

**DIRECTORATE OF DISTANCE EDUCATION
SRM INSTITUTE OF SCIENCE AND TECHNOLOGY
KATTANKULATHUR
KANCHEEPURAM DISTRICT – 603203.**



BACHELOR OF ARTS – MUSIC
CURRICULUM 2019
(For students admitted from 2019-2020 onwards)

SEMESTER PATTERN

Program Educational Objectives (PEOs)

- PEO1. Graduates will have skills and knowledge to excel in their professional career in Performing Arts.
- PEO2. Graduates will gain a deep understanding of the Theoretical and practical aspects of Performing Arts.
- PEO3. Students will have access to Technology enabled learning through CDs/DVDs/ Pen Drives.
- PEO4. Graduates will practice lifelong learning for continuing professional development.
- PEO5. Graduates will have the capability to continue their formal education and successfully complete an advanced degree.
- PEO6. Graduates will acquire skills to pursue performing opportunities in the field of Performing Arts.

Student outcomes (SOs)

The curriculum and syllabus for Bachelor degrees (2019) conform to outcome based teaching learning process. In general, EIGHT STUDENT OUTCOMES (a-n) have been identified and the curriculum and syllabus have been structured in such a way that each of the courses meets one or more of these outcomes. Student outcomes describe what students are expected to know and be able to do by the time of graduation. These relate to the skills, knowledge, and behaviours that students acquire as they progress through the program. Further each course in the program spells out clear instructional objectives which are mapped to the student outcomes.

- a. An ability to understand the important technical terms and concepts in Carnatic Music.
- b. An ability to understand the History of Indian Music and Mass Media in India, Biography of Composers and Exponents.
- c. An ability to read and write notation.
- d. An ability to sing the different vocal/ playing exercises devised in the syllabus.
- e. An ability to sing/play compositions.
- f. An ability to sing/play creative music.
- g. A detailed understanding of ragas and its classifications.
- h. An ability to understand concepts in Hindustani Music.

DIRECTORATE OF DISTANCE EDUCATION, SRMIST
B.A. MUSIC
CURRICULUM 2019

SEMESTER I

Subject Code	Course	Subject	L	T	P	Total LTP	C
LATD1911	Language	Tamil – I	3	1	0	4	4
LAHD1911		Hindi – I					
LAFD1911		French – I					
LAED1911	English	English – I	3	1	0	4	4
BAMD 1911	Core 1	Technical terms, Talas, Forms and Biographies of Composers	3	1	0	4	4
BAMD 1912	Core 2	AbhyasaGana in Carnatic Music	0	1	3	4	4
Total Credits			9	4	3	16	16

SEMESTER II

Subject Code	Course	Subject	L	T	P	Total LTP	C
LATD1921	Language	Tamil – II	3	1	0	4	4
LAHD1921		Hindi – II					
LAFD1921		French – II					
LAED1921	English	English – II	3	1	0	4	4
BAMD1921	Core 3	Notation Reading and Writing	3	1	0	4	4
BAMD 1922	Core 4	AbhyasaGana and Kritis	0	1	3	4	4
Total Credits			9	4	3	16	16

SEMESTER III

Subject Code	Course	Subject	L	T	P	Total LTP	C
BAMD 1931	Core 5	History of Indian Music- I	2	2	0	4	4
BAMD 1932	Core6	Janaka and Janya Ragas	2	2	0	4	4
BAMD 1933	Core 7	Abhyasa Gana and Sabha Gana	0	1	3	4	4
BAMD 1934	Core 8	Kritis and Tamil Traditional Songs	0	1	3	4	4
		Total Credits	4	4	6	16	16

SEMESTER IV

Subject Code	Course	Subject	L	T	P	Total LTP	C
BAMD 1941	Core 9	History of Indian Music- II	3	1	0	4	4
BAMD 1942	Core 10	Study of Musical Forms	3	1	0	4	4
BAMD 1943	Core11	Kritis, Tamil Songs and Tillana	0	1	3	4	4
BAMD 1944	Core 12	Varnams, Kritis and Creative Music	0	1	3	4	4
		Total Credits	6	4	6	16	16

SEMESTER V

Subject Code	Course	Subject	L	T	P	Total LTP	C
BAMD 1951	Core 13	Event Management for Performing Arts	3	1	0	4	4
BAMD 1952	Core 14	Kritis in different languages	0	1	3	4	3
BAMD 1953	Core 15	Kritis and Svarajati	0	1	3	4	4
BAMD 1954	Core 16	Introduction to Hindustani Music	4	0	0	4	4
BESD19EC	EVS	Environmental Studies	2	1	0	3	3
Total Credits			9	4	6	19	19

SEMESTER VI

Subject Code	Course	Subject	L	T	P	Total LTP	C
BAMD 1961	Core 17	Biography of Composers and Exponents	3	1	0	4	4
BAMD 1962	Core 18	Creative Music	0	1	3	4	4
BAMD 1963	Core 19	Kritis, Svarajatis and Tillana	0	1	3	4	4
BAMD 1964	Core 20	Mini concert performance	0	0	8	8	8
Total Credits			3	3	14	20	20

Overall Total Credits

103

SEMESTER-I

குறியீட்டுஎண்	பாடம்	L	T	P	Total LTP	C
LATD1911	TAMIL- I	3	1	0	4	4

INSTRUCTIONAL OBJECTIVES

At the end of this course the learner is expected:

1.	இரண்டாயிரம் ஆண்டு காலத் தமிழின் தொன்மையையும் வரலாற்றையும் அதன் விழுமியங்களையும் பண்பாட்டையும் எடுத்துரைப்பதாக இப்பாடத்திட்டம் அமைக்கப்பட்டுள்ளது.
2.	காலந்தோறும் தமிழ் இலக்கியம் உள்ளடக்கத்திலும், வடிவத்திலும் பெற்ற மாற்றங்கள், அதன் சிந்தனைகள், அடையாளங்கள் ஆகியவற்றை காலந்தோறும் எழுதப்பட்ட இலக்கியங்களின் வழியாகக் கூறுவதாகவும், மொழியின் கட்டமைப்பைப் புரிந்து கொள்வதாகவும் பாடத்திட்டம் வடிவமைக்கப்பட்டுள்ளது.
3.	வாழ்வியல் சிந்தனைகள், ஒழுக்கவியல் கோட்பாடுகள், சமத்துவம், சூழலியல் எனப்படக் கூறுகளை மாணவர்களுக்கு எடுத்துரைக்கும் விதத்தில் இப்பாடத்திட்டம் உருவாக்கப்பட்டுள்ளது.

