

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

**INTRODUCTION**

The Master of Fine Arts – M.F.A Post Graduate Degree Programme will be in Nagaswaram 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 (Nagaswaram)

### 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
Core Course - V Practical – III	6	5		25	75	100
	30	21				500

### Semester - II

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

### Semester - III

Course	Inst. Hours	Credit	Exam Hrs	Marks		Total
				Int.	Ext.	
Core Course - XI Theory of Music – III	6	5	3	25	75	100
Core Course - XII History of Music - III	6	5	3	25	75	100
Core Course - XIII Practical – VIII	6	5		25	75	100
Core Course - XIV Elective Course – II	6	5		25	75	100
Core Course - XV Elective Course – III	6	4		25	75	100
	30	24				500

### Semester - IV

Course	Inst. Hours	Credit	Exam Hrs	Marks		Total
				Int.	Ext.	
Core Course - XVI Practical – IX	6	5		25	75	
Core Course - XVII Practical – X	6	5		25	75	
Practical - XI	6	5		25	75	
Core Course - XVIII Project Work – Dissertation	6	5		25	75	
Core Course - XIX Concert	6	4		25	75	
	30	24				

### **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 (NAGASWARAM)

## I YEAR - I SEMESTER

Paper - I THEORY PAPER – I

### Tamil Tradition on Ancient and Medieval Periods

1. Study of the Treatment of Ancient Tamizh Music In the following music literatures.
  - a. Silappathikaram and its commentaries.
  - b. Pancharabam
2. Reference to Music in the following works.
  - a. Tolkappiyam,
  - b. Pattupattu
  - c. Kalittokai
  - d. Kalladam
  - e. Nigandu
  - f. Periyapuranam
3. (a) Detailed Study of Palai And Pan System of Ancient Tamizh Music and of the view of Following Modern scholars.
  - i. Abraham Panditar
  - ii. Vibulanantha adigal
  - iii. Dr. S. Ramanathan
  - iv. Dr. V.P.K.Sundaram

(b) Ancient Musical Forms

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

(c) Study of the following Aspects.

  - i. Kattalai
  - ii. Alathi
  - iii. Inai-Kilai-Pakai-Natpu

### Reference Books

1. Tamil Music - A History - Dr. S. Bagyalakshmi.
2. Tamil Music - A History - Dr. S. Bagyalakshmi.
3. Tamil Music - A History - Dr. S. Bagyalakshmi.
4. Raga pravakam - Dr. S, Bagyalakshmi

5. South Indian Music - Prof. P. Sambamurthy.

Paper – II History of Music – I

Sanskrit Tradition

Historical Study of the following Topics:

- I. a. Grama, Murchana, Jati  
b. Suddha. Vikurtha Swara – s
- II. a. Systems of Raga – Desi Raga – s  
b. Suddha, Chayalaga and Sangirna Raga-s
- III. a. Uttama, Madhyama and Atama Raga-s  
b. Association of Rasa and Tala with Raga-s
- IV. a. Gana, Naya and Desya Raga-s  
b. Devatamaya Rupas of Raga-s and Raga – Ragini classification.
- V. a. Mela and Mela Prastara-s  
b. Gamaka, Staya and Alankaras

Reference Books

1. Raga nithi - B. SubbaRao
2. Splendour of Music - P.T. Chellathurai
3. The Raga-s of Tanjore - Dr. Gowrikuppusamy, M. Hariharan
4. Raga pravakam - Dr. S, Bagyalakshmi
5. South Indian Music - Prof. P. Sambamurthy.

Paper - III Practical - I

1. Any one Ada Tala Varnam
  - a. Kanakangi - Thodi - Ponnaiya Pillai
  - b. Chalamu Seyaka - Pantuvarali - Ponnaiya Pillai
  - c. Vizhimizhalai - Simendra Madhyamam - T.N. Swaminatha Pillai
  - d. Everea Venkata - Sahana - Patnam Subramaniya Iyer
  - e. Mamadurai - Malaiya Marudham - T.N, Swaminatha Pillai
2. Chathusra Jathi Roopaka Tala Varnam – 1
  - a. Saranga Nayanaroo – Saranga - Thanjai Nalvar
3. Ganaraga Pancharatnam - 2
  1. Nattai, 2. Gaula

Paper – IV Practical – II

1. Any one krithi from Kamalamba Nava Varnam.
- 2.. Shyma Sastri - Swara Jathi - Bhairavi
3. Kshetrangar - Padham - 1
4. Pancha Linga Sthala Keerthanai - 1

Paper - IV

Practical - III

Vilamba kala KeerthanaikaL – Raga Alapana, Kalpana Swara.

