

**FACULTY OF FINE ARTS**  
**DEPARTMENT OF MUSIC**  
**MASTER OF FINE ARTS (M.F.A)**  
**(Two Years)**  
**(On-Campus Programme) (2015-2016)**  
**REGULATIONS AND SYLLABUS – TAMIL MEDIUM**  
**REGULATIONS**

**INTRODUCTION**

The Master of Fine Arts – M.F.A Post Graduate Degree Programme will be in Thavil shall extend over a period of two years.

**OBJECTIVE**

The objective of this programme is two folds as under:

- a. To make the successful candidates *who earns* a *First Class* with *Distinction* as an accomplished performing Musician. Those who pass in *First/Second Class* will become accomplished musicians as they gain experience by performing 1/3 years respectively with rigorous practices at their dwellings.
- b. To possess adequate knowledge in Musicology on completion of the course which will enable them to take up research work on Music.

**ELIGIBILITY FOR ADMISSION**

Candidates for admission to the M.F.A degree course shall be qualified with B. Music degree of this university or any other University accepted by the Syndicate as the equivalent there - to

Clearance at the entrance test conducted by the Department of Music, who adjudges the acceptability for admission.

**CONDUCT OF COURSE**

Advanced theory and practical lessons shall be imparted to the Post-graduate students with adequate practices of concert performance by the students, arranged during the course in order to have a sound base in Musicology as well as to perform the art of Karnatak music. The main subjects of musicology will be History of in Ancient and Medieval period under the Tamil as well as Sanskrit traditions and also the Modern Period. The practical will comprise, a side variety of compositions of complex nature, rendering of Alapana, Niraval and Kalpana Swarams, Pancha Ratna Kirtanas of Sri Thyagarajar rendering of Ata tala Varnam in Three kalam and Ragam tanam Pallavi.

**EXAMINATION SCHEME**

An examination at the end of each year will be conducted to which a candidate will be permitted to write, provided the candidate secures not less than 75% of the total attendance. However, it shall be open to the Syndicate to grant exemption to a candidate who has failed to keep 75% attendance for valid reasons on the recommendations of the Head of the Department.

The candidate has to secure a minimum of 50% in each of the Practical/ Written examinations. Carry over system shall be permitted.

## Master of Fine Arts - Music - M.F.A (¾Åçø)

### I – Year - Semester - I

Course	Inst. Hours	Credit	Exam Hrs	Marks		Total
				Int.	Ext.	
Core Course - I Theory of Music – I	6	3	3	25	75	100
Core Course - II History of Music – I	6	3	3	25	75	100
Core Course - III Practical – I	6	5		25	75	100
Core Course - IV Practical – II	6	5		25	75	100
Elective Practical – I	6	5		25	75	100
	30	21				500

### I – Year - Semester - II

Course	Inst. Hours	Credit	Exam Hrs	Marks		Total
				Int.	Ext.	
Core Course - V Theory of Music – II	6	4	3	25	75	100
Core Course - VI History of Music – II	6	3	3	25	75	100
Core Course - VII Practical – III	6	5		25	75	100
Core Course - VIII Practical – IV	6	5		25	75	100
Elective Practical – II	6	4		25	75	100
	30	21				500

### II – Year - Semester - III

Course	Inst. Hours	Credit	Exam Hrs	Marks		Total
				Int.	Ext.	
Core Course - IX Theory of Music – III	6	5	3	25	75	100
Core Course - X History of Music - III	6	5	3	25	75	100
Core Course - XI Practical – V	6	5		25	75	100
Core Course - XII Practical – VI	6	5		25	75	100
Elective Practical – III	6	4		25	75	100
	30	24				500

### II – Year - Semester - IV

Course	Inst. Hours	Credit	Exam Hrs	Marks		Total
				Int.	Ext.	
Core Course - XIII Practical – VII	6	5		25	75	100
Core Course - XIV Practical – VIII	6	5		25	75	100
Core Course - XV Practical - IX	6	5		25	75	100
Project Work – Dissertation	6	5		25	75	100
Concert	6	4		25	75	100
	30	24				500

**CRITERIA FOR PASS & CLASSIFICATION**

- 1) A candidate for the Post Graduate Degree of M.F.A (Music) will be deemed to have passed in a subject if he/she secures a minimum of 50% marks in each of the written/practical examination.
- 2) Candidate who passes by obtaining an aggregate of 75% and above in both years put together shall be deemed as passed in First Class with Distinction.
- 3) Candidates who pass by obtaining an aggregate of (50% or above but below 75% in both years put together shall be deemed as passed in First Class.
- 4) Candidates who pass by obtaining an aggregate of 50% or above but below 60% in both years put together shall be deemed as passed in Second Class. Carry over system will be permitted.

