

# ANDHRA UNIVERSITY



## **Regulations and Revised Syllabus Relating to Two Year M.A. (MUSIC) DEGREE EXAMINATION(SEMESTER SYSTEM) (WITH EFFECT FROM 2011-12)**

1. Candidates for the Master of Arts Degree Examination shall be required :
  - (a) To have passed the qualifying Examination of this University or an Examination of any other University recognized by the Academic Senate Equivalent thereto and :
  - (b) To have undergone subsequently a further course of study extending over a period of two academic years in this University, each academic year consisting of two semesters ordinarily consecutive.
2. The course and scope of instruction shall be as defined in the syllabus prescribed.
3. (a) The candidates shall be required to take at the end of each semester of the Course of study an examination as detailed in the scheme for examination.
  - (b) Candidates who have completed the first semester and have earned the necessary attendance and progress certificate shall be permitted to continue the second semester course irrespective of whether they have appeared or not at the previous examination. Such candidate may be permitted to appear for the 1<sup>st</sup> & 3<sup>rd</sup> semesters or 2<sup>nd</sup> & 4<sup>th</sup> semesters simultaneously.
  - (c) Candidates appearing for the individual paper/papers shall obtain a minimum of 40% marks of each paper for a pass.

The candidate shall be required to take at the end of the second year of the Course of study an examination as detailed in the scheme of examination. Each theory paper of the examination shall, unless otherwise prescribed be of three hours duration, and carry 100 marks.

A candidate appearing for the whole examination shall be declared to have Passed the examination if he obtained not less than 40% of the total marks in all papers put together and also not less than 30% in the Semester end for a maximum of 100 marks in each paper. All other candidates shall be deemed to have failed in the examination.

4. The scheme of instruction and the scheme of the Examination of the various papers shall be as given in Annexure II.
5. (a) Notwithstanding anything contained in the above regulations in the case of practical papers, candidates shall obtain not less than 30% of marks to be declared to have passed in the examination and in the case of VIVA VOCE Examination also not less than 50% of marks of prescribed marks.
6. The names of successful candidates at the examination shall be arranged in the order in which they are registered for the examination as follows on the basis of the total marks obtained by each candidate at the First year and Second year Examination put together:  
  
I Class with Distinction : Those who obtain 70% and above  
I Class : Those who obtain 60% and above but less than 70%  
II Class : Those who obtain 50% and above but less than 60%  
III Class : Those who obtain 40% and above but less than 50%
7. Only those candidates who appear and pass the examination in all the papers of the First year of the M.A. Degree examination and similarly all the papers of the Second year at first appearance are eligible to be placed in first class with Distinction. However, no candidate who has not passed all the papers relating to any year at the first appearance shall be eligible for the award of Medals or prize by the University and to receive certificates of rank obtained by them in the examination.

**Improvement Provision :**

Candidates declared to have passed Master's Degree courses in Arts, obtaining third or second class may reappear again for the same examination to improve their class by appearing for all the paper(s) of any semester of previous or final examination or whole both the examinations with the existing regulations without further attendance at a college. Such reappearance shall be limited only to Two chances within 3 years after passing the first examination from the date of first appearance. Such candidates are not required to cancel their earlier results unless they want to retain their later result.

Candidates appearing for the above examination under transitory provision are eligible to appear and complete the examination or improve the class by appearing paper - wise as long as the transitory regulations are in force. Thereafter they should take the whole examination under the regulations then in force.

**Note:** All the practical classes will be taught only in Vocal. However, for the benefit of the candidates the following scheme is introduced with effect from 1995 batch of students, i.e., a candidate who is desirous of appearing for the practical examinations in any **non percussion** instruments like Veena, Violin & Flute etc., at the semester-end examinations of M.A. Previous and final year, may appear for the respective practicals in that particular instrument. But no special coaching in that particular instrument can be offered and no-demand can be made by any student in that direction.

## **ANNEXURE I**

Regulations concerning Semester-End Examination :

- (a) The examination shall be based on the question paper set by an external paper-setter and there shall be double valuation.
- (b) In order to be eligible to be appointed as an internal examiner for the semester-end examination, a teacher shall have put in at least three years of service as a teacher for the degree.
- (c) If the disparity between marks both awarded by the examiners in 20% or less the average marks shall be taken as the marks obtained in the paper. If the disparity happened to be more, the concerned paper shall be referred a third examiner who did not value that paper as first or second examiner by the results committee.