1. Kalyani Ragam

- |                       |               |                          |
|-----------------------|---------------|--------------------------|
| 1. Yetha unara        | - Adi         | - Thiyagarajar           |
| 2. Pankaja Lochana    | - Misra Chapu | - Swathi Thirunal        |
| 3. Ezhisai yakgiya    | - Adi         | - M.M. Dandapani Desiker |
| 4. Kamalambam Bhajare | - Adi         | - Muthuswamy Deekshider  |
| 5. Nidhi Chala        | - Misra Chapu | - Muthuswamy Deekshider  |

2. Saveri Ragam

- |                  |               |                     |
|------------------|---------------|---------------------|
| 1. Durusuka      | - Adi         | - Thiyagarajar      |
| 2. Muruga Muruga | - Misra Chapu | - Periyasamy Thuran |
| 3. Kamakshi      | - Adi         | - Papanasam Sivan   |
| 4. Rama Bana     | - Adi         | - Thiyagarajar      |
| 5. Kannadhalli   | - Adi         | - Thiyagarajar      |

3. Begada Ragam

- |                           |               |                         |
|---------------------------|---------------|-------------------------|
| 1. Kadaikan Vaithennai    | - Misra Chapu | - Ramasamy Sivan        |
| 2. Varuvar Azhaithuvadi   | - Misra Chapu | - Ramalinga Adikalar    |
| 3. Thiyagarajaya Namasthe | - Adi         | - Muthuswamy Deekshider |
| 4. Vallaba Nayaka         | - Roopakam    | - Muthuswamy Deekshider |
| 5. Nadho basana           | - Adi         | - Thiyagarajar          |

4. Bilahari Ragam

- |                        |               |                                       |
|------------------------|---------------|---------------------------------------|
| 1. Smarasa Damanasa    | - Adi         | - Swathi Thirunal                     |
| 2. Santhada Maham      | - Adi         | - Uthukadu Venkatasubbaiyer           |
| 3. Sri Balasubramaniya | - Misra Chapu | - Muthuswamy Deekshider               |
| 4. Sri Chamundeswari   | - Adi         | - Harikesanallur Muthaiya Bhagavathar |
| 5. Dorakuma Iduvanti   | - Adi         | - Thiyagarajar                        |

Paper – V

Elective Practical - I

Any Five - Nandanar Charithra keerthanaigal - Gopalakrishna Bharathi.

# I YEAR - II SEMESTER

Paper – VI

Theory of Music – II

## Tamizh Tradition Ancient and Medieval Periods

1. Study of the following Technical Terms of Tala in Ancient Tamizh Music:
  - i. Pani
  - ii. Kottu
  - iii. Asai
  - iv. Tukku
2. Study of the Tala and Tala concepts mentioned in the following works.
  - i. Tala samudhiram
  - ii. Chachapuda Venba
3. Panniru Thirumurai
4. Study of the musical aspects of :
  1. Thiruvagasam.
  2. Thiruvisaippa,
  3. Thiruppallandu,
  4. Thirumandiram,
  5. Divyaprabhandam.
5. Study of the details of music in the following works :
  - i. Maha Bharata Chudamani
  - ii. Paratachattiram.

### Reference Book

1. Panjamarabhu – Arivanar – Publisher Pollachi Mahalingam
2. Yazh Nool - Vibhulananthar
3. Music Through the Age – Dr. V. Premalatha
4. The Raga-s of Tanjore - Dr. Gowrikuppusamy, M. Hariharan
5. Raga pravakam - Dr. S, Bagyalakshmi

Paper - VII

History of Music - II

1. Music of kudumiyamalai inscriptions.
2. Musical Forms :
  - a. Samagana and its Characteristics
  - b. Gita Prabanda's
  - c. Raga – Alapti and Rupakaalapti