# MASTER OF FINE ARTS - M.F.A (THAVIL)

## I YEAR - I SEMESTER

Paper - I

Theory - 1

Àñ"¼Ã ÁüÜõ þ"¼ì, ;øí, Ççø ¾ÁçÆç"° ÁÃÒ

1. ,éú ,ñ¼ þ"° þÃì, çÃí, Ççø Àñ"¼Ã ¾ÁçÆç"° ÀüÈçÃÌÈçòò, ù  
«. °çÃòÃ¾ç, ;ÃòÁüÜõ «¾ý "Ã, ù.  
- . Àì°ÁÃÒ.

2. ,éú ,ñ¼ áø, Ççø þ"°ì ÌÈçòò, ù  
«. |¾;ø, ;òÀçÃò,  
- . ÀòòòÀ;òÏ  
þ. ,Ãçò|¾; " ,  
®. ,øÃ;¼õ  
- . ;ç, ñÏ

3. Àñ"¼Ã ¾ÁçÆç"°Ãçø À; "Ã ÁüÜõÀñ Ó"È, "ÇòÀüÈç Åç; çÃ;É ÅçÇì, òÁüÜõ  
,éú ,ñ¼ þ"° þÃÃ;Ç÷, Ççý ,òòò.

1. -ÀçÃ, ;ò ÀñÈ¾÷,  
2. ÅçòòÀ;Éó¾ «È, ù.  
3. ¼;ì¼÷. ±Š. þÃ;ÁÉ;¾ý.  
4. Å£.À. , ; Íó¾Ãò.

4. Àñ"¼Ã þ"° ÅÈÃí, ù.  
1. ÌÃø ¾ç;çò  
2. |°óò"È, |Ãñò"È  
3. Å;çò À;¼ø  
4. S¾Ã À;½ç  
5. ,ÃçòÀ; , ,Ãçòò"È

5. ,éú ,ñ¼"Ã ÀüÈçÃÃçÇì, ò.

1. ,ò¼"Ç  
2. -Çò¾ç  
3. þ"½, ,ç"Ç, À" , , ;òò.

À;÷"Ã áø, ù

1. °çÃòÃ¾ç, ;Ãòò þ"°ò ¾Áçú : ¼;ì¼÷. ±Š. þÃ;ÁÉ;¾ý.  
2. Àì° ÁÃÒ - «ÈçÃÉ;÷.  
3. ¾ÁçÆç"°ì "Ãì ,Çì°çÃò.- Å£.À. , ;. Íó¾Ãò.  
4. Raga pravakam - Dr. S, Bagyalakshmi  
5. South Indian Music - Prof. P. Sambamurthy.





## Paper – IV

## nray;Kiw – II

## 1. ĩ"Ēôò, ũ

1. 32 ĩ"Ēôò | ĩ"Ēôò ĩ"Ēôò, ũ - ĩ"Ēôò;Ĉ
2. 32 ĩ"Ēôò | ĩ"Ēôò ĩ"Ēôò, ũ - ĩ"Ēôò;Ĉ
3. 32 ĩ"Ēôò | ĩ"Ēôò ĩ"Ēôò, ũ - ĩ"Ēôò;Ĉ
4. 32 ĩ"Ēôò | ĩ"Ēôò ĩ"Ēôò, ũ - ĩ"Ēôò;Ĉ
5. 32 ĩ"Ēôò | ĩ"Ēôò ĩ"Ēôò, ũ - ĩ"Ēôò;Ĉ