அலகு - 1

இக்காலக்கவிதைகள் - 1

பாரதியார்	– கண்ணன்என்சேவகன்
பாரதிதாசன்	– தமிழ்ப்பேறு
அப்துல்ரகுமான்	– அவதாரம்
மீரா	–கனவுகள்+கற்பனைகள்=காகிதங்கள்
து. நரசிம்மன்	–மன்னித்துவிடுமகனே

அலகு - 2

இக்காலக்கவிதைகள் - 2

ராஜாசந்திரசேகர்	– கைவிடப்பட்டகுழந்தை
அனார்	– மேலும்சிலஇரத்தக்குறிப்புகள்
சுகிர்தராணி	– அம்மா
நா.முத்துக்குமார்	–தூர்

அலகு - 3

சிற்றிலக்கியம்

- 1.கலிங்கத்துப்பரணி - பொருதடக்கைவாள் எங்கே (பாடல் - 485)
- 2.அழகர்கிள்ளைவிடுதூது -இதமாய்மனிதருடனே (கண்ணி - 45)
- 3.நந்திக்கலம்பகம் - அம்பொன்றுவில்லொடிதல்.(பாடல் - 77)
- 4.முக்கூடற்பள்ளு - யும்மருதஞ்செழிக்கவே (பாடல் - 47)
- 5.குற்றாலக்குறவஞ்சி - ஓடக்காண்பதுமே(பாடல்-9)

காப்பியங்கள்

மணிமேகலை - உலகவறவிபுக்ககாதை - “மாகூஇல்வால்ஒளி! - இந்நாள்போலும் இளங்கொடிகெடுத்தனை” . (28 அடிகள்)

அலகு - 4 - தமிழ்இலக்கியவரலாறு

- 1) சிற்றிலக்கியம் - தோற்றமும்வளர்ச்சியும்,
- 2) புதுக்கவிதை - தோற்றமும்வளர்ச்சியும்,
- 3) சிறுகதை - தோற்றமும்வளர்ச்சியும்,
- 4) புதினம் - தோற்றமும்வளர்ச்சியும்,
- 5) உரைநடை - தோற்றமும்வளர்ச்சியும்

அலகு -5

மொழிப்பயிற்சி :

- 1.கலைச்சொல்லாக்கம், 2.அகரவரிசைப்படுத்துதல், 3. மரபுத்தொடர் / பழமொழி,
4. கலைவிமர்சனம், 5. நேர்காணல்

உரைநடைப்பகுதி :

1. உ.வே.சாமிநாதையர் - சிவதருமோத்திரச்சுவடி பெற்ற வரலாறு,
2. தஞ்சாவூர்க்கவிராயர் - கூஜாவின் கோபம்,
3. இரா.பச்சியப்பன் - மாடல்லமற்றையவை

பார்வைநூல்கள்

1. கைலாபதி,க., தமிழ் நாவல் இலக்கியம்குமரன் பதிப்பகம், வடபழனி. 1968.
2. சுந்தரராஜன், பெ .கோ .,சிவபாதசுந்தரம், சோ .,தமிழில் சிறுகதை வரலாறும் வளர்ச்சியும், க்ரியா, சென்னை, 1989.

3. பரந்தாமனார், அ.கி., நல்லதமிழ் எழுதவேண்டுமா, பாரிநிலையம், சென்னை, 1998,
4. பாச்யமேரி,கைமைநோக்கில்தமிழ்இலக்கியவரலாறு, என்.சி.பி. எச். பதிப்பகம், சென்னை, 2011
5. வல்லிக்கண்ணன்புதுக்கவிதையின்தோற்றமும்வளர்ச்சியும், அன்னம், சிவகங்கை, .1992

Course Nature: Theory				
Assessment Method(Maximum marks)				
In Semester	Assessment Tool	AssignmentI	AssignmentII	Total
		Marks	15	15
End Semester				70
Total				100

SUBJECT CODE	SUBJECT TITLE	L	T	P	Total LTP	C
LAHD1911	HINDI- I	3	1	0	4	4

INSTRUCTIONAL OBJECTIVES	
At the end of this course the learner is expected:	
1.	To express and communicate literature which is part of life
2.	To incorporate day to day personal and professional life's need to communicate in the language.
3.	To help the students to imagine and express their mind through literature

UNIT I PROSE

BADE GHAR KI BETI	- PREMCHAND
VAISHNAV KI FISLAN	- HARISHANKAR PARSAI (VYANGYA KATHA)
BENAM RISHTA	- MRIDULA GARG
UTSAH	- RAMCHANDAR SHUKLA (NIBAND)
PURUSKAR	- JAYSHANKAR PRASAD
HARDAM.COM	- ALKA SINHA

UNIT II ONE ACT PLAY

MAHABHARAT KI EK SANJH	- BHARATBHUSHAN AGRAWAL
REED KI HADDI	- JAGDISH CHANDR MATHUR

UNIT III CORRESPONDENCE

OFFICIAL LETTER

DEMI-OFFICIAL LETTER

UNIT IV CINEMA

PANCHLIGHT

- PHANISHWAR NATH RENU

CHANDI KA JUTA

- BAL SHAURI REDDI

UNIT V TECHNICAL TERMINOLOGY

Glossary of terms associated with different activities and their meanings and applications

REFERENCE BOOKS

1. PrayojanMulak Hindi – MadhavSontakke
2. A Practical Guide To English Translation And Composition – K.P. Thakur

Course Nature: Theory				
Assessment Method(Maximum marks)				
In Semester	Assessment Tool	Assignment I	Assignment II	Total
	Marks	15	15	30
End Semester				70
Total				100

SUBJECT CODE	SUBJECT TITLE	L	T	P	Total of LTP	C
LAFD1911	FRENCH-I	3	1	0	4	4

INSTRUCTIONAL OBJECTIVES

At the end of this course the learner is expected:

1.	To encourage greater written skills through comprehension writing and composition writing
2.	Improve their oral and written skills through a combination of theory and practice.
3.	Extend and expand their savoir-faire through the acquisition of latest skills and techniques by practical training.

UNITE-I

(15 heures)

Salut-Saluer- Entrer en contact avec quelqu'un – se présenter – s'excuser- *tu ou vous* ? Les jours de la semaine – Quelques formules de politesse – L'alphabet – Quelques consignes de classe – Je, tu, vous, il. Elle – Etre – Quelques nationalités – Masculin et féminin –Les nombres de 0 à 10 – Quelques sigles.

UNITE-II

(15 heures)

Enchanté- Demander de se présenter – Présenter quelqu'un – La négation : ne...pas – Les adjectifs possessifs –Etre, avoir+quelques verbes en –er – C'est, il est – L'interrogation par l'intonation – Quelques professions – Les nombres de 11 à 69 – Oui, non, si. **J'adore !-** Exprimer ses goûts –échanger sur ses projet – Aller – Moi aussi – Nous, ils, elles – La conjugaisons des verbes en –er être et avoir – Faire du, de l', de la +sport – Les nombres après 69 – On=nous – Le futur proche – Quelques indicateurs de temps – Les adjectifs possessifs.

UNITE-III

(15 heures)

Tu veux bien – Demander à quelqu'un de faire quelque chose – Demander poliment – Parler d'actions passées –Il y a – Les articles définis et indéfinis – Les marques du pluriel des noms – Les pronoms après une préposition (avec lui, chez, moi) – Le passé composé – Pouvoir, vouloir, venir, connaître.

UNITE-IV

(15 heures)

On se voit quand ? - Proposer, accepter, refuser une invitation – indiquer la date – Prendre et fixer un rendez-vous –Demandez et indiquer l'heure –Les pronoms compléments directs me, te, nous, vous –Pourquoi ? Parce que – Quel(s), Quelle(s) – L'interrogation avec est-ce que – Finir- Savoir – L'heure et la date – Les mois de l'année – Quelques indicateurs de temps

UNITE-V**(15 heures)**

Bonne idée ! – Exprimer son point de vue positif et négatif – s’informer sur le prix – S’informer sur la quantité – Exprimer la quantité – La négation : ne ...pas de – Les articles partitifs – Combien ? –Un peu de, beaucoup de,.... –Qu’est-ce que, combien – offrir, croire – Penser à, penser de – Plaire à – Les couleurs – Le masculin et le féminin des adjectifs – Les pronoms compléments directs le, la, les.

REFERENCE:

“**Latitudes-1**” Méthode de français, REGIME MERIEUX, YVES LOISEAU Les éditions Didier, Paris, 2012.

