

# **Diploma in Music**

## **Scheme and Syllabus**



**School of Distance Education  
Andhra University, Visakhapatnam, Andhra Pradesh**

## **2 YEAR DIPLOMA IN MUSIC**

### **FIRST YEAR**

#### **Program objectives :**

This is an excellent course, proposed to the Students who are passionate to learn music and to pass on the remote areas where the teachers are not available and also no sources of learning music. This course has successfully been running continuously for the last 25 years without any gap. In this course, the 4 Practical papers are recorded in Audio mode (in teaching learning process) and prodding the students in Audio CDs and Theory paper are in self explanatory mode and providing the as reading material. The dept. of Music & Dance is succeeded by introducing the traditional art like Music through School of Distance Education. Many students from Villages and remote areas (including Abroad ) are

#### **PAPER : I THEORY : TECHNICAL ASPECTS OF SOUTH INDIAN CLASSICAL MUSIC**

#### **Course Outcomes :**

1. Music is not only an art but also considered as a science. This utilizes this opportunity and thus fulfills the motto of introducing the course. paper r gives knowledge to the students of the very basic technical terms of Music, in both traditional way and also in scientific way.
2. This chapter is regarding the very basics of classical music. This is regarding the ‘ musical Sound’ , notes, svara sthaana-s etc.
3. Students learn technical terms like Naada, Sruti, svara, etc... Theoretically.
4. This chapter is regarding the very basics of the taala aspect which is very important for classical music.
5. Students learn the technical terms like what is Taala, Jati, and how they formed as 35 tala-s and Chaapu talas and the Desaadi and Madhyaadi tala- s in South Indian Classical music Theoretically.
6. This chapter is regarding the musical forms. They are Music oriented and the lyrical oriented classical oriented songs will be taught theoretically ,to the students.
7. Students can understand the classical type of songs with heavy music and Sahitya type of songs with simple music . The parts and other aspects of alankaras-s which give beauty to the compositions etc.
8. This chapter is regarding the Raga lakshana-s. The characteristics of 10 raga-s are given and each raga is given in detail with svara prastara-s. .
9. Students learn the technical aspects and theoretical aspects of raga-s with sanchara-s which are very important in classical music. In this chapter , they learn 7 major raga –s like Mayamalavagowla , Todi, kharaharapriya, Sankarabharanam and kalyani & middle type raga-s like Mohana, Madhyamavati ragas, in theoretical aspect.

## **SYLLABUS**

### **Unit-I**

Technical Terms:

- a) Nada
- b) Sruti
- c) Swaras
- d) Swarasthanas
- e) Sathayi

### **Unit-II**

Tala System: Sapta Talas; 35 Talas, Tala Dasa Prans, Chapu Tala Varities, Desadi and Madhyadi Talas

### **Unit-III**

Musical Forms and their Lakshnas; Gitam, Varnam, Kritis, Kirtana, Padam, Ragamalika, Jasti Swaram , Swarajati, Tillana and Javali.

### **Unit-IV**

Lakshana-s and Sanchara-s 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, c) Vasanta, d) Hindola, e) Ananda Bhairavi, f) Mukhari g) Kanada h)Khamas, i) Begada j) Poorikalyani

## **PAPER : II THEORY : THEORETICAL ASPECTS OF SOUTH INDIAN CLASSICAL MUSIC**

### **Course Outcomes :**

1. In this paper, students learn about what is raga, and its classifications, Musical instruments, and the classifications made by several lakshanakara-s, about *Vaggeyakaara* , biographies of eminent composers of ancient times are given .

2. This is an interesting lesson to the students. In this chapter the student learns the definition of raga, several classifications of raga, mentioned by several Ancient Musicologists, Traditional raga (*Trayodasa*) lakshana-s. in this, the way of Raga Alapana paddhati in Manodharma Sangita is explained in detail,
3. Students learn the definition of raga, the 13 characteristics of raga Theoretically and it helps the students to study and helps him/her put into practice..
4. This chapter is about musical instruments. The traditional classifications of instruments mentioned by Bharata (2<sup>nd</sup> century ), Narada (9<sup>th</sup> century) etc Ancient musicologists are also given in detail.
5. This is an interesting lesson to the students . They can easily understand what musical instruments are and the 4 types, viz., Stringed type or Metallic type etc .. In another way, plucked type, percussion type instruments etc.. I can also study in this lesson.
6. This chapter is about musical instruments. The traditional musical instruments and their manufacturing s, the varieties of Thambura-s, Veena-s, violin-s, and Nagaswaram-s etc. and the tonal significances of the instruments, in detail.
7. This is also an interesting lesson to the students . They easily can understand the sizes of musical instruments, and melodic aspects of each musical of different types of instruments .
8. This chapter is about the *Vaaggeyakaa*-s . The characteristics of a Traditional Vaggeyakara-s. Definition of a Composer, and the characteristics are also given detail.
9. This is also an interesting lesson to the students . They easily can assess a vidwan, who is a composer or who is an expert according to the characteristics.
10. In this chapter there are 6 Vaageyakara-s who are very popular and very ancient composers.
11. This is also an interesting lesson to the students. students can study- the good & bad situations, the experiences faced by the composers, their reactions, and impact on their compositions, the situational songs are interesting topics to study.