The nearest average marks shall be taken as the marks obtained in the paper where nearer marks are equal benefits shall be given to the candidate.

- (d) A candidate who fails in the semester examination who is not able to take it shall be eligible in the next year same semester.

### **ATTENDANCE:**

Candidates shall put in attendance at the college for not less than 75% of the total number of working days. Condonation of shortage of attendance may be granted on the recommendation of the principal of the college concerned. Provided that no condonation shall be recommended in the case of candidates who have not put in attendance at the college for at least 66% of the total number of working days. If a candidate represents the University officially at games, sports or other officially organised extra-curricular activities it will be deemed that he has attended the college on the days he is absent for this purpose.

## **INSTRUCTION – METHODOLOGY:**

The method of instruction shall comprise lectures, practical learning, guest lectures concert practices, seminars, workshops, group discussions, quiz programmes.

## **EVALUATION:**

The answer scripts of mid-semester examinations shall be valued by the internal faculty who taught the course. The scripts of semester-end examinations shall be valued by both internal and external examiners.

### **Award of Grades:**

<b>S.No.</b>	<b>Range of Marks</b>	<b>Grade</b>	<b>Grade Points</b>
1.	> 85%	O	10.0
2.	75% - 85%	A	9.0
3.	67% - 74%	B	8.0
4.	58% - 66%	C	7.0
5.	50% - 57%	D	6.0
6.	40% - 49%	E	5.0
7.	< 39%	F (Fail)	0.0
		I	

Distinction – CGPA 8.0 or more:

I Class – CGPA 6.5 or more but less than 8.0

II Class – CGPA 5.5 or more but less than 6.5

Pass – CGPA 5.0 or more .

Pass / fail shall not be indicated in the marks statement against each individual Paper.

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**ANNEXURE-II**  
**SCHEME OF INSTRUCTION AND EXAMINATION**

Code	Name of the subject	Class Hours per week			Total	Exam Marks	Sessional Marks	Total marks	Credits
		L	T	P					
<b>1<sup>st</sup> year ( 1<sup>st</sup> semester)</b>									
Paper-1	Technical Aspects of South Indian Music(Theory)	5	1		6	85	15	100	5
Paper-2	Theory Aspects of South Indian Music(Theory)	4	1		5	85	15	100	5
Paper-3	Varnam and compositions in prescribed ragas(Practical -I)		1	5	6	85	15	100	5
Paper-4	Group Kritis (Practical-II)		2	5	7	85	15	100	5
Paper-5	Compositions in rare Ragas (Practical –III)		1	5	6	85	15	100	5
<b>Total</b>		<b>9</b>	<b>6</b>	<b>15</b>	<b>30</b>	<b>425</b>	<b>75</b>	<b>500</b>	<b>25</b>
<b>1<sup>st</sup> year ( 2<sup>nd</sup> semester)</b>									
Paper-6	Technical Aspects of South Indian Music(Theory)	5	1		6	85	15	100	5
Paper-7	Theory Aspects of South Indian Music(Theory)	4	1		5	85	15	100	5
Paper-8	Varnam and compositions in Prescribed ragas(Practical-I )	-	1	5	6	85	15	100	5
Paper-9	Group Kritis (Practical-II)	-	1	5	6	85	15	100	5
Paper-10	Manodharma Sangeetam(Practical-III)	-	2	5	7	85	15	100	5
<b>Total</b>		<b>9</b>	<b>6</b>	<b>15</b>	<b>30</b>	<b>425</b>	<b>75</b>	<b>500</b>	<b>25</b>