3. Marga Tala Systems
4. Desi tala Systems
5. Detailed study of Tala Dasaprana's

### Reference Book

1. Sangeetha Ranthnakaram - Sarangadevar
2. Chadhurdhandi Prakazhikai - Venkatamaghi
3. South Indian Music - Professor. Sambamoorthy \
4. Panjamarabhu – Arivanar – Publisher Pollachi Mahalingam
5. Yazh Nool - Vibhulananthar

### Paper - VIII

### Practical - IV

1. Any one Krithi from Navagraha Keerthanaigal - Muthuswamy Deekshider
2. Any one Krithi from Thiruvotriyur Kshetra Keerthanigal - Thiyagarajar
3. Any of Krithi from Srirangam Kshetra Keerthanigal - Thiyagarajar
4. Any one Krithi from Pancharathna Keerthangal - Gopalakrishna Bharathi
5. Any one krithi of Navarathna malika - Shyma Sasthri

### Paper – IX

### Practical – V .

Vilamba kala KeerthanaikaL – Raga Alapana, Kalpana Swara.

#### 1. Thodi Ragam

- |                             |               |                         |
|-----------------------------|---------------|-------------------------|
| 1. Karthikeya Kankeya       | - Adi         | - Papanasam Sivan       |
| 2. Enneramum Oru            | - Adi         | - Marimutha Pillai      |
| 3. Sri Krshnam Bhaja Manasa | - Adi         | - Muthuswamy Deekshider |
| 4. Koluva Marakatha         | - Adi         | - Thiyagarajar          |
| 5. Endhuku Dayaradhu        | - Misra Chapu | - Thiyagarajar          |

#### 2. Bhairavi Ragam

- |                    |       |                           |
|--------------------|-------|---------------------------|
| 1. Anjel Endrunee  | - Adi | - Ambujam Krishna         |
| 2. Yaroo Ivaryaroo | - Adi | - Arunachala Kavirayar    |
| 3. Bala Gopala     | - Adi | - Muthuswami Deekshider   |
| 4. Bala Gopalam    | - Adi | - Mysore Vasudevachariyar |
| 5. Koluvaivunnade  | - Adi | - Thyagarajar             |
| 6. Upacharamulanu  | - Adi | - Thyagarajar             |

### 3. Kamboji Ragam

- |                              |            |                          |
|------------------------------|------------|--------------------------|
| 1. Thiruvadicharanam         | - Adi      | - Gopalakrishna Bharathi |
| 2. Adumtheivam               | - Adi      | - Papanasam Sivan        |
| 3. Oranga sayi               | - Adi      | - Thyagarajar            |
| 4. Sri Subramanyaya Namasthe | - Roopakam | - Muthuswami Deekshidar  |
| 5. Evarimata                 | - Adi      | - Thyagarajar            |
| 6. Kanakan Kodi Veendum      | - Adi      | - Papanasam Sivan        |

### 4. Sankarabharanam Ragam

- |                        |               |                         |
|------------------------|---------------|-------------------------|
| 1. Swara Raga Sudha    | - Adi         | - Thyagarajar           |
| 2. Naga lingam         | - Adi         | - Muthuswamy Deekshider |
| 3. Enthuku Bethala     | - Adi         | - Thiyagarajar          |
| 4. Akshaya linga vibho | - Misra chapu | - Muthuswamy Deekshider |
| 5. Manasu Swathina     | - Misra chapu | - Thyagarajar           |
| 6. Mahalakshmi         | - Misra chapu | - Papanasam Sivan       |

Paper - X

Elective Practical -- II

Any five keerthani from Rama Natakam – Arunachala Kavirayar.