## **SYLLABUS**

### **Unit-I**

Raaga and raga Lakshanam:

- a) Definition and Classification of ragas
- b) Study of 13 Lakshanas c) Ragalapana Padhathi.

### **Unit - II**

Musical Instruments and their classification

### **Unit III**

Special Study of Tambura, Veena, Violin, Flute, Nagaswaram and Mridangam.

#### **Unit IV**

Characteristics of a composite or vaaggeyakaara lakshana-s

#### **Unit V**

Short biographical sketches of the following:

- a) Jayadeva    b) Annamayya    c) Purandhara Dasa    d) Narayana Tirtha  
e) Ramadasa    f) Kshetrappa

### **PAPER : III (PRACTICAL) : FUNDAMENTALS OF CLASSICAL MUSIC.**

#### **Course Outcomes :**

1. As this is practical papers students are very much interested to learn. Because, Music is a practical oriented course. In this paper, students will learn the fundamentals of Practical music. Many students show interest in practical music rather than theory of music. But, when these types of traditional courses are introduced in academics , it is essential to know the science (Theory) of music also.
2. The very basic practical lessons are introduced in this paper . These are known as *Abhyasa gana rachanalu*. These are the basic swara exercises which help the students swara rendering and also to improve to get Tala balance,.. these are intended mainly for the beginners in learning Music.
3. From this paper onwards the students will learn how to start music singing. The basic note practice will be given to the student in the traditional mela raga Mayamalavagowla. This is very interesting to the students to learn. Practicing 3 and 4 speeds of these exercises will give the student a lot of swara perfection and *swara gnjana* which is very important to the student.
4. The basic practical music songs (Gita-s) are taught in this paper. There are 7 different types of gita-s that are taught in this practical paper.
5. From this paper onwards the students will learn how to sing composition, Gitam in 3 speeds with *dhaathu* and *maathu*. This practice will give the student a lot of knowledge. To learn further complicated musical forms.

6. The basic practical music forms (swarajati & swrapallavi) will be taught in this paper. There are 2 different types of musical compositions that will be taught to the students, in this practical paper.
7. The basic practical music forms Swarajati – with Swaram and Sahityam & Swrapallavi with only Sahityam will be taught in this paper. These 2 types of musical forms, one with sahityam and another with no sahityam are interesting to the students.
8. Varna-s are the essential compositions for students to learn, because Varna-s are known as the encyclopedia of raga-s. The basic raga sanchara-s can be understood by vigorous practice of Varna-s. Practicing Varna-s in 2 speeds gives students a vast Knowledge and also gives a good voice practice also.
9. There are 5 Aditaala varnas given for students to learn in this paper.. They are in Mohana, Sanakarabharana, Malayamarutam, Kalyani and in Hamsadhwani ragas. These are very popular and also very difficult to learn for students.

## **SYLLABUS**

### **Unit –I**

a) Saraliswaras – 6; b) Janta Swaras - 8; c) Alankaras -7

### **Unit-II**

Gitas -7 (Two Pillari Gitas, Two Ghanaraga Gitas, One Dhruva, One Mathya tala and one Lakshana gitam)

### **Unit-III**

One Swrapallavi and one Swarajati

### **Unit IV**

Five Adi Tala Varnam-s.

## **PAPER IV: (PRACTICAL) : KRITI-S AND OTHER COMPOSITIONS**

### **Course Outcomes :**

1. This is also an interesting paper to the students. In this paper 15kriti-s and Different varieties of musical forms will be taught. All these are the Concert compositions. Students are very interested to learn these songs. Students show interest to learn the popular songs like Taranga-s Divyanama keetana-s and Annamacharya saneertana-s in

this paper. For the first time the difficult part, Manodharma sangeetham is also introduced in this practical paper.