<b>2nd year ( 3<sup>rd</sup> semester)</b>									
Paper-11	History of Indian Music (Theory)	5	1		6	85	15	100	5
Paper-12	Comparative Music(Theory)	4	1		5	85	15	100	5
Paper-13	Compositions in the ragas(Practical-I)		1	5	6	85	15	100	5
Paper-14	Manodharma Sangeetam (Practical-II)		2	5	7	85	15	100	5
Paper-15	Concert		1	5	6	85	15	100	5
<b>Total:</b>		<b>9</b>	<b>6</b>	<b>15</b>	<b>30</b>	<b>425</b>	<b>75</b>	<b>500</b>	<b>25</b>
<b>2nd year (4th semester)</b>									
Paper-16	History of Indian Music (Theory)	5	1	-	6	85	15	100	5
Paper-17	Comparative Music(Theory)	5	1	-	6	85	15	100	5
Paper-18	Dissertation	3	1		4	100	-	100	5
Paper-19	Practical-I (Specialization & Viva-voce )	-	1	5	6	85	15	100	5
Paper-20	Practical-II (Ragam-Tanam-Pallavi, Tuning of Tambura & Vina )	-	2	6	8	85	15	100	5
<b>Total:</b>		<b>13</b>	<b>6</b>	<b>11</b>	<b>30</b>	<b>440</b>	<b>60</b>	<b>500</b>	<b>25</b>

**Note : ELIGIBILITY CRITERIA FOR Admission into M.A. Music Course No. 252 .**

- i) Candidates with B.A. Music or B. Music or
- ii) Candidate of B.A./B.Com./B.Sc./B.C.A./B.L./B.E./M.B.B.S. should have passed diploma /certificate course in Music. Or
- iii) Any graded artist in All India Radio in Carnatic Classical Music with any Degree.
- iv) Maximum age limit for the course is 50 years.

Note: - “Music “means “ **Carnatic Classical Music** “.

### **III. SCHEME OF EXAMINATION**

#### **Papers for 1<sup>st</sup> Semester Examination: 5 (Theory-2 & Practicals-3)**

**Paper-I:** (Theory) Technical Aspects of South Indian Music 100 Marks

**Paper-II:** (Theory) Theoretical Aspects of South Indian Music 100 Marks

**Paper-III:**(Practical -I) Varanam and Compositions in prescribed ragas 100 Marks

**Paper-IV: (Practical -II) Group Kritis 100 Marks**

**Paper - V :** (Practical -III) Compositions in Rare Ragas 100 Marks

Reference Books: Sripada Pinakapani - Sangeetha Sourabham, Know your Tyagaraja by S.V. Krishna Murthy, South Indian Music (Vol – I to VI) Prof. Sambamoorthy, Sangitha Sudharnavam - Dr. N. China Satyanarayana, Tala Samudram ( Tamil) - K.Vasudeva Sastry, Dikshitar's Navagraha & Navavarna Kritulu - Dr. N. China Satyanarayana, Krotta Sangeetha Vidya Darpanam – Eka Subbarao, The Spiritual Heritage of Tyagaraja – C. Ramanuja Chari, Psycho musicology – Otto e. Loske, Sangitha Sastra Saramu (Vol I &II) – S.R. Janaki Raman, Deeskitha Kriti Rachanadakshata – Niraghatam Sri. Ramakrishna Sastry, Sangita Sampradaya Pradarsini ( Vol-I to IV) – Subbarama Dikshitulu.

#### **Papers for 2<sup>nd</sup> Semester Examination: 5 (Theory-2 & Practical-3)**

**Paper-I:** (Theory) Technical Aspects of South Indian Music 100 Marks

**Paper-II:** (Theory) Theoretical Aspects of South Indian Music 100 Marks

**Paper-III:** (Practical) Varanam and Compositions in prescribed ragas 100 Marks

**Paper-IV: (Practical) Group Kritis 100 Marks**

**Paper-V:** (Practical) Manodharma Sangitam 100 Marks

Reference Books: Sripada Pinakapani - Manodharma Sangeetham, Sripada Pinakapani - Sangeetha Sourabham, Know your Tyagaraja by S.V. Krishna Murthy, South Indian Music (Vol – I to VI) – Prof. Sambamoorthy, Sangitha Sudharnavam – Dr. Nookala China Satyanarayana, Tallapaka Annamayya Patalu – T.T.D. Publisher, Tala Samudram ( Tamil) - K.Vasudeva Sastry, The Spirituall Heritage of Tyagaraja – C. Ramanuja Chari, Psycho musicology – Otto e. Loske, Sangitha Sastra Saramu – S.R. Janaki Raman, Deeskitha Kriti Rachanadakshata – Niraghatam Sri. Ramakrishna Sastry, Sangita Sampradaya Pradarsini ( Vol-I to IV) – Subbarama Dikshitulu.