Course Nature: Theory				
Assessment Method(Maximum marks)				
In Semester	Assessment Tool	AssignmentI	AssignmentII	Total
		Marks	15	15
End Semester				70
Total				100

SUBJECT CODE	SUBJECT TITLE	L	T	P	TotalLTP	C
LAED1911	ENGLISH- I	3	1	0	4	4

INSTRUCTIONAL OBJECTIVES

At the end of this course the learner is expected:

1.	To enable the students to think in English
2.	To become aware of the regional literature and the writers.
3.	To equip students with the awareness and strategies needed to enable the study of English as a lifelong process.

UNIT I - Poetry

1. YayumNyayum – Kurunthogai 40
2. My Grandmother’s House – Kamala Das
3. Transgender – Olivia Kent
4. Obituary – A K Ramanujam

UNIT II - Prose

On Marriages – Nirad C Choudhary

Response to Welcome addresses ii) Why Do We Disagree– Swami Vivekananda

I have a dream – Martin Luther King

UNIT III Writing Business Letter

Importance of Business Letters; Difference between Personal and Business Letters; Structure and Format of Business Letters; Types of Business Letters. Writing E-mail: Principles of E-mail; E-mail Etiquette; Overcoming Problems in E-mail Communication. Writing Memos, Circulars and Notices: What is a Memo?- Principles of précis writing- Approaches to memo writing- Format of a Memo; Circulars- Guidelines for writing a circular- Format of a circular; Notices- Purpose- Format- Important points to remember while writing a notice

UNIT IV - Report Writing

Features of Writing a Good Report-Steps in Report Writing; Structure of Report; Types of Reports and Different Formats-Oral Communication Skills: Oral Business Presentation- Purpose –Audience-Locale; Steps in Making a Presentation- Research and planning-Structure and style-Preparation –Presentation; Delivering a Presentation.-Making the self presentable: Dressing sense, clear voice, planning, analyzing and structuring managing body language and emotion

UNIT V - Meetings: Importance of Business Meetings; Different Types of Business Meetings; Conducting Meetings; Common Mistakes Made at Meetings. Overcoming mistakes in meeting

Employment Communication – Resume: Contents of Good Resume; Different Types of Resumes; Reason for a Cover Letter to Apply for a Job-Format of Cover Letter; Different Types of Cover Letters

TEXT BOOKS

1. Cambridge University Press, Raymond Murphy, *Essential Grammar in Use* 3rd Edition 2010
2. K.Sundar and A.Kumara raj –Business Communication –Vijay Nicole Imprints Private Limited-2017
3. N.S.Ragunathan&B.Santhanam - Margham Publications-2017

REFERENCE BOOKS

1. Kaul, Asha: Business Communication: Prentice-Hall of India, Delhi
2. Monippally, Matthukutty M. Business Communication Strategies. Tata McGrawHill Publishing Company Ltd., New Delhi

Course Nature: Theory				
Assessment Method(Maximum marks)				
In Semester	Assessment Tool	AssignmentI	AssignmentII	Total
	Marks	15	15	30
End Semester				70
Total				100

COURSE CODE	COURSE TITLE	L	T	P	Total LTP	C
BAMD1911	TECHNICAL TERMS, TALAS, FORMS AND BIOGRAPHIES OF COMPOSERS	3	1	0	4	4

UNIT I

In this Unit, students will learn technical terms like Svaras and its varieties, Nada, Shayi, Basics of Ragam and Talam, Datu and Matu, Grama, Murchana, Janaka and Janya, Vadi, Samvadi, Vivadi, Jati and basics of the Physics of Music.

UNIT II

In this Unit, students will learn the 35 Tala structure used in Carnatic Music. The basic 7 Talas, Dhruva, Mathya, Rupaka, Jhampa, Triputa, Ata and Eka and its 5 Jatis Tisra, Chaturasra, Khanda, Misra and Sankeerna will be dealt with in detail.

UNIT III

In this Unit, an Introduction is given to the musical forms belonging to the realm of Abhyasagana or the Foundation lessons and Sabhaganas or those compositions that are performed on the concert platform.

UNIT IV

In this Unit, Biographies of the Trinity composers Tyagaraja, MuthuswamiDikshitar and SyamaSastri and also the Mudras or signatures of different composers are studied.

UNIT V

Raga Classification- A detailed study of Raga Classification will be done in this Unit. Different classifications like Sampurna, Shadava, Audava, Svarantara, Bhashanga and others will be studied in detail.

REFERENCES

1. Sambamurthy. P, South Indian Music Book I, The Indian Music Publishing House, 1995
2. Sambamurthy. P, South Indian Music Book II, The Indian Music Publishing House, 1995
3. Sambamoorthy. P, Pictures of Famous Composers, Musicians and Patrons with short notes, The Indian Music Publishing House, 2008
4. Sambamoorthy. P, Edited by M.B. Vedavalli, A Dictionary of South Indian Music and Musicians, The Indian Music Publishing House, 2007
5. Charukesi, Maestros of Carnatic Music- Sketches of 100 Musicians/ Scholars, Creative Workshop, 2017

Course Nature: Theory				
Assessment Method(Maximum marks)				
In Semester	Assessment Tool	AssignmentI	AssignmentII	Total
	Marks	15	15	30
End Semester				70
Total				100

COURSE CODE	COURSE TITLE	L	T	P	TOTALLP	C
BAMD1912	ABHYASA GANA IN CARNATIC MUSIC	0	1	3	4	4

UNIT – I

In this Unit, foundation or beginner's lessons in Carnatic Music- SaraliVarisais and DatuVarisais will be learnt by the students.

UNIT – II

Alankaras are exercises in Carnatic Music in different Talas like Dhruva, Mathya, Rupaka, Jhampa, Tripata, Ata and Eka. Students will also learn a Musical composition called Geetham which belongs to the realm of AbhyasaGana in Carnatic Music.

UNIT – III

In this unit, students will learn musical form called the Svarajati which are stepping stones to the Varnams.

UNIT – IV

In this unit, students will learn musical form called the Jatiswaram which are stepping stones to the Varnams.

UNIT – V

Nottuswarasahithya is a composition popularized by composer MuthuswamiDikshitar based on Western melodies.

REFERENCES

1. Panchapakesalyer. A.S., GanamruthaBodhini (SangeethaBalaPadam), GanamruthaPrachuram, Edition 2018

Course Nature: Practical				
Assessment Method(Maximum marks)				
In Semester	Assessment Tool	Performance Appraisall	Performance Appraisalll	Total
		Marks	15	15
End Semester				70
Total				100

SEMESTER II

குறியீட்டுஎண்	பாடம்	L	T	P	Total LTP	C
LATD1921	தமிழ்- II	3	1	0	4	4

அலகு - 1

- எட்டுத்தொகை : 1. குறுந்தொகை (பாடல்-130),
2. நற்றிணை(பாடல் - 27), 3. அகநானூறு (பாடல் - 86)
- பத்துப்பாட்டு-சிறுபாணாற்றுப்படை
(அடிகள் - 126-143)
- பதினெண்கீழ்க்கணக்கு:திருக்குறள்-
வெகுளாமை(அதிகாரம்31),காதல்சிறப்புரைத்தல்
(அதிகாரம் 113)

