

MFA (MUSIC)
Under Choice Based Credits System
(With effect from the academic year 2018-2019)

SYLLABUS

FIRST SEMESTER

Core Paper – I Foundation Course in Performance – 1 (Practical)
<ol style="list-style-type: none">1. Ability to repeat and translate into svara syllables, musical sounds rendered plainly and with gamakam. Rendering Sarali varisai and alankaram in 32 Non-vivadi mela-s. Rendering of alamkara-s in different speeds to tala-s rendered in Electronic tala instrument.2. Ability to render an adi tala varnam in different kalam-s and nadai-s.3. Laya exercises - Rendering Caturasra, tisra, khanda and misra sollu-s in the following tala-s with the shifting of eduppu in different kalam-s. 1) Aditalam 2) Khanda-chapu 3) Misra-chapu4. Three Adi tala varnam-s (Todi, Navaragamalika and Begada) and 3 ata tala varnam-s (Bhairavi, Kambhoji and Kanada).5. 72 Melarāgamalika of Maha Vaidyanātha Iyer – first 3 cakra-s
Core Paper – II Kalpita Sangita - 1 (Practical)
<ol style="list-style-type: none">1. One Vilambakala krti in each of the following raga-s 1) Sankarabharanam 2) Dhanyasi 3) Bhairavi 4) Saveri 5) Kambhoji 6) Todi 7) Purvakalyani 8) Begada.2. Ability to write notation of an unknown krti in each of the eight raga-s.3. Ability to interpret notation and learn one krti in each of the eight raga-s.4. Ability to learn from a recording one krti in each of the eight raga-s.5. Study of the sanchara-s of the raga-s as revealed in the krti-s.
Core Paper – III Manodharma Sangita 1 (Practical)
<ol style="list-style-type: none">1. Ability to render elaborate alapana in each of the following raga-s. 1) Sankharabharanam 2) Dhanyasi 3) Bhairavi 4) Saveri2. Ability to render Tanam for each of the following raga-s. 1) Sankharabharanam 2) Bhairavi 3) Saveri3. Ability to render Niraval for each of the following raga-s. 1) Sankharabharanam 2) Bhairavi 3) Saveri

<p>4. Ability to render Kalpana svaram in each of the following raga-s. 1) Sankharabharanam 2) Dhanyasi 3) Bhairavi 4) Saveri</p> <p>5. Ability to write notation for alapana, tanam, niraval and kalpana svaram</p>
<p>Core Paper – IV Historical and Theoretical Concepts of Fine Arts 1 (Theory)</p>
<p>1. Ancient Tamiz music in- Silappadikaram and its commentaries and Pancamarabu. Detailed study of Palai and pan system of ancient tamiz music and the views of modern scholars.</p> <p>2. Types of Alatti Tala terms – Pani, Kottu, Asai, Tukku, Alavu Study of 108 talas and tala concepts mentioned in the following works - Pancamarapu, Talasamuttiram Caccaputavenba, Chandams of Tirupugazh.</p> <p>3. Musical instruments in Ancient Tamil music. Terms associated with Instrumental technique. References to Music and Dance – Tolkappiyam, Ettuttogai, Pattupattu, Kalladam, Pingalanigandu, Divakaram, Panniru-Tirumurai and Nalayira Divyaprabandham</p> <p>4. Study of the musical aspects of – Tevaram - Pan, Kattalai, Edugai-Monai-Iyaibu, Forms Outline knowledge of the details of music in the following works: Bharatachattiram, Bharatasenapatiyam and Mahabharata Chudamani</p> <p>5. History of Pushpanjali, Alarippu, Kavuttuvam, Jatisvaram and Sabdam, Technical Terms in Dance (i) – Nrta, Nritya, Abhinaya, Tandavam, Lasyam, Natya, Natyadharni, Lokadharmi, bhava, Anu bhava, sthaya bhava, vibhava, Sanchari bhava, vyabhichari bhava, Four varieties of abhinaya, rasa, anga, Upanga, pratyanga, Ashta nayikas, four types of nayakas</p>
<p>Elective Paper – I Compositions of Muttusvami Dikshitar (Practical)</p>
<p>1. Three songs representative of different types of krti format.</p> <p>2. Three songs representative of the raga-s handled by Dikshitar.</p> <p>3. Three songs representative of the tala-s handled by Dikshitar.</p> <p>4. One krti each from the Navagraha, Navavarana and Panchalingasthala groups.</p> <p>5. Discussion of the compositional style of Dikshitar with respect to dhatu, tala, matu and form and the influence on later composers.</p>

