

**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 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 (Thavil)

### 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 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. Panchamarabu
2. Reference to Music in the following works.
  - a. Tolkappiyam,
  - b. Pattupattu
  - c. Kalittokai
  - d. Kalladam
  - e. Nigandu
  - f. Periyapuram
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. °çÄôÀ¾ç ; ãòÐ þ¨°ò ¾Äçú : ¼; ì¼÷. ±Š. þÃ; ÁÉ; ¾ý.
2. Ài° ÁÃÒ - «ÈçÄÉ; ÷.
3. ¾ÄçÆç¨°ì ; ¨Äì ; Çi°çÄö.- Å£.À. ; . Íó¾Äö.
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. 108 Talas - Explain
- 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. Navasanthi Talas  
b. Pancha Talas

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. Jathis

- a. Chatusra jathi triputa tala – 1 Jathi
- b. Tisra jathi triputa tala – 1 Jathi
- c. Kanda jathi triputa tala – 1 Jathi

2. Korvais

- a. Thathikinathom korvais in Adhi tala
- b. Tisra thathikinathom korvais in Adhi tala
- c. Misra thathikinathom korvais in Adhi tala
- d. Chatusra thathikinathom korvais in Adhi tala
- e. Sankirna thathikinathom korvais in Adhi tala

Paper – IV

Practical - II

1. Nadaigal – Thalam Adhi

- a. Nadais with 32 Kadam
- b. Nadais with 32 Tisrams
- c. Nadais with 32 Misrams
- d. Nadais with 32 Chatusrams
- e. Nadas with 32 Sankirnam

Kuraippugal – Thalam Adhi

- a. 16 Kadam, 8 Kadam, 4 Kadam, 2 Kadam, 1 Kadam - Kuraippu in Adhi tala
- b. 16 Tisram, 8 Tisram, 4 Tisram, 2 Tisram, 1 Tisram – Kurraippu in Adhi tala
- c. 16 Misram, 8 Misram, 4 Misram, 2 Misram, 1 Misram – Kurraippu in Adhi tala
- d. 16 Sankirnam, 8 Sankirnam, 4 Sankirnam, 2 Sankirnam, 1 Sankirnam  
– Kurraippu in Adhi tala

Paper – V

Elective – I

Thani Avarthanam for Adhi tala 2 Kalai pallavi - ½ idam eduppu

## 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 kudumiyanmalai inscriptions.
2. 175 Talas - Explain
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 – III

#### Mohras

1. Adhi tala, 2. Tisra tala, 3. Misra tala, 4. Kanda tala, 5. Sankirna tala
6. Sankirna Jathi Jambai tala, 7. Kanda Jathi Ada tala, 8. Chatusra Jathi matya tala
9. Misra Ada tala, 10. Tisrajathi Ada tala

### Paper – IX

### Practical – IV

#### 1. Aruthi sorkal

- a. Adhi tala, b. Tisra tripudai tala, c. Chatusra jathi rupaka tala
- d. Kanda jathi tripuda tala, e. Kanda jathi tripuda tala, f. Misra jathi tripuda tala

#### 2. Eduppu Korvais

- a. Adhi tala, b. Tisra jathi tripuda tala, c. Chatusra jathi rupaka tala
- d. Kanda jathi tripuda tala, e. Misra jathi tripuda tala

### Paper – X

### Elective – II

#### Thani Avarthanam in Tisra gathi Adhi tala

1. Sarvalaghu Sorkal
2. Kovaris
3. Nadais
4. Sankirna Kuraippu
5. Mohra, Korvai, Aruthi

## II YEAR - III SEMESTER

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

- I Contribution of the following Indian Scholars.
- a. Subburama Dikshithar
  - b. Manika Mudhaliar
  - c. Muthiya Bhagavathar
  - d. Mummudi Krishna Wodaiyar
  - e. A.M.Chiunasamy Mudhaliyar
- II Simha Nandhana Talas
- 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
- a. Compositions
  - b. Concerts
  - c. Books and Journals
  - d. Music Education
  - e. Research

#### Reference Books

1. South Indian Music - Vol I to VI - Prof . P. Sambamurthy
2. Dictionaray of South Indian Music - Prof .P .Sambamurthy
3. | ¾ýÉ, p¨°ÂçÂø - Àç.Ê. | °øÄòÐ¨Ä.
4. pó¾çÂ p¨°ì , ÖçÄõ - ¼; ì¼÷. Àì, ç; ç°; Áç À; ã¾ç.
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 of Same Akshara Talas

- a. 8 Aksharas
- b. 10 Aksharas
- c. 7 Aksharas
- d. 6 Aksharas
- e. 11 Aksharas

### 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 – V

#### 1. Mallari

- a. Triputa tala mallari, b. Ther mallari, c. Kanda jathi triputa tala mallari
- d. Adhi tala mallari, e. Tisra tala mallari

### Paper – XIV

### Practical – VI

#### Thani Avarthanam in Chatustra jathi tripuda tala

1. Sarvalaghu Sorkal
2. Korvais
3. Nadais
4. Misra Kuraippu
5. Mohra, Korvai, Aruthi sol

### Paper – XV

### Practical – V

#### Thani Avarthanam in Chatustra jathi rupaka tala

1. Sarvalaghu Sorkal
2. Korvais
3. Nadais
4. Sankirna Kuraippu
5. Mohra, Korvai, Aruthi sol

## II YEAR - IV SEMESTER

Paper – XVI

Practical – VIII

1. Thani Avarthanam in Misra jathi tripudai tala
  - a. Sarvalaghu Sorkal
  - b. Korvais
  - c. Nadais
  - d. Chathusra Kuraippu
  - e. Mohra, Korvai, Aruthi sol
  
2. Thani Avarthanam in Tisra jathi tripudai tala
  - a. Sarvalaghu Sorkal
  - b. Korvais
  - c. Nadais
  - d. Kanda Kuraippu
  - e. Mohra, Korvai, Aruthi sol

Paper – XVII

Practical – IX

1. Thani Avarthanam in Sankirna jathi tripudai tala
  - a. Sarvalaghu Sorkal
  - b. Korvais
  - c. Nadais
  - d. Sankirna Kuraippu
  - e. Mohra, Korvai, Aruthi sol
  
2. Thani Avarthanam in Misra jathi jambai tala
  - a. Sarvalaghu Sorkal
  - b. Korvais
  - c. Nadais
  - d. Misra Kuraippu
  - e. Mohra, Korvai, Aruthi sol

Paper – XVIII

Practical – X

1. Thani Avarthanam in Kanda jathi tiripuda tala
  - a. Sarvalaghu Sorkal
  - b. Korvais
  - c. Nadais
  - d. Tisra Kuraippu
  - e. Mohra, Korvai, Aruthi sol

2. Thani Avarthanam in Kanda jathi Ata tala

a. Sarvalaghu Sorkal

b. Korvais

c. Nadais

d. Kanda Kuraippu

e. Mohra, Korvai, Aruthi sol

Paper – XIX - Project (Dissertation)

Paper – XX - Concert (Percussion for 1 hour – Before invited audience)