

SCHOOL OF DISTANCE EDUCATION – ANDHRA UNIVERSITY
1st YEAR DIPLOMA IN (MUSIC)
SYLLABUS

(BOS approved and modified syllabus to be implemented from the admitted Batch 2012-13)

Theory

100 Marks

Paper I : Technical aspects of South Indian Classical Music

1. Technical Terms:
 - a) Nada b) Sruti c) Swaras d) Swarasthanas e) Sathayi
2. Tala System: Sapta Talas, 35 Talas, Tala Dasa Prans, Chapu Tala Varieties
Desadi and Madhyadi Talas
3. Musical Forms and their Lakshnas: Gitam, Varnam, Kritis, Kirtana, Padam,
Ragamalika, Jasti Swaram, Swarajati, Tillana and Javali.
4. Lakshanas and Sancharas of the following Ragas:
 - A a) Todi, b) Mayamalavagoula, c) Bhairavi, d) Kambhoji, e) Sankarabharanam
f) Kalyani, g) Kharaharapriya, h) Mohana, i) Madhyamavathi j) Bilahari
 - B. a) Dhanyasi, b) Saveri e) Vasanta d) Hindola e) Ananda Bhairavi f) Mukhari
g) Kanada h) Khamas i) Begada j) Poorikalyani

Paper II : Theoretical Aspects of South Indian Classical Music

100 Marks

1. Raaga and raga Lakshanam:
 - a) Definition and Classification of ragas.
 - b) Study of 13 Lakshanas c) ragalapana Padhathi
2. Musical Instruments and their classification
3. Special study of Tambura, Veena, Violin, Flute, Nagaswaram and Mridangam.
4. Characteristics of a composer.
5. Short biographical sketches of the following:
 - a) Jayadeva b) Annamayya, c) Purandhara Dasa d) Narayana Tirtha
 - e) Ramadasa f) Kshetrappa.

Practical (First year)

100 Marks

Paper III (Practical I) Fundamentals of Classical Music

1. a. Saraliswaras 6
b. Janta swaras 8
c. Alankaras 7
2. Gitas - 7
(Two Pillari Gitas, Two Ghanaraga Gitas, one Dhruva and one Lakshana gitam)
3. One Swarapallavi and one Swarajati
4. Five Adi Tala Varnas.

Paper IV (Practical II): Kritis and other compositions

100 Marks

1. 15 Kritis
2. One Tarangam
3. Two Divyanama Kirtanas
4. Two Annamacharya Sankeertanas
5. Alapana and Swarakalpana – Sankarabharanam, Kalyani, Kambhoji, Kharaharapriya and Mohana.

SCHOOL OF DISTANCE EDUCATION – ANDHRA UNIVERSITY
2nd YEAR DIPLOMA IN (MUSIC
SYLLABUS

(BOS approved and modified syllabus to be implemented from the admitted Batch 2012-13)

Theory

100 Marks

Paper – I : Technical and theoretical aspects of South Indian Music

1. Knowledge of South Indian notation and notating a Kriti
2. 22 Srutis
3. Grama – Murchana –Jati System
4. Contemporary music
5. Raga Lakshanas :
 - A. 1. Yadukula Kambhoji 2. Athana 3. Kedaragoula 4. Saranga 5. ritigoula
 6. Darbar 7. Natakuranji 8. Sriranjani 9. Chakravakam 10. Pantuvarali
 - B. 1. Asaveri 2. Goula 3. Sri 4. Harikambhoji 5. Devagandhari 6 Hamsadhvani
 7. Kedara 8. Nata 9. Sahana 10. Surati

Paper – II : Scientific and theoretical aspects of South Indian Music

100 Marks

1. Acoustics:
 - a. Vibration of strings
 - b. Sympathetic vibration
 - c. Upper partials
 - d. Pitch
 - e. Resonance
2. Scheme of 72 Melakathas
3. Folk Music
4. Musical Prosody and rules of musical compositions
5. Life Histories :
 - a) Tyagaraja, b) Dikshitar, c) Syamasastry, d) Swati Tirunal,
 - e) Patnam Subrahmanya Iyer, f) Muttayya Bhagavatar.

Practical -

100 Marks

Paper-III: (Practical 1): Compositions and Manodharma Sangitam

1. Syama Sastry Swarajathi in Bhairavi
2. Two Ata Tala Varnams and one Jhampe Tala Varnam
 - a. Kambhoji Ata Tala Varnam
 - b. Kalyani Ata Tala Varnam
 - c. Kedaragoula Jhampe Tala Varnam
3. 10 compositions as mentioned in paper 1 a
 - a. Ritigoula – Raga Ratna malikache
 - b. Athala – Narada Ganalola
 - c. Saranga – Mamava Raghurama
 - d. Kedaragoula – Venuganaloluni
 - e. Natakuranji – Paraakali Saraswati
 - f. Pantuvarali – Appa Ramabhkti
 - g. Yadukula Kambhoji – Hetcharikaga
 - h. Darbar – Aparadamula
 - i. Sriranjani – Brochevarevare
 - j. Kedara – Samayamide
4. Alapana and Swarakalpana of
 - a. Sriranjani – Brotche Varevaru
 - b. Saveri – Enta Nerchina
 - c. Hindola – Samaja varagamana
 - d. Saranga – Mamava Raghurama
 - e. Ritigoula – Raga Ratnamalika
 - f. Bilahari – Paridanamu
5. One Kshetraya Padam – Bowli – Kodi kusi
6. Javali – Kamaas – Apudu Manasu

Paper IV : (Practical II): Advanced compositions and Manodharma Sangitam 100 Marks

1. Ghana raga Pancharatna Kritis of Tyagaraja (Arabhi and Sri)
 - a. Aarabhi – Sadinchene
 - b. Sriragam – Endaro Mahanubhavulu

2. 10 compositions mentioned in theory paper 1 b
 - a. Goula - Pranamamyham
 - b. Sahana – Rama ika nanu
 - c. Devagandhari – Koluvai yunnade
 - d. Hamsadvani – Vaathapi Ganapathim
 - e. Naata – Maha Ganapathim
 - f. Chakravakam – Sugunamule
 - g. Asaveri – Dasaradha Nandana
 - h. Surati – Ramachandra
 - i. Hari Kambhoji – Undedi Ramudu
 - j. Sri Ragam – Sri Varalakshmi

3. Alapana, Neraval and Swarakalpana of
 - a. Sankarabharanam - Ee varaku Juechinadi – Alap, Niraval & Swaram
 - b. Todi –Ama Naadu Vinnapamu - Alap, Niraval & Swaram
 - c. Pantuvarali - Appa Ramabhakti - Alap, Niraval & Swaram
 - d. Kambhoji – Maa Janaki - Alap, Niraval & Swaram
 - e. Kalayani – Vaasudeva Yani - Alap, Niraval & Swaram
 - f. Kharaharapriya – Chitra Ratnamaya - Alap, Niraval & Swaram
 - g. Purikalyani – Gnanamosagaraaga - Alap, Niraval & Swaram

4. One Ragamalika – Poorna Chandrabimba – Shat Raga malika

5. Two Tillanas
 - a. Poorna Chandrika
 - b. Kamaas

6. One Adhyatma Ramayana Keertana – Surati – Cheri Vinave