## 2. ĩ"Ēôò, ũ

1. ĩ"Ēôò;Ĉ 16 ĩ"Ēôò, 8 ĩ"Ēôò, 4 ĩ"Ēôò, 2 ĩ"Ēôò, 1 ĩ"Ēôò ĩ"Ēôò.
2. ĩ"Ēôò;Ĉ 16 ĩ"Ēôò, 8 ĩ"Ēôò, 4 ĩ"Ēôò, ĩ"Ēôò, 1 ĩ"Ēôò  
 ĩ"Ēôò
3. ĩ"Ēôò;Ĉ 16 ĩ"Ēôò, 8 ĩ"Ēôò, 4 ĩ"Ēôò, 2 ĩ"Ēôò,  
1 ĩ"Ēôò  
 ĩ"Ēôò
4. ĩ"Ēôò;Ĉ 16 ĩ"Ēôò, 8 ĩ"Ēôò, 4 ĩ"Ēôò,  
2 ĩ"Ēôò  
 ĩ"Ēôò

## Paper – V

## Elective - I

- ( i) ĩ"Ēôò;Ĉ ĩ"Ēôò, Ĉ ĩ"Ēôò 1/2 ĩ"Ēôò ĩ"Ēôò ĩ"Ēôò;Ĉ  
 ĩ"Ēôò ĩ"Ēôò.





Å;ò¼çÂ ÁÃÒ - ¼;ì¼÷. ².±ý. |ÀÕÁ;û.

¾ÁçÆ÷ þ"° - ¼;ì¼÷. ².±ý. |ÀÕÁ;û.

|¾ýÉ, þ"°ÂçÂø - Àç.Ê. |°øÄòÐ"Ã.

þó¼çÂ þ"°ì , ÕçÄø - ¼;ì¼÷. Àì, ç;ç°;Áç À;Ã¾ç.

Evolution of Raga and TALA in Indian Music - Mr. Gautham.

## Paper – VIII

nray;Kiw - III**SÁ;Ă;ì,û**

1. ¬<sup>3</sup>4ç <sup>3</sup>4;Çò<sup>3</sup>4çø SÁ;Ă;ì,û.
2. <sup>3</sup>4çŠĂ <sup>3</sup>4;Çò<sup>3</sup>4çø SÁ;Ă;ì,û.
3. ÁçŠĂ <sup>3</sup>4;Çò<sup>3</sup>4çø SÁ;Ă;ì,û.
4. ,ñ<sup>1</sup>4 <sup>3</sup>4;Çò<sup>3</sup>4çø SÁ;Ă;ì,û.
5. °í,£÷<sup>1</sup>2 <sup>3</sup>4;Çò<sup>3</sup>4çø SÁ;Ă;ì,û.
6. °í,£÷<sup>1</sup>2 f;<sup>3</sup>4ç fō`À <sup>3</sup>4;Çò<sup>3</sup>4çø SÁ;Ă;ì,û.
7. ,ñ<sup>1</sup>4 f;<sup>3</sup>4ç «<sup>1</sup>4<sup>3</sup>4;Çò<sup>3</sup>4çø SÁ;Ă;ì,û.
8. °ĐŠĂ f;<sup>3</sup>4ç ÁõÊĂ <sup>3</sup>4;Çò<sup>3</sup>4çø SÁ;Ă;ì,û.
9. ÁçŠĂ «<sup>1</sup>4<sup>3</sup>4;Çò<sup>3</sup>4çø SÁ;Ă;ì,û.
10. <sup>3</sup>4çŠĂ f;<sup>3</sup>4ç «<sup>1</sup>4<sup>3</sup>4;Çò<sup>3</sup>4çø SÁ;Ă;ì,û.

## Paper – IX

nray;Kiw - IV**1. «Ú<sup>3</sup>4ç | ° ;ü,û**

1. ¬<sup>3</sup>4ç <sup>3</sup>4;Çò<sup>3</sup>4çø «Ú<sup>3</sup>4ç | ° ;ü,û
2. <sup>3</sup>4ç...Ă f;<sup>3</sup>4ç <sup>3</sup>4çÕÒ`<sup>1</sup>4 <sup>3</sup>4;Çò<sup>3</sup>4çø «Ú<sup>3</sup>4ç | ° ;ü,û
3. °Đ...Ă f;<sup>3</sup>4ç ÕÀ, <sup>3</sup>4;Çò<sup>3</sup>4çø «Ú<sup>3</sup>4ç | ° ;ü,û
4. ,ñ<sup>1</sup>4 f;<sup>3</sup>4ç <sup>3</sup>4çÕÒ`<sup>1</sup>4<sup>3</sup>4;Çò<sup>3</sup>4çø «Ú<sup>3</sup>4ç | ° ;ü,û
5. Áç...Ă f;<sup>3</sup>4ç <sup>3</sup>4çÕÒ`<sup>1</sup>4 <sup>3</sup>4;Çò<sup>3</sup>4çø «Ú<sup>3</sup>4ç | ° ;ü,û