### **Papers for 3rd Semester Examination: 5 (Theory-2 & Practicals-3)**

<b>Paper-I:</b> (Theory) History of Indian Music.	100 Marks
<b>Paper-II:</b> (Theory) Comparative Music Prescribed	100 Marks
<b>Paper-III:</b> (Practical).Compositions in the ragas	100 Marks
<b>Paper -IV:</b> (Practical)Manodharma Sangeetam	100 Marks
<b>Paper-V:</b> Concert	100 Marks

Reference Books: Sripada Pinakapani - Manodharma Sangeetham, Sripada Pinakapani - Sangeetha Sourabham, South Indian Music (Vol – I to VI) – Prof. Sambamoorthy, Text Book of Comparative Music – Dr. Gowri Kuppaswami. Hindustani Music – Ashok D. Ranade, Gandharva Vedam - Charla Ganapati Sastry, Ragamalikaabharani - N.C.Partha Saradhi, Chaturdandi Prakasika – Dwaram Bhavanarayana, History of Western Music – Hugh M.Miller & Dala Cockrell, A history of western music – Donalal Jaygront & Clandev, Sangitha Sastra Saramu – S.R. Janaki Raman.

### **Papers for 4<sup>th</sup> Semester Examination: 5 (Theory-3 & Practical-2)**

<b>Paper-I:</b> (Theory) History of Indian Music.	100 Marks
<b>Paper-II:</b> (Theory) Comparative Music & Opera (Pralhada Bhakti Vijayam)	100 Marks
<b>Paper-III:</b> (Theory) Dissertation and Viva	100 Marks
<b>Paper-IV:</b> (Practical ) Specialization & Viva-voce	100 Marks
<b>Paper-V:</b> (Practical ) Ragam – Tanam – Pallavi, Tuning of Tambura & Vina	100 Marks

Reference Books: Sripada Pinakapani - Manodharma Sangeetham, Sripada Pinakapani - Sangeetha Sourabham, . Pallavi Gana Sudha (Vol I & II) by Pinakapani, Know your Tyagaraja by S.V. Krishna Murthy, South Indian Music (Vol – I to VI) – Prof. Sambamoorthy, Text Book of Comparative Music – Dr. Gowri Kuppaswami, Hindustani Music – Ashok D. Ranade, Gandharva Vedam - Charla Ganapati Sastry, . Swati Tirunal and his Music – Dr. S. Venkata Subramanya Iyer, Chaturdandi Prakasika – Dwaram Bhavanarayana, History of Western Music – Hugh M.Miller & Dala Cockrell, The Spirituall Heritage of Tyagaraja – C. Ramanuja Chari, Tyagarajas Prahlada Bhaktivijayam – Prof. P. Sambamoorthy, Sangita Sampradaya Pradarsini - Subbarama Dikshitar, A history of western music – Donalal Jaygront & Clandev, Sangitha Sastra Saramu – S.R. Janaki Raman, The Opera in South India – S.A.K.Durga.



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**ANDHRA UNIVERSITY  
COLLEGE OF ARTS AND COMMERCE  
DEPARTMENT OF MUSIC**

**Phone No: 2844397**

**Visakhapatnam 530 003**

**From**



Date: 1-12-2010.

**Dr. K. Saraswati Vidyarthi**

Chairperson  
PG Adhoc Board of Studies.

To,  
The Dean  
Academic affairs,  
Andhra University,  
Visakhapatnam.

Sir,

Sub:- Regulation and Revised syllabus of M.A. (Music) Degree  
Examination (2011-12) - Reg.

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I am herewith submitting the hard and soft copies of the Regulation and Revised syllabus of M.A. (Music) Degree Examination with effect from 2011-12 .

Thanking you Sir,

Yours faithfully,

(K.SARASWATI VIDYARDHI)  
CHAIRPERSON B.O.S.

**M.A. (MUSIC) SYLLABUS to be implemented**  
**From 2011-2012 admitted batch**  
**Semester-I**

**Paper-I: (Theory) Technical Aspects of South Indian Music. 100 Marks**

**Unit-1:** i) Sruthi nomenclatures – various views regarding the number of sruthis used in Indian Music. ii) Suddha – Vikriti swaras – Various views.

**Unit-2:** Bharatha's experiment: i) Dhruva Vina and Chala Vina, ii) Significance of the experiment. iii) Musical intervals expressed in fractions and also in cyclic cents.

