

BHARATHIDASAN UNIVERSITY, TIRUCHIRAPPALLI 620 024
B.F.A. / B.Mus. Programme – Course Structure under CBCS
(applicable to the candidates admitted from the academic year 2010 -2011
onwards)

Sem.	Part	Course	Ins. Hrs	Credit	Exam Hours	Marks		Total
						Int.	Extn.	
I	I	Language Course – I (LC) – Tamil*/Other Languages +#	6	3	3	25	75	100
	II	English Language Course – I (ELC)	6	3	3	25	75	100
	III	Core Course – I(CC) – Theory of Music - I	6	4	3	25	75	100
		Core Course – II (CC) – Practical I	2	-	@	-	-	-
		First Allied Course –I (AC) – Practical I (Vocal Instrument)	5	3	3	40	60	100
		First Allied Course –II (AC) – Practical II	5	3	3	40	60	100
		Total	30	16				500
II	I	Language Course – II (LC) - Tamil*/Other Languages +#	6	3	3	25	75	100
	II	English Language Course – II (ELC)	6	3	3	25	75	100
	III	Core Course – II(CC) – Practical I	4	4	3	40	60	100
		Core Course – III (CC) – History of Music I	4	4	3	25	75	100
		First Allied Course – III (AC) – Practical III	5	4	3	40	60	100
		Environmental Studies	3	2	3	25	75	100
	IV	Value Education	2	2	3	25	75	100
		Total	30	22				700

III	I	Language Course – III (LC) Tamil*/Other Languages +#	6	3	3	25	75	100
	II	English Language Course - III (ELC)	6	3	3	25	75	100
	III	Core Course – IV (CC) – Theory of Music II	6	5	3	25	75	100
		Core Course V – Practical II	2	-	@	-	-	-
		Second Allied Course – I (AC) – Practical I	5	3	3	40	60	100
		Second Allied Course – II (AC) – Practical II	3	-	@	-	--	--
	IV	Non Major Elective I – for those who studied Tamil under Part I a) Basic Tamil for other language students b) Special Tamil for those who studied Tamil upto 10 th +2 but opt for other languages in degree programme Acoustics of Music (Theory)	2	2	3	25	75	100
		Total	30	16				500
IV	I	Language Course –IV (LC) Tamil*/Other Languages +#	6	3	3	25	75	100
	II	English Language Course – IV (ELC)	6	3	3	25	75	100
	III	Core Course – V (CC) – Practical	4	5	3	40	60	100
		Core Course - VI (CC)- History of Music II	4	4	3	25	75	100
		Second Allied Course – II (AC) Practical II	2	3	3	40	60	100
		Second Allied Course – III (AC) – Practical III	4	4	3	40	60	100
		IV	Non Major Elective II – for those who studied Tamil under Part I a) Basic Tamil for other language students b) Special Tamil for those who studied Tamil upto 10 th +2 but opt for other languages in degree programme Devotional Music (Practical)	2	2	3	25	75
	IV	Skill Based Elective I	2	4	3	25	75	100
			30	28				800

V	III	Core Course – VII (CC)- Theory of Music III	6	5	3	25	75	100
	III	Core Course – VIII (CC) – Devotional Music – Practical III	5	4	3	40	60	100
	III	Core Course – IX (CC) – Practical IV Kalpita Sangita I	5	5	3	40	60	100
	III	Core Course – X (CC) - Practical V – Manodharma Sangita I	5	5	3	40	60	100
	III	Major Based Elective – I – Folk Music Practical	5	5	3	40	60	100
	IV	Skill Based Elective – II	2	4	3	25	75	100
	IV	Skill Based Elective – III	2	4	3	25	75	100
		Total	30	32				700
	III	Core Course – XI (CC) – Theory of Music IV	6	5	3	25	75	100
	III	Core Course – XII (CC) – Practical VI Kalpita Sangita II	6	5	3	40	60	100
	III	Core Course – XIII (CC) - Practical VII – Manodharma Sangita II	6	5	3	40	60	100
	III	Major Based Elective II – Bhajans Practical	5	5	3	40	60	100
	III	Major Based Elective III – Old Tamil Songs - Practical	6	4	3	40	60	100
	V	Extension Activities **	-	1	-	-	-	-
		பாலின சமத்துவம்	1	1	3	25	75	100
		Total	30	26				600
		Grand Total	180	140	-	-	-	3800