**2. ±Îôò S, ;÷`Ă,û**

1. ¬<sup>3</sup>4ç <sup>3</sup>4;Çò<sup>3</sup>4çø ±Îôò S, ;÷`Ă,û
2. <sup>3</sup>4ç...Ă f;<sup>3</sup>4ç <sup>3</sup>4çÕÒ`<sup>1</sup>4 <sup>3</sup>4;Çò<sup>3</sup>4çø S, ;÷`Ă,û
3. °ĐŠĂ f;<sup>3</sup>4ç ÕÀ, <sup>3</sup>4;Çò<sup>3</sup>4çø S, ;÷`Ă,û
4. ,ñ<sup>1</sup>4 f;<sup>3</sup>4ç <sup>3</sup>4çÕÒ`<sup>1</sup>4<sup>3</sup>4;Çò<sup>3</sup>4çø S, ;÷`Ă,û
5. ÁçŠĂ f;<sup>3</sup>4ç <sup>3</sup>4çÕÒ`<sup>1</sup>4<sup>3</sup>4;Çò<sup>3</sup>4çø S, ;÷`Ă,û

## Paper – X

**Elective - II****¬<sup>3</sup>4ç<sup>3</sup>4;Çò<sup>3</sup>4çø <sup>3</sup>4ç...Ă, <sup>3</sup>4ç «Á÷ò<sup>3</sup>4ç <sup>3</sup>4Éç ¬Ă÷ò<sup>3</sup>4Éõ**

1. °÷ĂĂÎ | ° ;ü,û
2. S, ;÷`Ă,û
3. ç`<sup>1</sup>4
4. °í,£÷<sup>1</sup>2 Ì`Èòò
5. SÁ;Ă;ì, S, ;÷`Ă, « ;ç<sup>3</sup>4ç