அலகு - 2

- எட்டுத்தொகை :
 - ஐங்குறுநூறு (பாடல் - 203),
 - கலித்தொகை - பாலைத்திணை(பாடல் - 9),
 - புறநானூறு (பாடல் - 235)
- பத்துப்பாட்டு - முல்லைப்பாட்டு (அடிகள் - 6 - 21)
- பதினெண்கீழ்க்கணக்கு -
 - நாலடியார் - நல்லார்எனத்தான் (221),
 - திரிகடுகம் -கோலஞ்சிவாமூங்குடியும்(33),
 - இனியவைநாற்பது - குழவிதளர்நடை (14),
 - கார்நாற்பது - நலமிகுகார்த்திகை (26),
 - களவழிநாற்பது-கவளங்கொள்யானை (14)

அலகு - 3

சைவம் - பன்னிருதிருமுறைகள்

- திருஞானசம்பந்தர் -வேயுறுதோளிபங்கள்
(இரண்டாம்திருமுறை)
- திருநாவுக்கரசர்-மனமெனும்தோணி
(நான்காம்திருமுறை)
- சுந்தரர்ஏழிசையாய்இசைப்பயனாய்

(ஏழாந்திருமுறை)

4. மாணிக்கவாசகர்-
ஆதியும்அந்தமும்இல்லா(திருவெம்பாவை)
5. திருமூலர் -அன்புசிவம்இரண்டு
(திருமந்திரம்)

வைணவம் - நாலாயிரத்திவ்யப்பிரபந்தம்

1. பேயாழ்வார் -
திருக்கண்டேன்பொன்மேனி ...
2. பெரியாழ்வார் - கருங்கண்டதோகைமயிற்பீலி...
3. தொண்டரடிப்பொடிஆழ்வார்- பச்சைமாமலைபோல்...
4. ஆண்டாள்-
கருப்பூரம்நாறுமோ? கமலப்பூ...
5. திருமங்கையாழ்வார் - வாடினேன்வாடிவருந்தினேன்

இஸ்லாமியம்

ஶீறாப்புராணம் -மானுக்குப்பிணைநின்றபடலம் -

5 பாடல்கள் (பாடல்எண்கள் : 61 - 65)

கிறித்துவம்

இரட்சணயயாத்ரீகம் - கடைதிறப்புப்படலம் -

5 பாடல்கள் (பாடல்எண்கள் : 3,9,10,15,16)

அலகு - 4

தமிழ்இலக்கியவரலாறு

1. சங்கஇலக்கியங்கள், 2. நீதிஇலக்கியங்கள்,
- 3.பக்தி இலக்கியங்கள், 4. காப்பியங்கள்

அலகு - 5

சிறுகதைகள்

1. புதுமைப்பித்தன் - அகலிகை
2. ந.பிச்சமூர்த்தி - வேப்பமரம்
3. அகிலன்- ஒருவேளைச்சோறு
4. ஜி. நாகராஜன் - பச்சக்குதிரை
5. கி.ராஜநாராயணன் - கதவு
6. சா.கந்தசாமி - தக்கையின் மீது நான்கு கண்கள்
7. ஆண்டாள்பிரியதர்ஷினி - மாத்திரை

8. வண்ணதாசன் - ஒருஉல்லாசப்பயணம்
9. சு. தமிழ்ச்செல்வன்- வெயிலோடுபோய்
10. பாரததேவி - மாப்பிள்ளைவிருந்து

Course Nature: Theory				
Assessment Method(Maximum marks)				
In Semester	Assessment Tool	AssignmentI	AssignmentII	Total
		Marks	15	15
End Semester				70
Total				100

SUBJECT CODE	SUBJECT TITLE	L	T	P	Total LTP	C
LAHD1921	HINDI-II	3	1	0	4	4

UNIT – I POETRY :

1. KABIR, TULSI, RAHIM, BIHARI
2. KAIDI AUR KOKILA - MAKHAN LAL CHATURVEDI
3. AB AUR NAHI - OM PRAKASH VALMIKI
4. PREM KA ROG - KUNWAR NARAYAN
5. MAA GAON ME HAI - DIVIK RAMESH
6. ADHIK NAYA HOTA HUN - LILADHAR MANDLOI

UNIT – II STORY :

1. VAISHNAVI - YASHPAL
2. DOPAHAR KA BHOJAN - AMARKANT
3. JUNGLE - CHITRA MUDGAL
4. KINARE SE DOOR - RAKESH BIHARI
5. PRECIOUS BABY - ANITA NAIR

UNIT – III

1. ADMINSTRATIVE WORDS, ANUVAD : ANUVAD KI PARISBHASHA EVAM BHED

UNIT – IV

1. ANUVAD : ENGLISH TO HINDI

REFERENCES

1. PrayojanMulak Hindi – MadhavSontakke
2. A Practical Guide to English Translation and Composition – K.P. Thakur

Course Nature: Theory				
Assessment Method(Maximum marks)				
In Semester	Assessment Tool	AssignmentI	AssignmentII	Total
	Marks	15	15	30
End Semester				70
Total				100

SUBJECT CODE	SUBJECT TITLE	L	T	P	Total LTP	C
LAFD1921	FRENCH-II	3	1	0	4	4

INSTRUCTIONAL OBJECTIVES	
At the end of this course the learner is expected:	
1.	Improve their oral and written skills through a combination of theory and practice.
2.	Consolidate the knowledge of theoretical aspects of French grammar with examples provided from different angles: from present day literature, day to day conversation.

UNITE-I

C'est où ? – Demander et indiquer une direction – Localiser (près de, en face de) - L'impératif – Quelques prépositions de lieu- Les articles contractés au, à la – Le passé composé et l'accord du participe passé avec être –Les nombres ordinaux – Nplus, ne ... jamais – Les adjectifs numéraux ordinaux – Faire.

UNITE-II

N'oubliez pas ! - Exprimer l'obligation ou l'interdit – Conseiller – En dans les constructions avec de – Quelque chose, rien – Quelqu'un, personne – Il faut, devoir – Qui, que, où – Les pronoms compléments indirects (me, te, lui, leur...). **Belle vue sur la mer !** – Décrire un lieu –Situer – se situer dans le temps – La place des adjectifs – Des, De devant un adjectif – Le genre des noms de pays – Les prépositions et les noms de villes, de pays, de continents – Tout(e) (s), tous – Y, pronoms complément – Les adjectifs démonstratifs.

UNITE-III

Quel beau voyage !- Raconter – Décrire les étapes d'une action – Exprimer l'intensité et la quantité – Interroger- Les verbes pronominaux – à la pièce, au kilo –

un sachet de, un litre de ... -d'abord, puis ... - peu, assez, trop... - En pronom complément – L'interrogation par l'inversion et révision de l'interrogation – Partir.

UNITE-IV

Oh !joli !- Décrire quelqu'un – comparer – Exprimer l'accord ou le désaccord – Se situer dans le temps –L'imparfait – L'imparfait ou le passé composé – la description d'une personne.

UNITE-V

Et après ? - Parler de l'avenir- Exprimer des souhaits – Décrire quelqu'un- S'en aller, partir, quitter – Les indicateurs de temps (en, dans) – Le futur simple – Le subjonctif présent- La place des pronoms à l'impératif.

REFERENCE:

“**Latitudes-1**” Méthode de français, REGIME MERIEUX, YVES LOISEAU Les éditions Didier, Paris, 2012.