I SEMESTER

CORE COURSE – I – THEORY OF MUSIC – I

Unit – I

Introduction to music – Greatness of music – Technical terms : Nada, Sruti, Svara, Svarasthana, Arohana, Avarohana, Sthayi, Avartha, Kriya and Aksharakala.

Unit – II

Definition of Raga – Classification of Ragas – 72 Melakarta Scheme – Katapayadhi Sankhya – Classification of Janya Ragas.

Unit – III

Tala – Shadangas – Suladi Sapta Talas – 35 Talas – 175 Talas.

Unit – IV

Musical Forms : Characteristic Features of the following forms – Geetha, Jatisvara, Svarajathi, Varna.

Unit- V

Ragalakshana:
Mayamalavagaula, Mohanam, Sankarabharanam, Hamsadvani, Suddha Saveri.

CORE COURSE – II – PRACTICAL – I (I & II)

1. Varisaigal
2. Saptha Tala Alankaras in any five Ragas
3. Gitas - 5 (in different ragas)
4. Jathisvaram - 2
5. Svarajathi - 2
6. Adi Tala Varnam - 2
7. Krithis in any five Ragas :
 - a. Mayamalava Goula
 - b. Mohanam
 - c. Sankarabharanam
 - d. Suddha Saveri
 - e. Hamsadhvani
8. Thevaram - 1
9. Thiruppugazh - 1

**FIRST ALLIED COURSE I
AC I - PRACTICAL – I
(Vocal / Instrumental)**

1. Varisaigal
2. Sapta tala Alankaras (in five different ragas)

**FIRST ALLIED COURSE II
AC II - PRACTICAL – II
(Vocal / Instrumental)**

1. Akaram / fingering exercises
2. Gita - 3 (in different ragas)
3. Jathisvaram - 1
4. Svarajathi - 1

II SEMESTER

CORE COURSE III – HISTORY OF MUSIC – I

Unit – I

Seats of Music – Tanjavur, Chennai

Unit –II

A brief outline of the contribution of Saiva Samaya Kuravars and Alwars to Devotional Music.

Unit –III

Life History and Contribution of the following composers:

1. Jeyadeva, 2. Purandaradasa, 3. Tyagaraja, 4. Syama Sastri, 5. Muthuswamy Dikshitar,
6. Arunachalakavi, 7. Marimuthapillai, 8. Narayana Theerthar

Unit –IV

Mudras in Musical compositions

Unit –V

Sources which provide materials for the History of Music

FIRST ALLIED COURSE III

AC III – PRACTICAL III

(Vocal / Instrumental)

1. Adi tala Varnam - 1
2. Kritis in the following Ragas:
 - a. Mayamalavagaula
 - b. Mohanam
 - c. Hamsadvani
3. Tevaram - 1
4. Tiruppugazh - 1

III SEMESTER

CORE COURSE IV – THEORY OF MUSIC – II

Unit – I

Musical Instruments – General Classification – Construction – Tuning and method of playing of the following : Tambura, Flute, Veena, Mridangam.

Unit – II

Talas – 108 Talas, Tala dasa pranas – Chapu talas, Desadi and Madhyadi Talas.