## II YEAR - III SEMESTER

### Paper - XI Theory - V History of Music - Modern Periods.

1.  $\text{, fú , ñ} \text{ p} \text{ó} \text{ç} \text{â} \text{ p} \text{''} \text{°} \text{ SÁ} \text{''} \text{ç} \text{ç} \text{ý} \text{ p} \text{''} \text{°} \text{ò} \text{ |} \text{ç} \text{;ñî}$   
 «.  $\text{Í} \text{ô} \text{Ã} \text{;Á} \text{ ç} \text{f} \text{ç} \text{ç} \text{÷}$ .  
 ¬.  $\text{Á} \text{;ç} \text{ç} \text{ì} \text{,} \text{Ó} \text{ç} \text{â} \text{ç} \text{â} \text{;÷}$ .  
 þ.  $\text{Ó} \text{ò} \text{''} \text{ç} \text{â} \text{;} \text{À} \text{;} \text{,} \text{Á} \text{ç} \text{÷}$ .  
 ®.  $\text{Ó} \text{ô} \text{Ó} \text{Ê} \text{,} \text{ç} \text{ô} \text{ç} \text{ç} \text{ç} \text{;f} \text{''} \text{ç} \text{â} \text{;÷}$ .  
 ¯.  $\text{²} \text{.} \text{±} \text{ö} \text{.} \text{°} \text{ç} \text{ý} \text{É} \text{°} \text{;Á} \text{ç} \text{Ó} \text{ç} \text{â} \text{ç} \text{â} \text{;÷}$ .
2.  $\text{°} \text{ç} \text{ô} \text{;ç} \text{ó} \text{ç} \text{É} \text{ ç} \text{;ç} \text{ö} \text{,} \text{Á} \text{ç} \text{ç} \text{ì} \text{,} \text{ö}$
3.  $\text{À} \text{ò} \text{|} \text{ç} \text{;ý} \text{â} \text{ç} \text{;ö} \text{ Á} \text{ú} \text{Ü} \text{ö} \text{ p} \text{ô} \text{â} \text{ç} \text{;ö} \text{ á} \text{ú} \text{È} \text{;ñî} \text{,ç} \text{ç} \text{ø} \text{ |} \text{ç} \text{ý} \text{É} \text{ç} \text{ó} \text{ç} \text{â} \text{ p} \text{''} \text{°} \text{ Ó} \text{''} \text{È} \text{â} \text{ç} \text{ý} \text{ í} \text{â} \text{ ç} \text{;ç} \text{ì} \text{ Ì} \text{È} \text{ç} \text{ô} \text{ó} \text{''} \text{È} \text{,ç} \text{ç} \text{ý} \text{Á} \text{ç} \text{÷} \text{ì} \text{°} \text{ç}$ .
4.  $\text{p} \text{''} \text{°} \text{â} \text{ç} \text{ý} \text{ °} \text{í} \text{S} \text{,} \text{ç} \text{ «} \text{+} \text{Ã} \text{í} \text{,} \text{Ü} \text{ö} \text{ «} \text{ç} \text{ý} \text{ â} \text{â} \text{ý} \text{â} \text{;î} \text{,} \text{Ü} \text{ö}$ .
5.  $\text{p} \text{ô} \text{â} \text{ç} \text{;ö} \text{á} \text{ú} \text{È} \text{;ñ} \text{È} \text{ø} \text{ p} \text{''} \text{°} \text{â} \text{ç} \text{ý} \text{ Ó} \text{ý} \text{S} \text{É} \text{ü} \text{È} \text{ò} \text{ç} \text{ü} \text{î} \text{''} \text{ç} \text{â} \text{ç} \text{â} \text{ Ó} \text{ì} \text{,} \text{ç} \text{â} \text{ ¬} \text{ç} \text{;Á} \text{í} \text{,} \text{û}$ .  
 «.  $\text{''} \text{ô} \text{â} \text{È} \text{,} \text{û}$   
 ¬.  $\text{|} \text{°} \text{ù} \text{â} \text{ç} \text{''} \text{°} \text{ «} \text{Ã} \text{í} \text{î} \text{,} \text{û}$   
 þ.  $\text{Ò} \text{ò} \text{ç} \text{,} \text{í} \text{,} \text{Ü} \text{ö} \text{ p} \text{ç} \text{ú} \text{,} \text{Ü} \text{ö}$ ,  
 ®.  $\text{p} \text{''} \text{°} \text{ì} \text{,} \text{ø} \text{â} \text{ç}$   
 ¯.  $\text{p} \text{''} \text{°} \text{¬} \text{ö} \text{ç} \text{,} \text{û}$ .

#### À;÷''Á áø,û

South Indian Music - Vol I to VI - Prof . P. Sambamurthy  
 Dictionaray of South Indian Music - Prof .P .Sambamurthy  
 |çýÉ, p''°âçâø - àç.É. |°øÄòÐ''Ã.  
 þóçâ p''°ì , ÖçÄö - ç;ìç÷.Àì,ç;ç°;Áç À;Ãçç.  
 Evolution of Raga and TALA in Indian Music - Mr. Gautham.