2. The basic practical music forms Swarajati – with Swram and Sahityam & Swrapallavi with only Sahityam will be taught in this paper. These 2 types of musical forms one with sahityam and another with no sahityam is interesting to the students
3. Kriti-s play the main role in the concert program. They are known as *the Sabhaa Gaana rachana-s*. These are very interesting compositions (songs) for the students to learn. For the first time students will learn this type of kriti-s in this course, mentioned in 15 raga-s.
4. Several raga-s are introduced to the students, by teaching the kriti-s . In these raga-s, many Melakarta (Janaka) rag-s , Janya raga-s , Upaanga and Bhashanga Raga-s are introduced to the students by teaching songs in the raga-s
5. Tarangams are the songs taken from a Sanskrit opera *Sri Krishna leela tarangini* , Written by Sri Narayana tirtha. These are very attractive songs, generally sung in traditional group songs or *bhajana sampradaya rachanalu*, known as *Gosthi gaana rachanalu*. These songs are Simple With Music , Sangati-S In Simple Tala-S.
6. Students are very fond of these songs; they are devotional oriented with simple music and easy to learn. Though they are in Sanskrit language, students like to learn the songs.
7. Divyanama Kirtana-s written by A popular Composer Sri Tyagaraja. These are the songs with simplest music in attractive raga-s.
8. Students are very much interested in learning these songs. These songs are with simple music and simple tala-s and are easy to learn.
9. Annamacharya Sankeertana- s are popular songs in South Indian Music. Annamayya was known as “ **Toli Telugu Vaaggeyakaarudu**”, it means he was our first Telugu composer written songs on Lord Sri Venkateswara. . These are very popular and interesting songs and students show interest in learning these songs.
10. Students are very much interested in learning these songs. These songs are with simple music and simple tala-s and are easy to learn.
11. This topic is related to Manodharma sangeetam which is very difficult to perform for the students .Students cannot perform unless they have less practice. In this Unit, Major

Raga-s like Sankarabharna, Kharahapriya 6 raga-s are mentioned for alapana, swarakalpana..

12. Manodharma sangeetam plays a key role in Conert . i.e. Sabha ganam . It belongs to creative music. It is very difficult to teach the teachers and also difficult to teach the students also.

## **SYLLABUS**

### **Unit - I**

Kriti-s 15

### **Unit – II**

One Tarangam

### **Unit – III**

Two Divyanama Kirtana-S

### **Unit – IV**

Two Annamacharya Sankeertana-S

### **Unit-V**

Alapana and Swarakalpana - Sankarabharanam, Kalyani, Kambhoji, Kharaharapriya and Mohana



## **2 YEAR DIPLOMA IN MUSIC**

### **SECOND YEAR**

#### **Program Objectives :**

Diploma in Music is a very interesting and can be said that very difficult also. As this is a traditional art, Music should be learnt in a traditional way, that is why this art is to be learnt directly from a Guru or a teacher is more and more preferable. But, herein the Distance of Education, this course is introduced and also meant for the aspirant students who come from remote areas, no availability of teachers to learn music and also those who can not put effort money to learn music. No doubt, the motto of introducing the course and the response in these 25 years (Approx..) is really good. Conducting Contact classes are very useful for the students to learn the lessons directly from the teacher (but not practice, but just learning once is possible), to clear their doubts. Thus, the students of Diploma Music are feeling happy and expressing their satisfaction, with the Audio CDs and reading materials providing by the SDE, AU. All the lessons prepared for the course are in self explanatory mode, and the practical lesson are taught in CDs is teaching – learning mode. It is happy to know that some students from abroad are also attending the regular classes and giving examinations also.

#### **PAPER : I. THEORY : TECHNICAL ASPECTS OF SOUTH INDIAN**

#### **CLASSICAL MUSIC**

#### **Course Outcomes:**

1. Writing Notation is an important aspect in learning music. Student will get an idea of Notating a song. Student can understand the format of writing,. This helps the students' *Swara Gnaana*, *Taala Gnaana* and also the *Gamaka-s of the Swara-s*. He will get idea about the number of *Kriya-s* and *Jaati-s* to the *Taala*, and *Swara-s* allotted to each *kriya* etc. He will be improved a lot by Writing Notation.
2. The Ancient system of 22 *Sruti-s* and the values calculated on the basis of frequency of the sound, names of the 22 *Sruti-s* and where do they occur in an Octave and different opinions of the musicologists will be taught in this lesson.
3. Ancient system of *Grama-s*, *Murchana-s*, *Jati-s* are discussed in this chapter. Definition of '*Grama*' in musical aspect, and *Shadja & Madhyama gramas*, 14 *Murchana-s* and 18 *Jati-s* are explained. How these are paved a way to the modern system of theoretical and practical aspects of music.