Unit – III

Musical Forms : Kriti, Keerthanai and Ragamalika

Unit – IV

Study of the following art forms : Bhajana – Kuravanji Natakas

Unit – V

Ragalakshana :

1. Chakravakam, 2. Ananda Bhairavi, 3. Kanada, 4. Sriranjani, 5. Bilahari, 6. Kedaram, 7. Pantuvarali, 8. Vachaspathi.

SECOND ALLIED COURSE I
SAC I – PRACTICAL – I
(Vocal / Instrumental)

1. Adi tala Varna - 1
2. Kritis in the following ragas :
 - a. Madhyamavathi
 - b. Sriranjani
 - c. Sankarabharanam
 - d. Pantuvarali
 - e. Bilahari
3. Javali - 1
4. Thillana - 1

SECOND ALLIED COURSE II
SAC II – PRACTICAL – II
(III AND IV SEMESTER) (Vocal / Instrumental)

1. Adi tala varna - 1
2. Kritis in the following ragas :
 - a. Hindolam
 - b. Chakravakam
 - c. Kiravani
 - d. Suddha Saveri
 - e. Saranga
3. Tamil Padam - 1

**CORE COURSE V – PRACTICAL II
(III AND IV SEMESTER)**

1. Adi tala varna - 1
2. Ata tala Varna - 1
3. Kritis in the following ragas :
 - a. Hindolam
 - b. Chakravakam
 - c. Vasantha
 - d. Madhyamavathi
 - e. Sriranjani
 - f. Bilahari
 - g. Pantuvarali
 - h. Saranga
4. Javali - 1
5. Thillana - 1
6. Ability to sing raga alapana and Kalpana svara for any Four ragas of the following
 - a. Mohanam
 - b. Hamsadhvani
 - c. Sriranjani
 - d. Sankarabharanam
 - e. Pantuvarali
 - f. Madhyamavathi
 - g. Ananda Bhairavi

IV SEMESTER

CORE COURSE VI – HISTORY OF MUSIC – II

Unit – I

Origin and development of Musical Scales - Raga classification in Ancient Music
- Grama - Murchana – Jati system

Unit – II

Study of the following lakshana granthas :

1. Chaturdandi Prakasika
2. Svaramela Kalanidhi
3. Karunamruta Sagaram

Unit – III

Study of the following art forms : Bhagavata Melanataka – Kathakalakshepam.

Unit – IV

Contributions of Chola Kings to music.

Unit – V

Life History and contribution of the following composers :

- | | |
|----------------------------|-----------------------|
| 1. Kavi Kunjara Bharathi | 2. Vedanayakam pillai |
| 3. Gopala Krishna Bharathi | 4. Ganam Krishna Iyer |
| 5. Koteeswara Iyer | 6. Vallalar |
| 7. Papanasam Sivan | 8. Muthu Thandavar |

**SECOND ALLIED COURSE – III
AC III PRACTICAL – III**

(Vocal / Instrumental)

Ten compositions – one each from the following composers:

1. Oothukkadu Venkatakavi
2. Vedanayakam Pillai
3. Bharathiyar
4. Suddhananda Bharathi
5. M.M.Dandapani Desikar
6. Bharathidasan
7. Papanasam Sivan
8. Periyasamy Thooran
9. Ambujam Krishna
10. Thanjavur Sankara Iyer

V SEMESTER**CORE COURSE VII – THEORY OF MUSIC – III****Unit – I**

Theory of 22 Srutis – Cycle of Fourths and Fifths – Derivation of 22 Srutis – Srutis figuring in Ragas.

Unit – II

Musical Instruments : Gottu Vadhyam, Nagasaram, Violin and Tavil

Unit – III

Theory of Gamakas – Dasavida gamakas and Panchadasa gamakas

Unit – IV

Manodharma Sangita and its branches – Raga alapana, Tanam, Niraval, Kalpana Svaram, and Pallavi

Unit – V

Raga lakshana :

1. Todi, 2. Dhanyasi, 3. Kharaharapriya, 4. Abogi, 5. Kambhoji, 6. Arabi, 7. Shanmuga Priya, 8. Kalyani.

CORE COURSE VIII DEVOTIONAL MUSIC - PRACTICAL (V & VI Semesters)

One composition each from the following :

1. Divya Prabhandam
2. Tiruppavai
3. Thiruvempavai
4. Arutpa
5. Annamachariyar Kirthana
6. Sadasiva Brahmendral's Kirtana
7. Utsava sampradayam of Tyagarajar
8. Divyanama Kirthanai of Tyagarajar
9. Purandaradasar Devarnama
10. Bhadrachala Ramadasar Kirtana
11. Kavadi Chindu
12. Silappadikaram
13. Siddhar Padal