## Paper – XII

Advanced Theory – IV

1.  $p\tilde{A}_j, \text{ò}\frac{3}{4}\text{çý} \frac{3}{4}\text{Éçò}\frac{3}{4}\text{ý}''\tilde{A}, \hat{u}$
  2.  $p''^{\circ}\tilde{A}\text{çø} \text{ }^{\circ}; \check{S}\frac{3}{4}\text{ç}; \text{ç}\tilde{A}\tilde{\text{ö}} \pm\text{ý}\hat{U}\tilde{\text{ö}} |, j, \hat{u}''$ ,
  3.  $p\tilde{A}_j, \tilde{\text{ö}} \frac{3}{4}; \text{É}\tilde{\text{ö}} \text{ À}\tilde{\text{ö}}\tilde{\text{ö}}\text{ç} -\text{Ó}''\tilde{E}, \hat{u}$
  4.  $\frac{3}{4}\tilde{A}\text{ç}\tilde{E}\div p''^{\circ}\tilde{A}\text{çø} \frac{3}{4}; \text{Ç}\hat{1}, \hat{u}$
  5.  $'\check{S}\tilde{A} \ll\tilde{A}\tilde{\text{ö}}\frac{3}{4}\text{çø} \ll''\tilde{A}\text{ó}\frac{3}{4} \frac{3}{4}; \text{Ç}\hat{1}, \text{Ççý} \text{ }^{\circ}\hat{\text{ö}}\tilde{\text{ä}}\hat{\text{I}}$ 
    - «. 8 « $\tilde{A}\tilde{\text{ö}}$
    - ¬. 10 « $\tilde{A}\tilde{\text{ö}}$
    - p. 7 « $\tilde{A}\tilde{\text{ö}}$
    - ®. 6 « $\tilde{A}\tilde{\text{ö}}$
    - . 11 « $\tilde{A}\tilde{\text{ö}}$
- $\tilde{A}_j \div''\tilde{A} \hat{\text{ä}}\tilde{\text{ö}}, \hat{u}$

South Indian Music – Vol I to VI – Prof . P. Sambamurthy  
 Dictionaray of South Indian Music – Prof .P .Sambamurthy  
 SangithaSambradayapradarshini – subbaramaDikshithar  
 Raga pravakam – Dr. S. Bhaghyalakshmi  
 LakshnaGrandhas in Music – Dr. S. Bhaghyalakshmi

## Paper – XIII

## nray;Kiw - V

**1.  $\tilde{A}\tilde{\text{ö}}\tilde{A}_j; j\text{ç}$** 

1.  $\frac{3}{4}\text{ç}\tilde{\text{ö}}\tilde{\text{ö}}''\frac{1}{4} \frac{3}{4}; \text{Ç} \tilde{A}\tilde{\text{ö}}\tilde{A}_j; j\text{ç}$
2.  $\check{S}\frac{3}{4}\div \tilde{A}\tilde{\text{ö}}\tilde{A}_j; j\text{ç}$
3.  $, \tilde{n}\frac{1}{4} f; \frac{3}{4}\text{ç} \frac{3}{4}\text{ç}\tilde{\text{ö}}\tilde{\text{ö}}''\frac{1}{4} \frac{3}{4}; \text{Çò}\frac{3}{4}\text{çø} \tilde{A}\tilde{\text{ö}}\tilde{A}_j; j\text{ç}$
4.  $-\frac{3}{4}\text{ç} \frac{3}{4}; \text{Çò}\frac{3}{4}\text{çø} \tilde{A}\tilde{\text{ö}}\tilde{A}_j; j\text{ç}$
5.  $\frac{3}{4}\text{ç}\check{S}\tilde{A} \frac{3}{4}; \text{Çò}\frac{3}{4}\text{çø} \tilde{A}\tilde{\text{ö}}\tilde{A}_j; j\text{ç}$

## Paper – XIV

## nray;Kiw – VI

**1.  $^{\circ}\check{D}\check{S}\tilde{A} f; j\frac{3}{4}\text{ç} \frac{3}{4}\text{ç}\tilde{\text{ö}}\tilde{\text{ö}}''\frac{1}{4} \frac{3}{4}; \text{Çò}\frac{3}{4}\text{çø} \frac{3}{4}\text{Éç} -\tilde{A}\div\text{ò}\frac{3}{4}\text{É}\tilde{\text{ö}}$** 

1.  $^{\circ}\div\tilde{A}\tilde{\text{ä}}\hat{\text{I}} |^{\circ}; j\div, \hat{u}$
2.  $\check{S}, j\div''\tilde{A}, \hat{u}$
3.  $\check{ç}''\frac{1}{4}$
4.  $\tilde{A}\text{ç}...\tilde{A} \hat{\text{I}}''\tilde{E}\tilde{\text{ö}}\tilde{\text{ö}}$
5.  $\check{S}\tilde{A}_j\tilde{A}_j, \check{S}, j\div''\tilde{A}, \ll j\text{ç}\frac{3}{4}\text{ç} |^{\circ}; j\text{ø}$