Course Nature: Theory				
Assessment Method(Maximum marks)				
In Semester	Assessment Tool	AssignmentI	AssignmentII	Total
		Marks	15	15
End Semester				70
Total				100

SUBJECT CODE	SUBJECT TITLE	L	T	P	Total LTP	C
LAED1921	ENGLISH-II	3	1	0	4	4

UNIT I Poetry:

1. The Unknown citizen – Auden
2. Nada KondroKadaKondro - PuraNaanooru 187
3. On being Trans - Lee Mokobe
4. Girl Child – PawaniMathur

UNIT II Prose:

2. Men and Women – Virginia Woolf
3. Farewell Speech of Mark Antony – William Shakespeare
3. The Autobiography of an unknown Indian –NiradC.Chaudhuri

UNIT III Short Stories and Play

1. A Wrong Man in Worker's Paradise – Rabindranath Tagore

2. Refund – Karen E. Bender
3. Paper Money – RaziaFasih Ahmad
4. Karukku - Bama

UNIT IV Popular Literature

1. Paul Simon : The Sound of Silence
2. Tedx Talks – If I had a daughter
3. John Lennon - I have a dream
4. Pink Floyd – Brick in the Wall

UNIT V Language Component:

Spot the Errors & Punctuation

Antonyms and Synonyms

Parts of speech

Articles

Vowels

Road Mapping

Movie Review

Crossword Puzzles

Open ended Stories

Quiz

REFERENCE BOOKS:

Cambridge University Press, Raymond Murphy, *Essential Grammar in Use* 3rd Edition 2010

Course Nature: Theory				
Assessment Method(Maximum marks)				
In Semester	Assessment Tool	AssignmentI	AssignmentII	Total
	Marks	15	15	30
End Semester				70
Total				100

COURSE CODE	COURSE TITLE	L	T	P	Total LTP	C
BAMD1921	NOTATION READING AND WRITING	3	1	0	4	4

UNIT I

Introduction to notation- In this Unit, an Introduction to Notation writing and reading will be given. Topics like what is Notation, the uses of Notation reading and writing will be explained.

UNIT II

Sign and Symbols used for notation- In this Unit, the different signs and symbols used while writing notation will be explained in detail.

UNIT III

Representing time measures of Talas- In this Unit, the signs for time measures for Talas like the aksharas, matras, etc. will be dealt with.

UNIT IV

Representation of Vowelextensions- The different signs used for representing vowel extensions while writing notation will be taught in this Unit.

UNIT V

Introduction to Western Notation- In this Unit, an Introduction will be given to the Notation writing method employed in Western Classical Music. Various areas like Time Signatures, Clefs, accents, etc. will be dealt with in this Unit.

REFERENCES

1. Sambamurthy. P, South Indian Music Book I, The Indian Music Publishing House, Fifteenth Edition, 1995
2. James Murray Brown, A Handbook of Musical Knowledge. Trinity College London, Revised Edition, 1987

Course Nature: Theory				
Assessment Method(Maximum marks)				
In Semester	Assessment Tool	Performance Appraisal I	Assignment II	Total
	Marks	15	15	30
End Semester				70
Total				100

COURSE CODE	COURSE TITLE	L	T	P	TOTAL LTP	C
BAMD1922	ABHYASA GANA AND KRITIS	0	1	3	4	4

UNIT I

In this Unit, students will learn to render Varisais in a PratiMadhayamaRagam.

UNIT II

In this Unit, students will learn to render a Svarajati and Jatiswaram.

UNIT III

In this Unit, students will learn to render select TanaVarnam.

UNIT IV

Students will be learning the aKriti.

UNIT V

In this Unit, students will be learning Traditional Tamil Devotional Songs like Tevaram and DivyaPrabandham. They will also be learning select Nottuswarasahithyas of MuthuswamiDikshitar.

REFERENCES

1. Panachapakesalyer. A.S., GanamruthaBodhini, GanamruthaPrachuram, 2018
2. Ganamrutha Varna Malika, GanamruthaPrachuram, 2018
3. T.K. Govinda Rao, Compositions of MudduswamiDikshitar, Ganamandir Publications, 2003

Course Nature: Practical				
Assessment Method(Maximum marks)				
In Semester	Assessment Tool	Performance Appraisall	Performance Appraisalll	Total
		Marks	15	15
End Semester				70
Total				100

SEMESTER – III

COURSE CODE	COURSE TITLE	L	T	P	TOTAL LTP	C
BAMD1931	HISTORY OF INDIAN MUSIC- I	2	2	0	4	4

UNIT I

Study of the History of Music- Areas like Natyasastra and music related treatises like ChaturdandiPrakasika, SvaramelaKalanidhi, etc. will be studied and analyzed.

UNIT II

Study of Theatrical Arts- A detailed study of select Theatrical Arts will be done in detail.

UNIT III

Topics in Ancient Tamil Music like Different Pans, evolution of Tamil Music and study of works like Ettutogai, Pathupattu, Silappadhikaram, etc. will be undertaken. A study of Musical Instruments used in Ancient Tamil Music will also be undertaken.

UNIT IV

Evolution of Instruments- This unit will involve a detailed study of Musical Instruments used in Ancient Tamil Music like the Yazh, Periyazh, Murasu, etc. and their evolution.

UNIT V

Seats of Carnatic Music- In this Unit, a detailed study will be made on the different seats of Carnatic Music.

REFERENCES

1. Sambamurthy. P, South Indian Music Book III, The Indian Music Publishing House, Edition 1998
2. Durga. S.A.K., The Opera in South India, B.R. Rhythms, Edition 2004

Course Nature: Theory				
Assessment Method(Maximum marks)				
In Semester	Assessment Tool	AssignmentI	AssignmentII	Total
		Marks	15	15
End Semester				70
Total				100

COURSE CODE	COURSE TITLE	L	T	P	TOTAL LTP	C
BAMD1932	JANAKA AND JANAYA RAGAS	2	2	0	4	4

INSTRUCTIONAL OBJECTIVES		Student Outcomes				
At the end of this course the learner is expected:						
1.	To understand the concept of Janaka and Janya ragas	h				
2.	To understand Allied Ragas	h	G			
3.	To understand the classification of ragas	h	G			
4.	To learn the Katapayadhi formula and the types of gamakas in Carnatic Music	h	G			

UNIT I

In this Unit, students will be introduced to the Janaka or the parent ragas and the Janya or offspring Ragas.

UNIT II

Students will learn the Classification of Janyas ragas and Allied Ragas in this unit.

UNIT III

In this unit, students will study the classification of Vakra ragas, Upanga, Bhashanga Ragas, Ghana, naya and desya Ragas

UNIT IV

In this Unit, students will be taught the Katapayadhi formula and how we can calculate the different melakartha names and numbers using the formula.

UNIT V

Students will study the different Gamakas and its varieties in this Unit.

REFERENCES

1. Sambamurthy. P, South Indian Music, Book II, The Indian Music Publishing House, 1998
2. Sambamurthy. P, South Indian Music, Book III, The Indian Music Publishing House, 1998

Course Nature: Theory				
Assessment Method(Maximum marks)				
In Semester	Assessment Tool	AssignmentI	AssignmentII	Total
	Marks	15	15	30
End Semester				70
Total				100

COURSE CODE	COURSE TITLE	L	T	P	TOTAL LTP	C
BAMD1933	ABHYASA GANA AND SABHA GANA	0	1	3	4	4

INSTRUCTIONAL OBJECTIVES				Student Outcomes			
At the end of this course the learner is expected:							
1.	To perform compositions from Abhyasagana	j	N	g			
2.	To perform compositions from SabhaGana	j	N	g			

UNIT I

In this Unit, students will learn to perform aTanaVarnam in 2 Speeds or kalas in a SuddhaMadhyama Raga.

UNIT II

In this Unit, students will learn to perform a TanaVarnam in 2 Speeds or kalas in a PratiMadhyama Raga.

UNIT III

In this Unit, students will learn to render Alankaras in different SuddhaMadhyamaRagams.