4. Several Aspects are discussed in this chapter. In this, different aspects viz Teaching and learning, patronization of music by Kings and Zamindar-s, and Awards & Honors in past days and the same in modern days (mainly by Govt., ), students encouragement in olden days, and concert presentations in ancient times and modern times etc., are elaborately discussed in this chapter.
5. In this chapter there are 20 raga-s are mentioned for studying *Ragalakshana*-s. the Swara sanchara-s, its' parental raga-s, Raga Cchaayaa prayoga-s, Swara sanchara-s and important raga prayoga-s etc are discussed, for each raga elaborately.

## **SYLLABUS**

### **Unit – I**

Knowledge of South Indian notation and notating a Kriti

### **Unit – II**

22 Srutis

### **Unit – III**

Grama - Murchana - Jati System

### **Unit – IV**

Contemporary music

### **Unit – V**

Raga Lakshanas:

- A) 1) Yadukula Kambhoji, 2) Athana, 3) Kedaragoula, 4) Saranga, 5) Ritigoula  
 6) Darbar, 7) Natakuranji, 8) Sriranjani, 9) Chakravakam, 10) Panturavali  
 B) 1) Asaveri, 2) Goula, 3) Sri, 4) Harikambhoji, 5) Devagandhri, 6) Hamsadhvani  
 7) Khedara, 8) Nata, 9) Sahana, 10) Surati

## **PAPER : II : SCIENTIFIC AND THEORETICAL ASPECTS OF SOUTH INDIAN CLASSICAL MUSIC**

### **Course Outcomes:**

1. This chapter is related to Physical Science, mainly to the Sound theory. Vibration of strings, the upper partials, the Sympathetic vibrations, pitch and the resonance etc. are discussed.
2. This is an interesting topic students because, the schematic aspects of formation of 72 mela raga-s and how they are study in a systematic way, the 12 Chakra-s , 6 raga-s in

each chakra, and mnemonics like ra – ga, ra – gi , ra – gu , etc are very interesting to the students.

3. What is Folk music, And several varieties of classifications in folk music are discussed elaborately viz., Crop songs, Rain songs, Lullabies, Fishermen songs etc.
4. In every song in Classical music, has a Lyrical part. The *Vaaggeyakaara*-s like Annamacharya, St Tyagaraja, Dikshitar etc composers have given importance to Sahityam also. And they followed the *Prasa, Yati, Yati prasa, Prasa yati, Antyaprasa* like literary rules are also merged in their lyrics. Some composers like Dishitar are composed *Srotovaha yati, Gopuccha yati and Dhamaru yati* like swara and sahitya patterns give beauty to the songs . .
5. Life histories of eminent composers have been given in this chapter. The Musical Trinity Viz, Tyagaraja, Muttuswamy Dikshitar and Symasastry , SwatiTirunal Maharaj etc given.

## **SYLLABUS**

### **Unit – I**

Acoustics: a) Vibration of Strings b) Sympathetic vibration, c) Upper partials d) Pitch  
e) Resonance

### **Unit – II**

Scheme of 72 Melakathas

### **Unit – III**

Flok Music

### **Unit – IV**

Musical Prosody and rules of musical compositions

### **Unit – V**

Life Histories

- i) Tyagaraja ii) Dikshitar iii) Syamasastri iv) Swati Tirunal v) Patnam Subramanya  
vi) Muttayya Bhagavatar

## **PAPER : III (PRACTICAL - I) : COMPOSITIONS AND MANODHARMA SANGEETAM**

**Course Objectives:**

In this paper many of the compositions are very difficult.