## Paper – XV

## nray;Kiw - VII

**1.  $^{\circ}\check{D}\check{S}\tilde{A} f; j\frac{3}{4}\text{ç} \tilde{\text{ö}}\tilde{\text{ä}}, \frac{3}{4}; \text{Çò}\frac{3}{4}\text{çø} \frac{3}{4}\text{Éç} -\tilde{A}\div\text{ò}\frac{3}{4}\text{É}\tilde{\text{ö}}$** 

1.  $^{\circ}\div\tilde{A}\tilde{\text{ä}}\hat{\text{I}} |^{\circ}; j\div, \hat{u}$
2.  $\check{S}, j\div''\tilde{A}, \hat{u}$
3.  $\check{ç}''\frac{1}{4}$

4.  $\circ \dot{1}, \text{£} \div \frac{1}{2} \dot{\text{I}} \ddot{\text{E}} \hat{\text{O}}$
5.  $\text{S}\acute{\text{A}}\dot{\text{I}}\tilde{\text{A}}\dot{\text{I}}, \text{S}, \dot{\text{I}} \div \ddot{\text{A}}, \ll \dot{\text{I}} \text{¢} \frac{3}{4} \text{¢} \mid \circ \dot{\text{I}} \emptyset$

## II YEAR - IV SEMESTER

Paper – XVI

nray;Kiw - VIII

1. **Áç...Ã f;ç ççÖÖ¼ ççÇòççø ççÉç -Å÷òççÉõ**
  1. °÷ÅÄÏ | °;ü,û
  2. Š, j ÷ "Å, û
  3. ç¼¼
  4. °ĐŠÃ Ì"ÈôÒ
  5. ŠÁ;Ãj, Š, j ÷ "Å, «Úçç | °;ø
2. **çç...Ã f;ç ççÖÖ¼ ççÇòççø ççÉç -Å÷òççÉõ**
  1. °÷ÅÄÏ | °;ü,û
  2. Š, j ÷ "Å, û
  3. ç¼¼
  4. , ñ¼ Ì"ÈôÒ
  5. ŠÁ;Ãj, Š, j ÷ "Å, «jçççç | °;ø

Paper – XVII

nray;Kiw - IX

1. **°í, £÷½ f;ç ççÖÖ¼ ççÇòççø ççÉç -Å÷òççÉõ**
  1. °÷ÅÄÏ | °;ü,û
  2. Š, j ÷ "Å, û
  3. ç¼¼
  4. °í, £÷½ Ì"ÈôÒ
  5. ŠÁ;Ãj, Š, j ÷ "Å, «Úççç | °;ø
2. **ÁçŠÃ f;ç ççÖÖ¼ ççÇòççø ççÉç -Å÷òççÉõ**
  1. °÷ÅÄÏ | °;ü,û
  2. Š, j ÷ "Å, û
  3. ç¼¼
  4. Áç...Ã Ì"ÈôÒ
  5. ŠÁ;Ãj, Š, j ÷ "Å, «jçççç | °;ø

Paper – XVIII

nray;Kiw - X

1. **, ñ¼ f;ç ççÖÖ¼ ççÇòççø ççÉç -Å÷òççÉõ**
  1. °÷ÅÄÏ | °;ü,û
  2. Š, j ÷ "Å, û
  3. ç¼¼
  4. ççŠÃ Ì"ÈôÒ
  5. ŠÁ;Ãj, Š, j ÷ "Å, «Úççç | °;ø
2. **, ñ¼ f;ç ççÖÖ¼ ççÇòççø ççÉç -Å÷òççÉõ**
  1. °÷ÅÄÏ | °;ü,û
  2. Š, j ÷ "Å, û
  3. ç¼¼
  4. , ñ¼ Ì"ÈôÒ

5.  $S_{i, \tilde{A}_i}, S_{i, \tilde{A}_i} \ll U_{i, \tilde{A}_i} \circ \emptyset$

Paper – XIX  $S_{i, \tilde{A}_i} \hat{S}_{i, \tilde{A}_i} - \text{Dissertation}$

Paper - XX  $S_{i, \tilde{A}_i} \hat{S}_{i, \tilde{A}_i} - \text{Concert (1 Hour)}$