UNIT IV

In this Unit, students will learn to render Alankaras in aPratiMadhyamaRagam.

UNIT V

In this Unit, students will learn NottuswaraSahithyas of MuthuswamiDikshitar and Tamil Kritis.

REFERENCES

1. Panchapakesalyer A.S., Ganamrutha Varna Malika, GanamruthaPrachuram, 2005
2. T.K. Govinda Rao, Compositions of MuddusvamiDikshitar, Ganamandir Publications, 2003

Course Nature: Practical				
Assessment Method(Maximum marks)				
In Semester	Assessment Tool	Performance Appraisall	Performance Appraisalll	Total
	Marks	15	15	30
End Semester				70
Total				100

COURSE CODE	COURSE TITLE	L	T	P	TOTAL LTP	C
BAMD1934	KRITIS AND TAMIL TRADITIONAL SONGS	0	1	3	4	4

INSTRUCTIONAL OBJECTIVES		Student Outcomes				
At the end of this course the learner is expected:						
1.	To perform simple kritis	j	N	g		
2.	To perform Dasarapada	j	N	g		
3.	To perform Tevaram/ Tiruppugazh/Divyaprabandham	j	N	g		
4.	To perform Ashtapadhi	j	N	g		

UNIT I

In this Unit, students will learn to perform a Simple Kriti.

UNIT II

In this Unit, students will learn to perform a Simple Tamil Kriti.

UNIT III

In this Unit, students will learn to perform a Dasarapada.

UNIT IV

Students will be taught to perform Tevaram/ Tiruppugazh/ Divyaprabandham in this Unit.

UNIT V

Students will learn to perform an Ashtapadhi in this Unit.

REFERENCES

1. T.K. Govinda Rao, Compositions of MuddusvamiDikshitar, Ganamandir Publications, 2003
2. RangaRamanujalyengar, Sri Kriti Mani Malai, Vipanci Charitable Trust, 1997
3. Arunagirinathar, Thiruppugazh, Thiruvrasu Book Centre, 2014
4. Sri SadagopanTirunarayanawami, Edited by SriramaBharati, Devaganam, 1995

Course Nature: Practical				
Assessment Method(Maximum marks)				
In Semester	Assessment Tool	Performance Appraisall	Performance Appraisalll	Total
	Marks	15	15	30
End Semester				70
Total				100

SEMESTER IV

COURSE CODE	COURSE TITLE	L	T	P	TOTALLP	C
BAMD1941	HISTORY OF INDIAN MUSIC- II	3	1	0	4	4

INSTRUCTIONAL OBJECTIVES		Student Outcomes				
At the end of this course the learner is expected:						
1.	To get a deep understanding of musical treatises					
2.	To understand the GeyaNatakas	j	L			
3.	To understand the classification of instruments	j	L			

UNIT I

A detailed study of SangeethaRatnakara and SangrahaChudamani

UNIT II

A detailed study of SangrahaChudamani

UNIT III

A detailed study of the geyanatakas

UNIT IV

A study of select Theatrical Arts

UNIT V

Classification of Instruments

REFERENCES

1. M.M. Ghosh, Natyasastram, Chaukhamba, 2016
2. Durga. S.A.K., The Opera in South India, B.R. Rhythms, Edition 2004

Course Nature: Theory						
Assessment Method(Maximum marks)						
In Semester	Assessment Tool	AssignmentI	AssignmentII	Total		
	Marks	15	15	30		
End Semester					70	
Total					100	
COURSE CODE	COURSE TITLE	L	T	P	TOTAL	C

					LTP	
BAMD1942	STUDY OF MUSICAL FORMS	3	1	0	4	4

INSTRUCTIONAL OBJECTIVES At the end of this course the learner is expected:		Student Outcomes				
1.	To get a detailed understanding of Musical forms in Carnatic Music	g	i			
2.	To get a detailed understanding of Raga Lakshanas	g	i			

UNIT I

Study of the musical forms- Ashtapadhi, Taranga, Javali, Ragamalika and Tillana

UNIT II

In this group, students will learn about Group Kritis like NavavarnaKritis, etc.

UNIT III

Raga lakshanas of ragas dealt with in Practical5 and 6 will be learnt in this unit.

UNIT IV

Kritis based on Navavidhabhakthi will be studied in this unit.

UNIT V

Analysis of the musical form as handled by Tyagaraja, MuthuwamiDikshitar and SyamaSastri will be done in this Unit.

REFERENCES

1. R. RangaRamanujayengar, History of South Indian Music, Vipanci Charitable Trust, 1993
2. Barbara Stoler Miller, The Gita Govinda of Jayadeva: Love Songs of the Dark Lord. MotilalBanarsidass, 2016
3. NookalaChinnaSatyanarayana, SangeetaSudha, Annaji Rao Nookala, 2017
4. L. Subramaniam, VijiSubramaniam, Classical Music of India: A Practical Guide, Tranquebar, 2018

Course Nature: Theory				
Assessment Method(Maximum marks)				
In Semester	Assessment Tool	AssignmentI	AssignmentII	Total
	Marks	15	15	30
End Semester				70
Total				100

COURSE CODE	COURSE TITLE	L	T	P	TOTALLTP	C
BAMD1943	KRITIS, TAMIL SONGS AND TILLANA	0	1	3	4	4

INSTRUCTIONAL OBJECTIVES		Student Outcomes				
At the end of this course the learner is expected:						
1.	To perform simple kritis	j	N	g		
2.	To perform an AnnamacaryaKriti	j	N	g		
3.	To perform Bhajan/ Bharathiyar Song/ Divyaprabandham	j	N	g		
4.	To perform a Tillana	j	N	g		

UNIT I

In this Unit, students will learn to perform a Simple Kriti.

UNIT II

In this Unit, students will learn to perform a Simple Tamil Kriti.

UNIT III

In this Unit, students will learn to perform an AnnamacaryaKriti.

UNIT IV

Students will be taught to perform a Bhajan/ Bharathiyar Song/ Divyaprabandham in this Unit.

UNIT V

Students will learn to perform a Tillana in this Unit.

REFERENCES

1. T.K. Govinda Rao, Compositions of MuddusvamiDikshitar, Ganamandir Publications, 2003
2. RangaRamanujalyengar, Sri Kriti Mani Malai, Vipanci Charitable Trust, 1997
3. Sri SadagopanTirunarayanawami, Edited by SriramaBharati, Devaganam, 1995

Course Nature: Practical				
Assessment Method(Maximum marks)				
In Semester	Assessment Tool	Performance AppraisalI	Performance AppraisalII	Total
		Marks	15	15
End Semester				70
Total				100

COURSE CODE	COURSE TITLE	L	T	P	TOTALTP	C
BAMD1944	VARNAMS, KRITIS AND CREATIVE MUSIC	0	1	3	4	4

INSTRUCTIONAL OBJECTIVES		Student Outcomes				
At the end of this course the learner is expected:						
1.	To perform a Ragamalika	j	N	g		
2.	To perform Varnams in 2 speeds	j	N	g		
3.	To perform a 2 KalaiKriti	j	N	g		
4.	To get an insight into ManodharmaSangeetham	j	N	g		

UNIT I

In this Unit, students will learn to perform a Ragamalika.

UNIT II

In this Unit, students will learn to perform Varnams in 2 speeds.

UNIT III

In this Unit, students will learn to perform a 2 KalaiKriti.

UNIT IV

In this Unit, students will learn to perform a Tevaram and a Tiruppugazh.

UNIT V

Students will be taught to perform ManodharmaSangeetham.