## II YEAR - III SEMESTER

### Paper – XI History of Music – Modern Periods --III

- I Contribution of the following Indian Scholars.
- Subburama Dikshithar
  - Manika Mudhaliar
  - Muthiya Bhagavathar
  - Mummudi Krishna Wodaiyar
  - A.M.Chinasamy Mudhaliyar
- II Contribution of the following foreign Scholars.
- C.R. Day
  - H.A.Popley
- III Development of music notation in south Indian music in 19<sup>th</sup> – 20<sup>th</sup> Century A.D
- IV Musical mnemonics their History and utility.
- V Trends and Developments in music in the 20<sup>th</sup> Century with reference
- Compositions
  - Concerts
  - Books and Journals
  - Music Education
  - Research

### Reference Books

1. South Indian Music - Vol I to VI - Prof . P. Sambamurthy
2. Dictionary of South Indian Music - Prof .P .Sambamurthy
3.  $\frac{1}{4} \dot{y} \acute{e}$ ,  $\dot{p} \circ \hat{a} \hat{c} \hat{a} \emptyset$  -  $\hat{a} \hat{c} . \hat{e} . \frac{1}{4} \circ \emptyset \hat{a} \hat{o} \hat{d} \hat{a}$ .
4.  $\dot{p} \acute{o} \frac{3}{4} \hat{c} \hat{a} \dot{p} \circ \hat{i} \hat{,} \hat{o} \hat{c} \hat{a} \hat{o} - \frac{1}{4} \hat{i} \frac{1}{4} \hat{d} . \hat{a} \hat{i} \hat{,} \hat{c} \hat{i} \hat{c} \circ \hat{i} \hat{a} \hat{c} \hat{a} \hat{i} \hat{a} \frac{3}{4} \hat{c} .$
5. Evolution of Raga and TALA in Indian Music - Mr. Gautham

### Paper - XII Advanced Theory - III

- I Study of the characteristics that determine the melodic individuality at Ragas.
- II Concept of “classical” in music
- III Pallavi
- IV Model shift of tonic

## V Comparative Study

- a. Kamboji, Harikamboji, Yadukulakamboji, Kamas.
- b. Darbar, Nayaki, Kanada
- c. Abohi, Sriranjani, Jayamanohari,
- d. Kalyani, Saranga, Hamir Halyani, Yamunakalyani.

### Reference Book

1. South Indian Music - Vol I to VI - Prof . P. Sambamurthy
2. Dictionaray of South Indian Music - Prof .P .Sambamurthy
3. SangithaSambradayapradarshini - subbaramaDikshithar
4. Raga pravakam - Dr. S. Bhaghyalakshmi
5. LakshnaGrandhas in Music - Dr. S. Bhaghyalakshmi

### Paper - XIII

### Practical - VI

1. Any one of Kanda Jathi Ata Tala Varam
  1. Nenarunji - Dhanyasi - Veenai Kuppaiyer
  2. Varuvaro - Kalyani - Ponnaiya Pillai
  3. Mayee Mana Muvandhu - Abhoki - Mayuram Viswanatha Sasthri
  4. Aanai Mamugane - Hamsathvani - Koorainadu Natesa Pillai
2. Misra Chapu Tala Varnam
  1. Sara Sakshiro - Natta Kurunji - Thanjai Nalvar
3. Misra Jambai Tala Varnam
  1. Viri Bhonei - Kethara Goula - Rudrapatnam Venkatramaiyer
4. Ganaraga Pancharatnam - 1 (Arabhi & Shri)
5. Shyma Sastri Swra Jathi – 1
6. Thirupathi Kshetra Keerthanai - 1
7. Lalgudi Pancharatnam - 1

### Paper -- XIV

### Practical - VII

Vilamba kala KeerthanaikaL – Raga Alapana, Kalpana Swara.

1. Dhanyasi Ragam
  1. Kanamal Veenile – Adi – Gopalakrishna Bharathi
  2. Paradevadha – Adi - Muthuswami Deekshithar
  3. Meenalochani - Misrachapu - Shyama Sastrigal
  4. Thiyanamevaramaina - Adi - Thiyagarajar

## 2. Madhyamavathi Ragam

1. Palimsu Kamakshi Pavani - Adi - Shyama Sastrigal
2. Saravana Bava -Adi - Papanasam Sivan
3. Adiki Sukamu - Misrachapu - Thiyagarajar
4. Ramakadha - Adi - Thiyagarajar

## 3. Mohana Ragam

- 1.. Nannupalimpa - Adi - Thiyagarajar
2. Jagatheeswari - Adi - Ramaswami Sivan
3. Narayana - Adi - Papanasam Sivan
4. Mohana Rama - Adi - Thiyagarajar
5. Kapali - Adi - Papanasam Sivan