**Unit-3:** Following Raga Lakshanas:  
Sriranjani, Begada, Charukesi, Kannada, Simhendramadhyamam,  
Kedaragaula, Rithigoula, Poornachandrika, Ramapriya,

**Unit-4:** a) Types of Tana: Sudha and Kuta Tanas and other types.  
b) Varnas and Alankaras.

**Unit-5: An advanced knowledge of prosody:**

**A. Musical Prosody:** i) Distribution of words and Syllables in the section of the Avarta, ii) Padachcheda.

**B. General Prosody:** i) Varieties of Prasa, Yati ii) Yamakam and yati beauties in Sahityam.

**Paper-II: (Theory) Theoretical Aspects of South Indian Music. 100 Marks**

**Unit-1: Ancient tala system:** i) Marga and Desi talas, ii) Knowledge of the 108 Talas, iii) Samakshara talas.

**Unit-2: Psychology of Music:** i) Ragas and Rasabhavas ii) Ingredients of Ragas and Rasabhavas

**Unit-3:** Madhura bhakti, Nayaki and Nayaka theme.

**Unit-4:** Folk Music

i) Origin and development of Folk music. ii) Classification of folk songs

**Unit-5:** Recent developments in classical music.

**Paper-III: Practical-I: Varnam and Compositions in prescribed ragas. 100 Marks**

**Unit-1:** Adi tala Varnam Singing in three speeds (Compulsory)

**Compositions in the following ragas:**

**Unit-2:** Sriranjani, Begada, Ritigaula

**Unit-3:** Charukesi, Simhendramadhyamam, Ramapriya

**Unit-4:** Kedaragaula, Poornachandrika, Kannada.

**Unit-5: Miscellaneous Items:**

- i. Tarangam, ii. Utsavasampradaya Keertana, iii. Sadasiva Brahmendra Keertana
- iv. Thumu Narasimhadasu Keertana

**Paper-IV: Practical-II: Group Kritis**

**100 Marks**

**Unit-1.** Ghanaraga Pancharatnam – Goula

**Unit-2.** Two compositions in any group from each of the Pancharatnas of Tyagaraja

- a. Kovoor Pancharatnas.
- b. Tiruvattiyoor Pancharatnas

**Unit-3.** Two Panchalingasthala Kritis of Dikshitar

**Unit-4.** Two of the Navaratri Kritis of swati Tirunal

**Unit-5.** Two of the Shodasa Ganapati Kritis of Dikshitar.

**Paper-V: Practical-III: Compositions in Rare Ragas**

**Unit-1.** Saraswati Manohari, Narayana gowla,

**Unit-2.** Simha Vahini, Sruthi ranjani,

**Unit-3.** Mani rangu, Bindu malini

**Unit-4.** Manji, Vijaya Naagari

**Unit-5.** Rasali, Manjari

## **Semester-II**

**Paper-I: (Theory) Technical Aspects of South Indian Music.**

**100 Marks**

**Unit-1:** i) Cycles of 5ths, 4ths and 3rds to be derived in fractions as well as in cents

ii) Concepts of Vadi, Samvadi, Anuvadi & Vivadi

**Unit-2:** Music and Mathematics.

- i. Harmonics - Tonality
- ii. **Progressions** :- a) Geometrical b) Arithmetic
- iii. Recent development in Mela Prastara-s and formula to find out the serial number of Melakarta.

- iv. Significant compositions with specialties in tala.
- v. **Means:** a) Arithmetic b) Harmonic.

**Unit-3: Following Raga Lakshanas:**

Madhyamavathi, Suddhadhanyasi, Mukhari, Devamanohari, Kapi, Nagaswaravali, Amrita varshini, Vachaspathi and Dharmavathi.

**Unit-4:** The Kirtana plates of Tallapaka composers and the light thrown by them on the history of music.

**Unit-5:** Knowledge of the following Lakshana Grandhas

- i) Natyasastra ii) Sangeethamakaram iii) Brihaddesi

**Paper-II: (Theory) Theoretical Aspects of South Indian Music.**

**100 Marks**

**Unit-1: Talasystem:** i) Tala prastara Krama, ii) Navasandhi talas used in temple rituals, iii) Talas in Tiruppugal hymns.

**Unit-2:** i) Four classical theories of Rasa. ii) The application of traditional Rasa sastra to Music. iii) The number of Rasas. Ragas useful for portraying particular Rasas iv) Shades of these Rasas.