REFERENCES

1. T.K. Govinda Rao, Compositions of MuddusvamiDikshitar, Ganamandir Publications, 2003
2. RangaRamanujalyengar, Sri Kriti Mani Malai, Vipanci Charitable Trust, 1997
3. Sri SadagopanTirunarayanawami, Edited by SriramaBharati, Devaganam, 1995

Course Nature: Practical				
Assessment Method(Maximum marks)				
In Semester	Assessment Tool	Performance Appraisall	Performance Appraisalll	Total
		Marks	15	15
End Semester				70
Total				100

SEMESTER V

Course Code	Course Title	L	T	P	Total LTP	C
BAMD1951	EVENT MANAGEMENT FOR PERFORMING ARTS	3	1	0	4	4

INSTRUCTIONAL OBJECTIVES		Student Outcomes				
At the end of this course the learner is expected:						
1.	To understand the concept of event management	k	n	o		
2.	To know the structure and working of an event management company.	k	n	o		

UNIT I

Introduction to Events – types of events – Event as a communication tool - Features and similarities in different events - SWOT analysis – market segmentation – establishing audience

UNIT II

Theorising and conceptualization of event – understanding stakeholders - key steps to a successful event- costs of planning the event – nature of planning

UNIT III

Structure of event management company - Decision makers in management - event manager – technical staffs - requirements and characteristics of event manager - market research - human resource management - choosing contracts

UNIT IV

Preparing schedule - using the schedule properly – checklist - planning tips – post analysis - media coverage – advertising tips and tricks - media invitations - photo-calls - press releases – flyers - posters - invitations - website - newsletters - blogs – tweets

UNIT V

Budget, preparing budget sheet - break-even point, cash flow analysis, profit & loss statement, balance sheet, financial control system

UNIT V

Crisis planning - Prevention - Preparation - Provision - Action phase - Handling negative publicity - Structuring the plan.- contingency planning (Crisis prevention - preparation - provision - action phase) contracts & code of ethics– Events approvals and legal requirement.

Course Nature: Theory				
Assessment Method(Maximum marks)				
In Semester	Assessment Tool	AssignmentI	AssignmentII	Total
	Marks	15	15	30
End Semester				70
Total				100

COURSE CODE	COURSE TITLE	L	T	P	TOTALLTP	C
BAMD1952	KRITIS IN DIFFERENTLANGUAGES	0	1	3	4	4

INSTRUCTIONAL OBJECTIVES		Student Outcomes				
At the end of this course the learner is expected:						
1.	To render Kritis of various composers in different languages.	f	g	i		

UNIT I

In this Unit, students will learn to perform a Tamil Kritis.

UNIT II

In this Unit, students will learn to perform a Telugu Kritis.

UNIT III

In this Unit, students will learn to perform a Malayalam Kritis.

UNIT IV

In this Unit, students will learn to perform a Kannada Kritis.

UNIT V

In this Unit, students will learn to perform a PancharathnaKriti of Saint Tyagaraja.

REFERENCES

1. NookalaChinnaSatyanarayana, A Monograph of TyagarajaPancharatnaKritis, Annaji Rao Nookala, 2017
2. RangaRamanujalyengar, Sri Kriti Mani Malai, Vipanci Charitable Trust, 1997
3. GowriKuppuswamy, M. Hariharan, Purandaradasa Compositions, 2004

Course Nature: Practical				
Assessment Method(Maximum marks)				
In Semester	Assessment Tool	Performance Appraisall	Performance Appraisalll	Total
		Marks	15	15
End Semester				70
Total				100

COURSE CODE	COURSE TITLE	L	T	P	TOTAL LTP	C
BAMD1953	KRITIS AND SVARAJATI	0	1	3	4	4

INSTRUCTIONAL OBJECTIVES		Student Outcomes				
At the end of this course the learner is expected:						
1.	To perform rare kritis	f	J	l		
2.	To perform 1 and 2 KalaiKritis	f	J	l	g	
3.	To perform a Svarajati of SyamaSastri	f	J	l	g	
4.	To perform UtsavasampradayaKriti	f	J	l	g	
5.	To perform Annamacaryakritis	f	J	l	g	

UNIT I

Students will learn a Rare raga kriti in this Unit.

UNIT II

Students will learn 1 and 2 KalaiKritis in this Unit.

UNIT III

In this Unit, students will learn a Svarajati of SyamaSastri

UNIT IV

In this Unit, students will learn UtsavasampradayaKriti of Saint Tyagaraja.

UNIT V

AnnamacaryaKritis will be taught in this Unit.

REFERENCES

1. RangaRamanujayengar, Sri Kriti Mani Malai, Vipanci Charitable Trust, 1997
2. T.K. Govinda Rao, Compositions of SyamaSastri, 2009
3. Translated by B. Rajanikanta Rao, TallapakaAnnamacharya'sShashti, Darvidian University Publications, 2006

Course Nature: Practical				
Assessment Method(Maximum marks)				
In Semester	Assessment Tool	Performance Appraisall	Performance Appraisalll	Total
	Marks	15	15	30
End Semester				70
Total				100

COURSE CODE	COURSE TITLE	L	T	P	TOTAL LTP	C
BAMD1954	INTRODUCTION TO HINDUSTANI MUSIC	3	0	0	3	3

INSTRUCTIONAL OBJECTIVES		Student Outcomes				
At the end of this course the learner is expected:						
1.	To understand the basic nuances of Hindustan Music.	m	H			

UNIT I

In this Unit, students will be given an introduction to the Thaata system of Hindustani Music.

UNIT II

An Introduction to different Ragas in Hindustani Music will be given in this Unit.

UNIT III

Students will be given an Introduction to different Tals in Hindustani Music in this Unit.

UNIT IV

In this Unit, students will get an understanding of the Different Gharanas in Hindustani Music.

UNIT V

A study of Hindustani Instruments and musicians will be done in this Unit.

REFERENCES

1. L. Subramaniam, VijiSubramaniam, Classical Music of India: A Practical Guide, Tranquebar, 2018
2. JauhariShruti, Elements of Hindustani Classical Music, D.K. Print World, 2015

Course Nature: Theory				
Assessment Method(Maximum marks)				
In Semester	Assessment Tool	AssignmentI	AssignmentII	Total
	Marks	15	15	30
End Semester				70
Total				100

BSED19E5	ENVIRONMENTAL STUDIES	L	T	P	Total LTP	C
		4	0	0	4	4

INSTRUCTIONAL OBJECTIVES

To enable the students

1. To gain knowledge on the importance of natural resources and energy.
2. To understand the structure and function of an ecosystem.
3. To imbibe an aesthetic value with respect to biodiversity, understand the threats and its conservation and appreciate the concept of interdependence
4. To understand the causes of types of pollution and disaster management.
5. To observe and discover the surrounding environment through field work.

UNIT I - INTRODUCTION TO NATURAL RESOURCES/ENERGY

Natural Resources – Definition – Scope and Importance – Need for Public Awareness – Renewable and Non-renewable Resources: Natural resources and associated problems. Forest resources and over-exploitation – Water resources and over-utilization – Mineral resource extraction and its effects - Food resources - food problems and Modern agriculture - Energy resources and its future.

UNIT II - ECOSYSTEMS

Concept of an ecosystem-structure and function of an ecosystem-producers, consumers and decomposers- ecological succession- food chains(any 2 Examples)- food webs(any 2 Examples)-ecological pyramids.

UNIT III - ENVIRONMENTAL POLLUTION /DISASTER MANAGEMENT

Definition-causes, effects and control measures of : Air, Water and Soil pollution- e-waste management- Disaster management: Natural and man-made-food/earthquake/cyclone, tsunami and landslides.