SEMESTER - II

Core Paper – V Foundation course in Performance 2 (Practical)
<ol style="list-style-type: none">1. Two ata tala varnam-s (Kalyani and Todi).2. Two Pancaratna kirtana-s of Tyagaraja3. Three Vara Kirtana-s of Muttusvami Diksitar4. One Svarajati of Syamasastri in the raga Bhairavi5. 72 Melarāgamalika of Maha Vaidyanātha Iyer – 4th, 5th and 6th cakra-s.
Core Paper – VI Kalpita Sangita -2 (Practical)
Ten compositions in the following list of raga-s: <ol style="list-style-type: none">1) Natakuranji (2) Ritigaula (3) Varali (4) Manirangu (5) Kedaragaula (6) Carukesi (7) Vacaspati(8) Kiravani (9) Sanmukhapriya (10) Kharaharapriya (11) Latangi (12) Kalyani (13) Purnacandrika(14) Janaranjani (15) Madhyamavati (16) Ananda bhairavi (17) Arabhi (18) Bilahari (19) Durbar(20) Devagandhari (21) Nayaki (22) Kannada (23) Saranga (24) Sahana (25) Atana
Core Paper – VII Manodharma Sangita 2 (Practical)
<ol style="list-style-type: none">1. Ability to render Alapana in the following raga-s. 1) Kambhoji 2) Todi 3) Purvikalyani 4) Begada2. Ability to render Kalpana Svaram in the following raga-s. 1) Kambhoji 2) Todi 3) Purvikalyani 4) Begada3. Ability to render Tanam in the following raga-s. 1) Kambhoji 2) Todi 3) Purvikalyani4. Ability to render Niraval in the following raga-s. 1) Kambhoji 2) Todi 3) Purvikalyani5. Ability to write notation for alapana, tanam, niraval and kalpana svaram <p>Note: The tala-s underlying the themes (for kalpana-svaram) should be taken in the following order. Adi (oru-kalai), rupaka (short), Misra capu, Khanda-capu -- sama eduppu Adi (oru-kalai), rupaka (short), Misra capu, Khanda-capu -- vishama eduppu Adi (rendu-kalai), Jhampa, Triputa, Ata</p>

Core Paper – VIII Historical and Theoretical Concepts of Fine Arts 2 (Theory)

1. Historical development of the Twelve svarasthana-s and the sixteen names of the present day. Raga -- Mela-Janyaraga system of Raga classification and its development up to modern times. Classification of Raga-s into Ghana, Naya and Desya, development of Raga-lakshana; Emergence of the concept of Arohana-avarohana as a lakshana of raga and its influence on the Raga-classification.
2. Tala -- Development of the Thirty-five tala system; Chapu tala-s; Desadi tala-s, Historical study of the Tala- dasa-prana-s
3. Musical Forms -- Historical development
Music in Sama Veda
Kalpita variety – Gitam, Svarajati, Varnam, Krti
Manodharma variety – Alapana, Tanam, Neraval, Kalpanasvaram
4. Chola Period and Nayak Period – Patronage for Fine Arts
Lakshana granta-s –(i) Natyasastra and its Commentaries (ii) Sangita Ratnakara (iii)Manasollasa, (iv) Nritta Ratnavali,(iv) Bharatarnavam
5. Maratha Period - (i) Paintings, (ii) Dances, (iii) Dance repertoire
Post-Maratha Period- (i) Tradition of Nattuvanars and their Pani-s, Dance Dramas, Kuravanchi Natagas.
Composers – Tanjore Quartette and their Descendants

Elective Paper – II Nandanar Caritram (Practical)

Ten songs from Nandanar Caritram of Gopalakrishna Bharati

SEMESTER – III

Core Paper – IX Foundation Course in Performance 3 (Practical)

- 1 Ability to render an ata tāla varnam in three kalam-s and in tisra nadai (12/1)
 1. Tyagaraja’s Ghanaraga-pancaratnam -- Three.
 2. Svarajati-s of Syama Sastri – Two
 3. Vara Krti-s of Muttusvami Dikshitar- Four
 4. 72 Melarāgamalika of Maha Vaidyanātha Iyer – 7th, 8th and 9th cakra-s.