**Unit-3:** Musical forms whose sahityas pertain to madhura bhakti theme. Vaggeyakaras who have composed on this theme.

**Unit-4:** Kathakalashepam and paddhati followed it.

**Unit-5:** Classification of Ragas

**Paper-III: (Practical): Varnam and Compositions in prescribed ragas. 100 Marks**

**Unit 1.** Ata tala Varnam singing in 2 degrees of speed & in Trisram (Compulsory)

**Compositions in the following ragas,**

**Unit- 2:** Amrita varshini, Vachaspathi and Dharmavathi

**Unit- 3:** Madhyamavathi, Suddha dhanyasi and Nagaswaravali

**Unit- 4:** Mukhari, Devamanohari and Kapi

### **Unit- 5. Miscellaneous Items:**

i. Ashtapadi; ii. Devaranama; iii. Annamacharya Keertanas, iv) Bhadrachala Ramadas Keertana.

The compositions shall as far as possible be representative of the following composers, besides the Trinity:

i. Jayadeva ii. Narayana Teertha; iii. Purandaradas; iv. Annamacharya, v. Munipalli Subrahmanya Kavi; vi. Bhadrachala Ramadas; vii. Kshetrappa; viii. Patnam Subrahmanya Iyer; ix. Pallavi Gopala Iyer; x. Kavi Matru Bhootayya; xi. Ghanam Veerabhadrayya; xii. Margadarshi Sesha Iyengar; xiii. Subbaraya Sastri; xiv. Veena Kuppala Iyer; xv. Tiruvathiyoor Tyaga Iyer; xvi. Swati Tirunal; xii. Mahavaidyanatha Iyer; xviii. Pallavi Sesha Iyer; xix Ramanathapuram Srinivas Iyengar; xx. Mysore Vasudevachari; xxi. Muthayya Bhagavata; xxii. Koteswara Iyer; xxiii. Papanasam Sivan.

### **Paper-IV: Practical-II: Group Kritis**

**100 Marks**

**Unit-1.** Ghana raga Pancha ratnam – Varali

**Unit-2.** Two compositions in any group from each of the Pancharatnas of Tyagaraja.

a. Lalgudi Pancharatnas.

b. Sriranga Pancharatnas.

**Unit-3.** Two out of Navagraha kritis of Muthuswami Dikshitar

**Unit-4.** Two out of the Navaratnamalika of Syama Sastri

**Unit-5.** Two Kamalamba Avarana kritis of Dikshitar

### **Paper-V: Practical-III: Manodharma Sangitam**

**100 Marks**

## **Semester-III**

### **Paper-I: (Theory) History of Indian Music.**

**100 Marks**

**Unit-1:** Different periods of numerical history and their distinctive features, landmarks in the history of music.

**Unit-2:** a) Origin and evolution of concerts.

b) Manodharma Sangitam and its branches.

**Unit-3:** Music of Samagana: i) Vedic and Laukika notes ii) Development of Saman

Scale iii) Classification of Samagana iv) Stobhas v) Instruments used in Samagana vi) Signs and mnemonics vii) Procedure of recitation of saman chants.

**Unit-4:** An outline knowledge of the contents of the following Lakshana Granthas:

i) Sangita Ratnakara ii) Swaramelakalanidhi iii) Ragavibodham

**Unit-5:** Sahana, Surati, Latangi, Natakuranji, Sama, Janaranjani, Devagandhari, Darbar, Hamsanandi, Dhanyasi, Subha pantuvarali & Vagadheeswari.

**Paper-II: (Theory) Comparative Music.**

**100 Marks**

**Part - A**

**Unit-1: The scope of comparative music:** i) Staff notation: Study of Western notation, ii) Symbols used in Western Staff notation iii) Symbols used for denoting gamaka and ornamentation.

**Unit-2:** A. i) Absolute pitch and Relative pitch, ii) Notes bearing Septimal ratios, B. **Scales of:** i) Just intonation, ii) Tempered scale, iii) Pythagorean Scale, iv) Whole tone Scale.

**Unit-3:** Biographies of the following; Bach, Beethoven, Mozart and Wagner.

**Part – B**

**Unit-4:** Comparative study of the six ragas and three talas of Hindustani with their Equivalents in Karnatic music viz.