UNITIV - SOCIAL ISSUES AND THE ENVIRONMENT

Sustainable development- Climate change: global warming, acid rain, ozone layer depletion and nuclear radiation- Environment Protection Act (any 2) air, water, wildlife and forest.

UNITV - HUMAN POPULATION AND THE ENVIRONMENT

Population growth, variation among nations - Population explosion—Family Welfare Programme - Environment and human health - Human rights - Value education - HIV/AIDS - Women and Child Welfare - Role of Information Technology in environment and human health.

FIELD WORK

Students will visit any one of the following place of interest and submit a written report by the end of the semester:

1. Visit to a hospital/industry/canteen for solid waste management
2. Visit to a chemical industry to study about the practices followed there for waste disposal
3. Visit to Vandalur zoo for study of animal conservation/plants- flora and fauna
4. Study of simple ecosystems-lake/hill slopes
5. Naming the trees in the campus at SRM
6. Study of common plants, insects, birds in the neighbourhood
7. Study of common diseases and their prevention
8. Optional: Street plays and rally for awareness of obesity/diabetes/ vitamin D deficiency/health issues/ waste management/ solid waste management/ no plastics/ energy consumption/wild life protection.

REFERENCES

1. BharuchaErach, (2013), Textbook of Environmental Studies for Undergraduate Courses (Second edition). Telangana, India: Orient BlackSwan.
2. BasuMahua, Savarimuthu Xavier, (2017), SJ Fundamentals of Environmental Studies. Cambridge, United Kingdom: Cambridge University Press.
3. Agarwal, K.C. 2001 Environmental Biology, Nidi Publ. Ltd. Bikaner.
4. De A.K., Environmental Chemistry, Wiley Eastern Ltd.

E-BOOK

1. BharuchaErach, the Biodiversity of India, Mapin Publishing Pvt. Ltd., Ahmedabad – 380013, India, Email:mapin@icenet.net (R)

Course Nature: Theory				
Assessment Method (Maximum marks)				
In Semester	Assessment Tool	Assignment I	Assignment II	Total
	Marks	15	15	30
End Semester				70
Total				100

SEMESTER – VI

Course Code	Course Title	L	T	P	Total LTP	C
BAMD1961	BIOGRAPHY OF COMPOSERS AND EXPONENTS	3	1	0	4	4

INSTRUCTIONAL OBJECTIVES		Student Outcomes				
At the end of this course the learner is expected:						
1.	To understand and appreciate the Biography of great composers and exponents of Carnatic Music					
2.	To understand the physics of music					

UNIT I

In this Unit, students will learn the biographies of the Tamil Trinity composers, Marimutta Pillai, MuthuTandavarArunachalaKavirayar and other composers like Mysore Vasudevacar and Annamacarya.

UNIT II

In this Unit, students will study the biography of the composers PatnamSubrahmanyalyer, Koteeswaralyer, Papanasam Sivan and Purandaradasar will be studied in detail.

UNIT III

In this Unit, the Biography of great Performing Artists like VeenaDhanammal, MaharajapuramViswanathalyerSemmangudiSrinivasalyer, M.D. Ramanathan, Dr.S.Ramanathan, AriyakudiRamanujalyengar and D.K.Pattammal,M.S. Subbulakshmi, G.N. Balasubramanian, M.L. Vasanthakumari will be studied.

UNIT IV

To understand the physics of music, a study on literary beauties and dashavidhagamakas

UNIT V

To understand the raga lakshanas of kritis dealt with in Practical.

REFERENCES

1. Sambamoorthy. P, Pictures of Famous Composers, Musicians and Patrons with short notes, The Indian Music Publishing House, 2008
2. Sambamoorthy. P, Edited by M.B. Vedavalli, A Dictionary of South Indian Music and Musicians, The Indian Music Publishing House, 2007
3. M.S., NeengadhaNinaivugal, The Hindu, 2016
4. Charukesi, Maestros of Carnatic Music- Sketches of 100 Musicians/ Scholars, Creative Workshop, 2017

Course Nature: Theory				
Assessment Method(Maximum marks)				
In Semester	Assessment Tool	AssignmentI	AssignmentII	Total
	Marks	15	15	30
End Semester				70
Total				100

COURSE CODE	COURSE TITLE	L	T	P	TOTALLTP	C
BAMD1962	CREATIVE MUSIC	0	1	3	4	4

INSTRUCTIONAL OBJECTIVES					Student Outcomes			
At the end of this course the learner is expected:								
1.	To perform ManodharmaSangeetham or Creative Music.				h	n	L	

UNIT I

Alapana singing which is a part of ManodharmaSangeetham will be taught for Kriti-2 compositions in this Unit.

UNIT II

Neraval singing which is a part of Manodharmasangeetham for Kriti-2 compositions will be taught in this Unit.

UNIT III

Kalpanaswaram for which is a part of Manodharmasangeetham will be taught for Kriti-2 compositions

UNIT IV

Korvai for Kriti 1 composition will be taught in this Unit.

UNIT V

Korvai for Kriti 2 composition will be taught in this Unit.

REFERENCES

1. L. Subramaniam, VijiSubramaniam, Classical Music of India: A Practical Guide, Tranquebar, 2018
2. Mahadevan Ramesh, A gentle introduction to Carnatic Music, Oxygen Books, 2014

Course Nature: Practical				
Assessment Method(Maximum marks)				
In Semester	Assessment Tool	Performance Appraisall	Performance Appraisalll	Total
		Marks	15	15
End Semester				70
Total				100

COURSE CODE	COURSE TITLE	L	T	P	TOTALLTP	C
BAMD1963	KRITIS, SVARAJATIS AND TILLANA	0	1	3	4	4

INSTRUCTIONAL OBJECTIVES		Student Outcomes				
At the end of this course the learner is expected:						
1.	To perform a PancharathnaKriti of Tyagaraja	f	J	L		
2.	To perform 1 and 2 KalaiKritis	f	J	L	g	
3.	To perform a Svarajati of SyamaSastri	f	J	L	g	
4.	To perform a Viruttam and Tamil Kriti	f	J	L	g	
5.	To perform a Tillana	f	J	L	g	

UNIT I

Students will learn aaPancharathnaKriti of Tyagaraja in this Unit.

UNIT II

Students will learn 1 and 2 KalaiKritis in this Unit.

UNIT III

In this Unit, students will learn a Svarajati of SyamaSastri

UNIT IV

In this Unit, students will learn a Viruttam followed by a Tamil Kriti.

UNIT V

A Tillana will be taught in this Unit.

REFERENCES

1. RangaRamanujayengar, Sri Kriti Mani Malai, Vipanci Charitable Trust, 1997
2. T.K. Govinda Rao, Compositions of SyamaSastri, 2009
3. Translated by B. Rajanikanta Rao, TallapakaAnnamacharya'sShashti, Darvidian University Publications, 2006

Course Nature: Practical				
Assessment Method(Maximum marks)				
In Semester	Assessment Tool	Performance Appraisall	Performance Appraisalll	Total
		Marks	15	15
End Semester				70
Total				100

COURSE CODE	COURSE TITLE	L	T	P	TOTAL LTP	C
BAMD1964	MINI CONCERT PERFORMANCE	0	0	8	8	8

Course Nature: Project			
Assessment Method(Maximum marks:100)			
Internal Assessment Tool	Pre-review	Final Review	Total
Marks	15	15	30
External Assessment Tool	Performance	Performance	
Marks	40	30	70
Total			100