms of Ancient Tamiz music  
   Appreciation of Musical compositions - Writing of Appreciation Essays.
Part – III  Elective I (Theory)  Credit – 5
Music in Other Arts I

The role of music, the role of musicians, Musical forms and Musical instruments in the following arts.
1. Dance
2. Villupattu
3. Harikathai
4. Cinema
5. Folk Music

Part III  Elective II (Theory)  Credit – 5
Music in Other Arts II

The role of music, the role of musicians, Musical forms and Musical instruments in the following arts.
1. Terukkuttu
2. Bhagavatmela Natakam
3. Kuravanji Natakam
4. Pallu Natakam
5. Dramas of Sankaradas Svamikal

Recommended books:

1. Cindupadalkalin Yappilakkanam  Dr. Ira. Tirumurugan
2. Cinduppaviyil  Dr. Ira. Tirumurugan
3. Cindu Ilakkiyam  Dr. Ira. Tirumurugan
4. Cilappatikaram - Tamizan Padaitha Kalaikkaruvulam  Dr. Ira. Tirumurugan
5. Isaiyum Yazum  A. Raghavan
6. Cilappatikarathu Isaittamiz  Dr. S. Ramanathan
7. Nandanar Caritirakkirtanaikal of Gopalakrishna Bharati  Dr. S. Ramanathan
9. Kavadicindum Kavijnan Varalarum  Aranga Srinivasan
11. Isaiiyil  Verriccelvan
15. Isaittamizp Paamalai  M.M. Dandapani Desikar
16. Tamizil Kirttanai Ilakkiyam  Dr. S. Soundarapandiyan
17. Panar Kaivazi Yaznul  A.A. Varaguna Pandiyian
18. Yaz Nul  Vipulananda Adigal
19. Viruttapaaviyal  Virabhaddira Mudaliyar
20. Pannirutirumurai Varalaru  Ka. Vellai Varanan
21. Sarvasamayasamarasak Kirttanaikal  Mayuram Vedanayakam Pillai
22. Tamizisai Ilakkana Marapu  Dr. Salem. S. Jayalakshmi
23. Cilappatikaram with Commentaries  Ed. U. Ve. Saminatha Ayyar
24. Tirukkutraalakkuravanji  Tirikuda Rasappa Kavirayar
25. Panchamaparupu of Arivanar  Deivasikamani Gavundar
27. Tamizisaikkalaik Kalanjiyam  Dr. Vi.Pa.Ka. Sundaram
28. Tamizai iyakkam  Ira Illankumaran
29. Isai Manjari  Periyasami Thuran
30. Dravidar Isai  Pa. Dandapani
31. Tirumuraiyum Tamizisaiyum  Pulavar Senduraimuthu
32. Isai Marapu  Ka Sankaranar
33. Bharata Isai Marapu  Dr. Jnana Kulendran
34. Aindisaippam  Pa. Sundaresan
35. Kanalvari  Va. Su Gomathi Sankarayyar
36. Tennaga Isaiiyal  Dr. P.T. Chelladurai
37. Purvika Sangita Unmai  Ponnusami Pillai
38. Cilappatikarattil Isaiicelvangal  Dr. Salem S. Jayalakshmi
39. Tamizisaip Padalgal Series-23 volumes  Annamalai University
40. Tamizisai Nunukkam  Isaiiperijnar Ko. Shanmugasundaram
41. Sirkazi Tamizisai Muvar Padgal  Isaiiperijnar Ko. Shanmugasundaram
42. Muvar Tevarappadalgal  Isaiiperijnar Ko. Shanmugasundaram
43. Kuttanul  Sattanar
44. Kaunamirtha Sagaram  Abraham Pandithar
45. Pazantamiszai  Ku Kothandapani Pillai
46. Kavadicinu  Dr. S. Ramanathan
47. Tevaram, Divyaprabandham  Dr. S. Ramanathan
48. Tevara Divyaprabandhap Padgal  M.M. Dandapani Desikar
49. Isai Malar Kottu  T.M. Tyagarajan
50. Tamizarisai  Dr. A.N. Perumal
51. Isaittamiz  Ka Vellai Varanan
52. Putiya Ragangal  Prof. Ku. A. Thanapandiyan
53. Nunnalagukalum Ragangalum  Prof. Ku. A. Thanapandiyan
54. Tiruppugaz Padalgalil candakkurugal  Dr. E. Angayakkanni
55. Tiruppugazisai  Dr. E. Angayakkanni
56. Tirujnanasambandar Tevara Padalgalil Isai  Dr. E. Angayakkanni
57. Isaiyum ilakkiyamum  Dr. E. Angayakkanni
58. Panchamarapil Isai Marapu  Dr. E. Angayakkanni
59. Cilappatikarattil Kanappadum isaippadalgal  Dr. E. Angayakkanni
60. Katha Kalakshepa – A Study  Dr. M.Premeela
61. Tanjore as a Seat of Music  Dr. S.Seetha

*****