CORE COURSE IX – PRACTICAL – IV KALPITA SANGITA I

1. Ata tala varnam - 1
2. Pada varnam - 1
3. Svarajathi of Syamasastri - 1
4. Tyagaraja's Ghana raga Pancharatnam - 1
5. Ashtapadi - 1
6. Kritis in the following ragas
 - a. Todi
 - b. Dhanyasi
 - c. Kharaharapriya
 - d. Abogi
 - e. Kambhoji
 - f. Arabi
 - g. Shanmughapriya
 - h. Kalyani
7. Javali

CORE COURSE X – PRACTICAL – V
MANODHARMA SANGITA - I

Ability to sing raga alapana and Kalpana svara for any Four ragas mentioned under the Paper Kalpita Sangita - Practical IX

MAJOR BASED ELECTIVE COURSE - I
FOLK MUSIC – PRACTICAL

- | | |
|---|-----|
| 1. Kummi Song | - 1 |
| 2. Kolatta Song | - 1 |
| 3. Kavadi Song | - 1 |
| 4. Lavani Song | - 1 |
| 5. Siddhar Padal | - 1 |
| 6. Traditional song | - 1 |
| 7. National Integration /
Awareness Song | - 1 |

VI SEMESTER

CORE COURSE XI – THEORY OF MUSIC – IV

Unit – I

Musical forms – Padam – Javali – Tillana

Unit – II

Physics of music – Musical sound and its characteristic features – Laws of vibration in stretched strings and Wind instruments – Pitch – Intensity and Timbre – Absolute pitch and relative pitch – Production and Transmission of sound – Acoustics of auditorium – Structure of Larynx and Ear

Unit – III

Prosody

Unit – IV

Life history and contribution of the following composers :

1. Arunagirinadar,
2. Uttakkadu Venkatakavi,
3. Swati Tirunal,
4. Kshetarajnar,
5. Patnam Subramanya Iyer,
6. Ramanathapuram Srinivasa Iyengar,
7. Neelakanta Sivan,
8. Harikesanallur Muthaiya Bhagavatar

Unit – V

Ragalakshana : 1. Saveri, 2. Bhairavi, 3. Ritigaula, 4. Sahana, 5. Begada, 6. Neelambari, 7. Nata, 8. Poorvikalyani, 9. Kiravani, 10. Atana.

CORE COURSE XII – PRACTICAL – VI
KALPITA SANGITA – II

1. Jampatala Varnam - 1
2. Ata tala Varnam - 1
3. Tyagarajar's Ganaraga Pancharatnam - 1
4. Kshetrajnar Padam - 1
5. Ragamalika - 1
6. Kritis in the following Ragas :
 - a. Saveri,
 - b. Bhairavi,
 - c. Ritigaula,
 - d. Sahana
 - e. Begada,
 - f. Neelambari
 - g. Nata,
 - h. Poorvikalyani,
 - i. Kiravani
 - j. Atana
7. Thillana

CORE COURSE XIII – PRACTICAL – VII
MANODHARMA SANGITA – II

1. Ability to sing Raga alapana and Kalpana svara for the following ragas :
 - a. Saveri,
 - b. Bhairavi
 - c. Nata,
 - d. Poorvikalyani
 - e. Kiravani
 - f. Ritigaula
2. Pallavi - 3

MAJOR BASED ELECTIVE COURSE II
BHAJANS – PRACTICAL

1. Meera - 2
2. Kabir - 2
3. Surdas - 2
4. Tulsidass - 2
5. Ashtapadi - 2

MAJOR BASED ELECTIVE COURSE III
OLD TAMIL SONGS – PRACTICAL

Syllabus for Practical

1. 4 songs from Sangam Literature
2. Silappadikaram - 2 songs
3. Karaikkal Ammaiyar Padal - 2
4. Thiruvagasam - 2
5. Thirumandiram - 2
6. Periyapuranam - 2

(All the students should render this course in Vocal Music)
