

**BHARATHIDASAN UNIVERSITY, TIRUCHIRAPPALLI – 620 024**  
**M.F.A in Music (Vocal, Veena, Violin) – Revised Course Structure under CBCS**  
**(For the candidate admitted from the academic year 2008-2009 onwards)**

Sem ester	Course	Course Title	Ins. Hrs / Week	Credit	Exam Hrs	Marks		Total
						Int.	Ext.	
<b>I</b>	Core Course – I (CC)	Theory of Music - I ( Written Paper )	6	4	3	25	75	100
	Core Course – II (CC)	History of Music I (Written Paper)	6	4	3	25	75	100
	Core Course – III (CC)	Practical I–Kalpita Sangita I	6	4	3	40	60	100
	Core Course – IV (CC)	Practical II – Manodharma Sangita I	6	4	3	40	60	100
	Core Course – V (CC)	Practical III – Devotional Music	6	4	3	40	60	100
			30	20				
<b>II</b>	Core Course – VI (CC)	Theory of Music - II ( Written Paper )	6	5	3	25	75	100
	Core Course – VII (CC)	History of Music - II (Written Paper)	6	5	3	25	75	100
	Core Course – VIII (CC)	Practical IV – Kalpita Sangita II	6	5	3	40	60	100
	Core Course – IX (CC)	Practical V - Manodharma Sangita II	6	5	3	40	60	100
	Elective Course – I (EC)	Tamil Compositions – Practical	6	5	3	40	60	100
			30	25				
<b>III</b>	Core Course – X (CC)	Theory of Music - III – (Written Paper)	6	5	3	25	75	100
	Core Course – XI (CC)	History of Music - III – (Written Paper)	6	5	3	25	75	100
	Core Course – XII (CC)	Practical VI - Kalpita Sangita III	6	5	3	40	60	100
	Elective Course – II (EC)	Opera Theory – Written Paper	6	5	3	25	75	100
	Elective Course – III (EC)	Opera Practical	6	5	3	40	60	100
			30	25				

<b>IV</b>	Core Course – XIII (CC)	Practical VII - Manodharma Sangita III	4	5	3	40	60	100
	Core Course – XIV (CC)	Concert	4	5	3	25	75	100
	Core Course – XV (CC)	Project Work Viva voce 20 marks Dissertation 80 marks	16	5	-	-	-	100
	Elective Course - IV (EC)	Musical Instruments – Written Paper	6	5	3	25	75	100
			30	20				
			120	90				2000

**MFA – I YEAR  
I SEMESTER**

**CORE COURSE I – WRITTEN PAPER I  
THEORY OF MUSIC – I**

**Unit – I**

A detailed study of Raga classification in Sanskrit and Tamil

**Unit – II**

Origin of Scales and their development – Alankaras in ancient music – Kakus – Gamakas

**Unit – III**

Exotic music

**Unit – IV**

Raga lakshana:

1. Ananda Bhairavi, 2. Simhendra Madhyamam, 3. Ahiri, 4. Sankarabharanam, 5. Kharahara Priya, 6. Kedaragaula, 7. Saramathi, 8. Kambhoji

**Unit – V**

Ritualistic Music in Temples of Tamilnadu.

**CORE COURSE II – WRITTEN PAPER II  
HISTORY OF MUSIC – I**

**Unit – I**

Historical study of Mela and Mela padhdhathi

**Unit – II**

Vedic Music – Samagana and its characteristics – Outline study of Gitaka, Nirgita, Jaatigita, Raga Alapti, Rupaka alapti, and Gita Prabandhas

**Unit – III**

Contribution of the following scholars to theory of music :

1. Subbarama Dikshitar
2. A.M.Chinnasami Mudaliar
3. Muthiah Bhagavatar
4. Prof.P.Sambamoorthy

#### **Unit – IV**

Study of the following Granthas:

1. Swara mela Kalanidhi
2. Sangita Sudha
3. Chaturdandi Prakasika
4. Sangraha Choodamani
5. Yazhnool

#### **Unit – V**

Bhajana Padhdhati – Its origin and development Forms, Ragas and talas found in them.