1. The Bhairavi raga Swarajati of Syamasastri is a very difficult one, composed in a difficult raga Bhairavi. If the students have a regular practice, they happily can enjoy the beauty of the raga and the speciality of the swarajati and interestingly can learn this song. Or otherwise it is very difficult to perform.
2. This item is also very difficult to the ordinary students to perform. Because, Ata Taala Varnam itself is a big composition and also very Difficult to learn and to perform with perfection. In This Unit, There 2 Ata Taala Varna-S And One Jhampe Taala Varna is Mentioned, all the 3 compositions are very difficult to learn also.
3. In this Unit 10 compositions in 10 Raga-s are given to learn. This is little easier comparatively the other two units in this paper. All the 10 raga-s are very popular and the songs are also popular. Students show interest to learn these songs.
4. This Topic relates to Manodharma sangeetam. 6 Janya raga-s have been given for Alapana and Swarakalpana. This is also difficult to the ordinary students to learn and to perform. If they practice well they can present easily.
5. This a song composed by Kshetrappa of 17<sup>th</sup> century. His songs are known as Pada-s. the bowli raga padam is mentioned here in this paper. It should be sung in very slow tempo. This is a little bit difficult to maintain the balance to an ordinary student.
6. This is an interesting easy song to learn. It contains Swara-s, Sahityam and Jati-s are also. This Javali is in Khamas raga – *Apudu manasu* is a beautiful composition and very easy to learn and also to perform.

**SYLLABUS****Unit – I**

Syama Sastry Swarajathi in Bhairavi

**Unit – II**

Two Ata Tala Varnams and one Jhampe Tala Varnam

a) Khamboji Ata Tala Varnam b) Kalyani Ata Tala Varnam c) Kedaragoula

Thampe Tala Varnam

**Unit - III**

10 compositions as mentioned in paper 1 a

a) Ritigoula Raga Ratna Malikache

- |                      |                      |
|----------------------|----------------------|
| b) Athala            | Narada Ganalola      |
| c) Saranga           | Mamava Raghurama     |
| d) Kedaragoula       | Venugonalokuni       |
| e) Natakuranji       | Paraakali Saraswathi |
| f) Pantuvarali       | S-Appa Ramabhkti     |
| g) Yadukula Kambhoji | Hetcharikaga         |
| h) Darbar            | Aparadamula          |
| i) Sriranjani        | Brochevarevare       |
| j) Kedara            | Samayamide           |

#### **Unit – IV**

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        |

#### **Unit – V**

One Kshetraya Padam Bowli - Kodi Kusi

#### **Unit – VI**

Javali-Kamaas-Apudu Manasu

### **PAPER : IV (PRACTICAL - II) : COMPOSITIONS AND MANODHARMA SANGEETAM**

#### **Course Objectives:**

1. Tyagaraja Ghanaraga Pancharatna Kritis are known as 5 Gem kriti-s. of these 5, two Kritis have been mentioned for this Unit..I are, Arabhi raga and Sri raga. This Unit is very

interesting to the students because the songs are very popular and little easier comparatively with Manodharma sangeetam.

2. 10 kiti-s are mentioned in 10 raga. This topic is also an interesting one and easier to the students to learn.
3. This is the most difficult topic in the entire Practical Units of all papers, because this topic belongs to Manodhara sangitam. Alapana, Swra kalpana and Niraval singing is very difficult to an ordinary student. They need lot of practice to sing or perform individually.
4. Ragamalika in Purna chandika is a easy composition and students show interest to learn such type of songs.
5. Two Tillana-s in Poornachandrika and khamas raga are also easy songs to learn and also to perform. Because these are the beautiful and popular songs.
6. Adhyatma Ramayana keetana in Surati raga is beautiful and interesting song . Students easily can learn and sing the composition.

## **SYLLABUS**

### **Unit – I**

Ghana raga Pancharatna Kritis of Tyagaraja (Arabhi and Sri)

- |              |                      |
|--------------|----------------------|
| a) Aarabhi   | Sadinchene           |
| b) Srirangam | Endaro Mahanubhavulu |

### **Unit – II**

10 Compositions mentioned in theory 1b

- |                 |                      |
|-----------------|----------------------|
| 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  
1) Hari Kambhoji - Undedi Ramudu  
1) Sri Ragam - Sri Varalakshmi

### **Unit – III**

Alapana, Neraval and Swarakalpana of a

- 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 - Vasudeva Yani - Alap, Niraval & Swaram  
f) Kharabharapriya - Chitra Ratnamaya - Alap, Niraval & Swaram  
g) Purikalyani Gnanamosagaraaga - Alap, Niraval & Swaram

### **Unit – IV**

One RAgamalika - Poorna Chandrabimba - Shat Raga malika

### **Unit – V**

Two Tillanas

- a) Poorna Chandrika  
b) Kamaas

### **Unit – VI**

One Adhyatma Ramayana Keertana - Surati -Cheri Vinave