## 4. Reethi Gowlai Ragam

1. Duvaitamu Sukama - Adi - Thiyagarajar
2. Janani Ninuvina - Misrachapu - Subaraya Sastri
3. Chera Ravathemira - Adi - Thiyagarajar
4. Ninuvina - Adi - Shyama Sastri
5. Enna Punniyam - Misrachapu - Oothukadu Venkatasubaiyer

## 5. Natta Kurinji Ragam

1. Mayamma - Adi - Shyama Sastri
2. Manasuvishaya - Adi - Thiyagarajar
3. Vazhi Maraithirukkuthe - Misrachapu - Gopalakrishna Bharathi
4. Ekkalathilum - Misrachapu - Ramaswami Sivan

Paper - XV

Elective Practical -- III

### Devotional Songs

1. Thevaram - 1
2. Dhivyaprabandam - 1
3. Thiruppugazh - 1
4. Astapathi - 1
5. Tharangam - 1
6. Dasar Padham - 1
7. Annamachariyar Keerthanai -1
8. Thiruarutppa - 1
9. Thayumanavar Padal - 1
10. Sadasiva Pramendrar - 1

## II YEAR - IV SEMESTER

Paper - XVI

Practical - VIII

Vilamba kala KeerthanaikaL – Raga Alapana, Kalpana Swara.

1. Ananda Bhairavi Ragam

- |                     |               |                         |
|---------------------|---------------|-------------------------|
| 1. Mayamma          | - Adi         | - Syama Sasthri         |
| 2. Marivera         | - Misra Chapu | - Syama Sasthri         |
| 3. Manasa Guru Guha | - Roopakam    | - Muthuswamy Deekshider |
| 4. Thiyagaraja Yoga | - Roopakam    | - Muthuswamy Deekshider |

2. Poorvi Kalyani Ragam

- |                        |               |                               |
|------------------------|---------------|-------------------------------|
| 1. Ekambaranadham      | - Adi         | - Muthuswamy Deekshider       |
| 2. Meenkshi Memudham   | - Adi         | - Muthuswamy Deekshider       |
| 3. Parama Pavana Rama  | - Adi         | - Poochi Srinivasa Iyenkar    |
| 4. Padmavathi Ramanam  | - Adi         | - Oothukkadu Venkatasubbaiyer |
| 5. Ninuvina            | - Adi         | - Shyama Sasthri              |
| 6. Thillai Chidambaram | - Misra Chapu | - Gopalakrishna Bharathi      |

3. Karahara Priya Ragam

- |                    |               |                    |
|--------------------|---------------|--------------------|
| 1. Chakkani Raja   | - Adi         | - Thyagarajar      |
| 2. Pakkalanilapadi | - Misra Chapu | - Thyagarajar      |
| 3. Mithribhagyamu  | - Adi         | - Thyagarajar      |
| 4. Rarayani        | - Adi         | - Thyagarajar      |
| 5. Navasidhi       | - Misra Chapu | - Neelakanda Sivam |

4. Panthavarali Ragam

- |                        |               |                         |
|------------------------|---------------|-------------------------|
| 1. Raguvara            | - Adi         | - Thyagarajar           |
| 2. Ramanatham Bhajeham | - Roopakam    | - Muthuswamy Deekshider |
| 3. Sankari ninne       | - Misra Chapu | - Vasudevachariyer      |

5. Keeravani Ragam

- |                              |                |                          |
|------------------------------|----------------|--------------------------|
| 1. Kalikiyundea              | - Adi          | - Thyagarajar            |
| 2. Vananai                   | - Misra Chapu- | - Thevaram               |
| 3. Innamum Sandheka Padalamo | - Misra Chapu  | - Gopalakrishna Bharathi |
| 4. Punniyamkodi              | - Adi          | - Periasamy Thuran       |

Paper - XVII

Practical - IX

1 Mano Dharma Sangeetham - Ragam, Thanam, Pallavi

Two Kalai Pallvi, Four Kalai Pallavi, Nadai Pallavi

Paper - XVIII

Practical - X

1. Tillana – 1 / 2. Abangam - 1 / 3. Bhajan - 1 / 4. Tharangam – 1  
5. Tamil Padam - 1 / 6. Viruththam - 1

Paper – XIX

- Dissertation

Paper – XX

- Concert (1 Hour)