### **CORE COURSE III - PRACTICAL I KALPITA SANGITA – I**

1. Ata tala varna - 1
2. Syamasastri's Swarajathi - 1
3. Navarathri Kriti - 1
4. Navagraha Kriti - 1
5. Kritis in the following ragas : (Out of these Two should be in Vilambita kala)
  1. Anandabhairavi
  2. Sankarabharanam
  3. Kharaharapriya
  4. Simhendramadhyamam
  5. Kedaragaula
  6. Kambhoji
  7. Bahudari
  8. Amirta varshini
  9. Saramathi
  10. Dhanyasi

### **CORE COURSE IV – PRACTICAL II MANODHARMA SANGITA - I**

Ragam, Niraval and Kalpana svaram for any Four of the following :

1. Sankarabharana
2. Anandabhairavi
3. Kharahara priya
4. Kambhoji
5. Simhendramadhyamam
6. Kedaragaula

### **CORE COURSE V – PRACTICAL III DEVOTIONAL MUSIC**

One Song each of the following Composers :

1. Sadasiva Brahmendral

2. Jayadevar
3. Narayana Thirthar
4. Badrachala Ramadasar
5. Tyagaraja's Utsava sampradayam
6. Tyagaraja's Divyanama Kirtana
7. Purandara Dasar
8. Meerabhajan

## **II SEMESTER**

### **CORE COURSE VI – THEORY OF MUSIC II**

#### **Unit – I**

A detailed study of Manodharma Sangita – Raga alapana, Tanam, Niraval and Pallavi.

#### **Unit – II**

Recent developments in South Indian music (concerts, Books, Research)

#### **Unit – III**

Madhura Bhakthi in Padam and Javali

#### **Unit – IV**

22 Srutis – Sanskrit and Tamil tradition – Application in the present day ragas

#### **Unit – V**

Ragalakshana:

- |               |               |                   |                |
|---------------|---------------|-------------------|----------------|
| 1. Ramapriya, | 2. Keeravani, | 3. Bahudari,      | 4. Dharmavati, |
| 5. Bhairavi,  | 6. Dhanyasi,  | 7. Amirtavarshini | 8. Kalyani     |

### **CORE COURSE VII – HISTORY OF MUSIC II**

#### **Unit – I**

Music references found in :

1. Kalladam, 2. Periya Puranam, 3. Pingala Nigandu

#### **Unit – II**

Treatment of music in

1. Kuravanji natakas, 2. Bhagavatamela Natakas, 3. Harikatha

#### **Unit – III**

Landmarks

#### **Unit – IV**

Notation for any kriti you have learnt under practical.

#### **Unit – V**

A study of the following Lakshana Granthas :

1. Music chapters of Natya Shastra
2. Sangita Ratnakaram
3. Sangita Parijatham
4. Sangita Saramrutam
5. Pancha Marabu

#### **CORE COURSE VIII – PRACTICAL IV KALPITA SANGITA – II**

1. Jampa tala varnam - 1
2. Tyagaraja's pancharatnam - 1
3. Navavarnam - 1
4. Thillana - 1
5. Kritis in the following raga : Any two should be in Vilambita kala.
  - a. Ramapriya
  - b. Keeravani
  - c. Kalyani
  - d. Bhairavi
  - e. Dharmavathi
  - f. Poorvikalyani
  - g. Ahiri
  - h. Sahana
  - i. Darbar
  - j. Gowri Manohari

#### **CORE COURSE IX – PRACTICAL V MANODHARMA SANGITA - II**

Ragam, Niraval, Kalpana Svara for any four of the following:

1. Ramapriya
2. Keeravani
3. Bhairavi
4. Poorvikalyani
5. Kalyani
6. Dharmavathi

#### **ELECTIVE COURSE I – TAMIL COMPOSITIONS – PRACTICAL**

**One each from the following composers:**

1. Muthu Thandavar
2. Arunachalakavi
3. Gopalakrishna Bharathi
4. Vedanayakam Pillai
5. Bharathiyar
6. Suddhananda Bharathi
7. Papanasam Sivan
8. Dandapani Desigar
9. Periyasami Thooran
10. Ambujam Krishna

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**III SEMESTER**  
**CORE COURSE X – THEORY OF MUSIC – III**

**Unit – I**

Outline knowledge of the Raga classification in Hindustani Music

**Unit – II**

Outline knowledge of the Tala system of Hindustani Music

**Unit – III**

Comparative study of the following :

1. Veena – Sitar,
2. Mridangam – Tabla,
3. Nagaswarm – Shenai

**Unit – IV**

A brief study of the biography and contribution of the following composers :

1. Meerabai,
2. Kabirdas,
3. Bhatkande

**Unit – V**

A brief study of the forms figuring in Hindustani Music.

1. Dhrupad,
2. Khyal,
3. Thumri

**CORE COURSE XI**  
**HISTORY OF MUSIC – III**

**Unit – I**

Evolution of the Musical forms :

1. Kriti,
2. Ragamalika,
3. Varnam

**Unit – II**

A study of the Kudimianmalai Inscription and Arachalur inscription

**Unit – III**

Kinds of Kutapas, Chinna melam, Periyamelam

**Unit – IV**

Music in epigraphy :

1. Musical instruments in sculptures and paintings.
2. Stone pillars

**Unit – V**

Raga and Rasa.



**CORE COURSE XII – PRACTICAL VI  
KALPITA SANGITA III**

1. Pada varnam - 1
2. Ragamalika - 1
3. Kshetrajnara padam - 1
4. Javali - 1
5. Kritis in the following ragas : Two kritis should be in Vilambita kala
  - a. Nayaki
  - b. Kannada
  - c. Behag
  - d. Huseni
  - e. Todi
  - f. Asaveri
  - g. Kapi
  - h. Hemavathi
  - i. Sama
  - j. Kamalamanohari

**ELECTIVE COURSE II – OPERA – THEORY (WRITTEN PAPER)**

- Unit – I** : Evolution  
**Unit – II** : Forms  
**Unit – III** : Characters  
**Unit – IV** : Raga and Tala  
**Unit – V** : Rasa and literary beauties – with special reference to any one of the following:
1. Rama Natakam
  2. Nandanar Charitram
  3. Prahlada Bhakti Vijayam
  4. Nowka Charitram
  5. Azhagar Kuravanji

**ELECTIVE COURSE III – OPERA – PRACTICAL**

**Any one of the following Operas:**

1. Rama Natakam
2. Nandanar Charitram
3. Prahlada Bhakti Vijayam
4. Nowka Charitram
5. Azhagar Kuravanji

**CORE COURSE XIII – PRACTICAL VII  
MANODHARMA SANGITA III  
RAGAM, TANAM AND PALLAVI**

Ragam – Tanam – Pallavi

6 pallavis in different ragas and talas. They should include 2 kalai, 4 kalai and nadai pallavis.

**IV SEMESTER  
CORE COURSE XIV – CONCERT**

Every student should give a performance for a duration of one hour.

**CORE COURSE – XV – PROJECT**

Each candidate should be required to take up a project work. Submit the project work at the end of the second year. For the project work the maximum marks will be 75 percent and for the Viva voice it is 25 percent.

**ELECTIVE COURSE IV  
MUSICAL INSTRUMENTS – WRITTEN**

**Unit – I**

Classification of Musical instruments in detail

**Unit – II**

Materials used for the manufacture of Musical instruments

**Unit – III**

Construction of Veena, Flute, Nagaswaram, Taval and Mirudangam

**Unit – IV**

Yazh and its varieties

**Unit – V**

Stringed, Wind and Percussion instruments found in Pathuppattu and Ettuthogai