Core Paper – X	Kalpita Sangita – 3
Tamil Compositions (Gitam , Svarajati, Varnam, Krti, Tevaram, Divya Prabandham, Tillana)	
Core Paper – XI	Alapana, Tanam, Pallavi 1 (Practical)
<ol style="list-style-type: none"> 1. Learning a Pallavi theme in each of the three raga-s (to be selected out of the following eight). <ol style="list-style-type: none"> a. 1)Sankarabharanam 2)Dhanyasi 3) Bhairavi 4) Saveri b. 5) Kambhoji 6)Todi 7) Purvakalyani 8) Begada. 2. The themes should be set to a tala in rendu-kalai. Detailed alapana and tanam based on each of the three raga-s. Niraval and kalpanasvaram for the themes selected. 3. Ability to render the pallavi themes in different kalam-s and nadai-s. 4. Ability to render kuraippu and simple makutam patterns. 5. Theoretical study of Pallavi exposition. 	
Core Paper – XII	Advanced Theory - Music
<p>Advanced study of the Lakshana-s of Raga. Comparative study of lakshaan-s of raga-s :</p> <p>1) Kambhoji Yadukulakambhoji 2) Sriraga, Madhvamavati 3) Darbar, Nayaki 4) Kedaragaula, Surati 5) Anandabhairavi, Ritigaula 6) Devagandhari, Saurashtram Modal shift of tonic study of Muhanaprasantyaprasavyavastha of Svati Tirunal relating to various aspects of Sahitya in songs. Concept of “Art Music”. The comparative Study of the structure of musical forms Kriti, Ragamalika Padam, Javali, Svarajati, Padavarma, Tanavama and Jatisvara Brief account of the styles of the Vaggeyakara-s who composed in these musical forms Advanced study of the role of tala and its elements in present day musical forms Different classification systems for Musical Instruments Detailed study of following musical instruments 1) Tambura 2) Vina 3) Violin 4) Gotuvadyam 5) Flute 6) Nagasvaran 7) Mrdangam 8) Taval 9) Kanjira 10) Ghatam with respect to manufacture, tuning, fretting (vina only) and playing technique</p>	
Elective Paper – III Compositions of Syama Sastri (Practical)	
<p>One svarajati to be learnt with a comparative study of the other two. Compositions in following ragas: 1) Chintamani .2) Kalgada .3) Manji Comparison of the two versions of the compositions in - 1) Chintamani .2) Kalgada Two krti-s in raga-s in which Tyagaraja and Muttusvami Dikshitar have also composed. Comparison of the styles - Purvakalyani, Saveri, Sankarabharanam One composition from the Navaratnamalika group of Krti-s. Listening to and study of the other compositions of Syama Sastri and a comparative study with the songs of Subbaraya Sastri and Annasvami Sastri. One Varnam Study of the features of sahitya and tala of his compositions with a comparison with those of Tyagaraja and Muttusvam Dikshitar.</p>	

SEMESTER – IV

Core Paper – XIII Research Methodology
Choosing a topic; 1 Thesis Writing 2 Source cards; Reference cards 3 Organisation of material and Analysis 4 The structure of a dissertation (1) Preface (2) Acknowledgement (3) Introduction (4) Chapterisation (5) Notes, Foot notes (6) Charts ((7) Appendix (8) Bibliography (9) Audio-references (10) Video-references (11) Photo plates.
Core Paper – XIV Kalpita Sangita – 4 (Practical)
Pada varnam, Ragamalika, Daru varnam, Five rare varnam-s. 72 Melarāgamalika of Maha Vaidyanātha Iyer – 10 th , 11 th and 12 th cakra-s.
Core Paper – XV Kalpita Sangita- 5 (practical)
Compositions in Desi raga-s. Ten compositions of 20 th century and Pre 20 th century composers.
Core Paper – XVI Alapana, Tanam and Pallavi 2 (Practical)
1. Learning a Pallavi theme in each of the three raga-s (to be selected out of the following eight). a. 1) Kharaharapriya 2) Kalyani 3) Shanmukhapriya 4) Kiravani b. 5) Latangi 6) Varali 7) Madhyamavati 8) Vacaspati 2. Two pallavi-s should be set to tala-s in Nalu-kalai and one in Tisra-nadai. 3. Detailed alapana and tanam based on each of the three raga-s and neraval and kalpanasvaram for the themes selected. 4. Ability to render the pallavi themes in different kalam-s and nadai-s. 5. Ability to render kuraippu and complex makutam patterns.
Elective Paper – IV Padams and Javalis (Practical)
1. Kshetragna Padams-2 2. Tamil Padams- 2 3. Javalis-4 –various Composers