Ragas:

1. Yaman – Kalyani.
2. Bhairav – Mayamalavagoula.
3. Bilaval – Dheera Sankarabharanam
4. Kafi – Khara harapriya.
5. Bhairavi – Thodi.
6. Thodi – Subhapantuvarali.

Talas:

1. Thin Tal – Aditalam.
2. Dadra – Rupaka.
3. Rupak – Tripata.

**Unit -5:** Life sketches: i) Tansen ii) Amirkhusro iii) V.N. Bhatkande

**Paper-III: Practical-I:** **100 Marks.**  
**Compositions in the following ragas.**

- Unit-1:** Sahana, Surati, Darbar  
**Unit-2:** Latangi, Subhapantuvarali, Hamsanandi  
**Unit-3:** Natakuranji, Sama, Dhanyasi.  
**Unit-4:** Devagandhari, Vagadhiswari, Janaranjani,

**Unit-5: Miscellaneous Items.**

Kshetrayya pada-1 Tillana-1; Tiruppugal-1; Standard Ragamalika-1.

- Under this Ragamalika section any one of the Charkas from 72 Mela Ragamalika may be taught.

**Paper-IV: Practical-II** **100 Marks**

**A) Manodharma Sangeetam** **75 Marks**  
On prescribed compositions

**B) 10 songs from the opera Prahlada Bhakti Vijayam** **25 Marks**

**Paper-V: Practical-III Concert** **100 Marks**

### **Semester-IV**

**Paper-I: (Theory) History of Indian Music.** **100 Marks**

**Unit-1:** An outline knowledge of the contents of the following Lakshana Granthas:  
i) Chaturdandi Prakasika; ii. Sangita Saramritam; iii. Sangrahachudamani;

**Unit-2:** One of the following shall be studied in detail  
(To be prescribed from time to time):  
i. Swara and raga Chapter in Sangeeta Ratnakaramu.  
ii. Swara and Raga chapters in Swaramela Kalanidhi.  
iii. Mela and Vina Chapters in Chaturdandi Prakasika.  
iv. Raga Chapter in Sangeeta Saramritamu.

**Unit-3:** History of the fretting of the Vina and the evolution of tuning of strings.

**Unit-4:** a) Musical inscription of Kudimiyamalai  
b) Music of Post Tyagaraja period.

**Unit-5:** Structure of the Pallavi, Prathamanga, Dvitiyanga; varieties of Pallavi and Nadai Pallavi.

**Paper-II: (Theory) (A) Comparative Music &  
(B) Opera (Pahlada Bhakti Vijayam)**

**100 Marks**

**A. Comparative Music:**

**Unit-1: Forms of musical writings:** i) Melody, ii) Polyphony, iii) Harmony,  
iv) Antiphony.

**Unit-2:** a) **Chords:** Major and Minor Chords, Triads.  
b) Tala and Time measure, Time signature.

**Unit-3:** Western major and minor Scales and Modes

**B. Opera:**

**Unit-4:** a) Origin and development of the Geya nataka  
b) Darus

**Unit-5:** a) Notation of the Opera Songs  
b) Content of the opera.

**Paper-III: (Theory) Dissertation and Viva**

**100 Marks**

**Paper-IV: Practical-I**

**100 Marks**

**A. Specialization of the Compositions of one  
Particular Composer**

**75 Marks**

(One composer to be prescribed from time to time)

- a) Papanasam Sivan
- b) Swati Tirunal
- c) Patnam Subrahmania Iyer
- d) Ramanathapuram Srinivasa Iyengar
- e) Muttayya Bhagavatar
- f) Mysore Vasudevachari

**B. Viva – Voce**

**25 Marks**



**Paper-V: Practical-II: Ragam – Tanam- Pallavi**

**100 Marks**

**A.** Ability to expound 6 Pallavis inclusive of at least 3 pallavis in chauka kala. Ability to render anuloma and Viloma and Tri kalam, Chauka kala Pallavis. Ability to grasp and render pallavis in Adi, Rupaka, Tripata and jhampa talas.

Pallavi in major and minor ragas and their exposition inclusive of Niraval, Kalpana swaram, Ragamalika swaras and rendering of Pallavis in given themes.

**80 Marks**

**B. Tuning of Tambura & Vina**

**20 Marks**

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