

ANDHRA UNIVERSITY
DEPARTMENT OF MUSIC & DANCE



PROGRAM : M.A MUSIC
REGULATION AND SYLLABUS
EFFECTIVE FROM 2021-2022 BATCH



ANDHRA UNIVERSITY
COLLEGE OF ARTS & COMMERCE
DEPARTMENT OF MUSIC & DANCE

❖ VISION OF THE DEPARTMENT:

I) On the occasion of Centenary Celebration of Andhra University we wish to organize a Mega Event like Social Science Congress in Performing Arts at International level.

II) Music & Dance have lot of scope to develop as several branches.

1) Music - At present Vocal Music is existed in the Dept. And no Teaching instruments.

We wish to establish Veena, Violin, Flute etc branches in the section of Music in future.

2) The two main systems of Indian Music are Carnatic and Hindustani. We wish to establish the two sections under Music course separately.

III) Dance - If permanent faculty are granted there is a lot of scope to be developed a lot.

1) At present, here in the Dept. our State dance Kucipudi is taught. In future, we would like to establish the other Indian Dance styles viz., Bharatanatyam, Mohinattam & Kathakali, Odissi, Kathak etc.

❖ MISSION OF THE DEPARTMENT:

The department is conducting several academic programs and also planning to conduct or organize some more programs in future.

❖ PROGRAMME OBJECTIVES :

1) To generate Performing Artistes

2) To inculcate interest in Research in Music & Dance.

3) It has 100% self earning opportunities for the students of Music & Dance.

w.e.f 2021 – 22

M.A. MUSIC

Semester I

In the Sem.I. of M.A. Music course three core papers and two elective papers will be there ie. Elec.I and Elec. 2. Electives are Choice based. For each elec. there will be given two options The students may have to choose one out of the two. There is no Open elective offered in this semester.

Semester & No. of Papers	Title of the Paper	Internal	External	Teaching hours	Credits
I. 1. Core I : (Theory)	Technical Aspects of South Indian Music	20	80	5	4
I.2. Core -II :(Practical)	Varnam & compositions in prescribed raga-s	20	80	7	4
I 3. Core III : (Practical)	Group compositions.	20	80	7	4
I.4. Elective I: (Theory)	Theoretical Aspects of South Indian Music OR Music - as Inter disciplinary subject (Physics, Dance , Philosophy, Telugu and Sanskrit)	20	80	5	4
I.5. Elective II : (Practical)	Compositions in prescribed rare raga-s. Or Chouka kaala kriti-s (5)	20	80	6	4
				30	20

Semester II

In this semester of M.A. Music course, three core papers and two elective and one Open elective papers will be there . Electives are Choice based. For 'E 'and 'O.E.' there will be two options. The students may have to choose one out of the two.

Semester & No. of Papers	Title of the Paper	Internal	External	Teaching hours	Credits
II.1. Core-I: (Theory)	Technical Aspects of South Indian Music	20	80	5	4
II.2. Core –II : (Practical)	Varnam & compositions in prescribed ragas	20	80	7	4
II.3. Core –III : (Practical) .	Group Kritis	20	80	7	4
II.4. Elective - I: (Theory)	Theoretical Aspects of South Indian Music. OR Prabandhas and Compositional style of Trinity	20	80	5	4
II.5. Elective –II (Practical)	Manodharma Sangitam OR Compositions in Vivadi raga-s (6)	20	80	6	4
II.6. Open Elective :	Foundation Lessons and Devotional Songs.				2
				30	22

Semester III

In this semester of M.A. Music course, three core papers and two elective and one Open elective papers will be there . Electives are Choice based. For 'E 'and 'O.E.' there will be two options. The students may have to choose one out of the two.

Semester & No. of Papers	Title of the Paper	Internal	External	Teaching hours	Credits
III.1. Core I: (Theory)	History of Indian Music	20	80	5	4
III.2. Core II : (Practical)	Compositions in Prescribed raga-s	20	80	7	4
III.3. Core III : (Practical) .	Manodharma Sangeetam& Opera Songs 10	20	80	7	4
III.4. Elective 1: (Theory)	Prahlada Bhakti Vijayam (Opera) OR Comparative Music	20	80	5	4
III.5. Elective II : (Practical)	Concert OR Miscellaneous Items	20	80	6	4
III.6. Open Elective :	Introduction to Sapta tala-s , Abhyasa gana &Patriotic , Folk songs.	---	50		2
	MOOCS		50		2
				30	22

Semester IV

In the Sem.IV of M.A. Music course three core papers and two elective papers will be there ie. Elec.I and Elec. 2. Electives are Choice based. For each elec. there will be given two options . The students may have to choose one out of the two. There is no Open Elective offered in this semester.

Semester & No. of Papers	Title of the Paper	Internal	External	Teaching hours	Credits
IV.1. Core I: (Theory)	History of Indian Music	20	80	5	4
IV.2. Core II : (Practical)	Specialization on a Particular composer	20	80	7	4
IV.3. Core III : (Practical) .	Ragam - Tanam - Pallavi	20	80	7	4
IV.4. Elective I: (Theory)	Special Study of Siva or Vishnu Pallaki Seva Prabandham OR Dissertation	20	80	5	4
IV.5. Elective II : (Practical)	Compositions of Post-Trinity Composers OR Specialization of 20 th Cent. Composers	20	80	6	4
	MOOCS	---	50		2
			50	30	20

Programme Outcomes

Completion of the program requires students to demonstrate the following:

PO1: Performance

Students will perform music on a primary instrument or voice from a broad historical and stylistic range of solo and ensemble repertoire with technique, accuracy, expressivity, stage presence, and creativity

PO2: Aural and Visual Analysis

Students will identify musical elements and organizational patterns through aural and visual analysis.

PO3: Performance Pedagogy

Students will demonstrate knowledge and skills related to music pedagogy as it relates to private lesson instruction, including various pedagogical methods, applicable literature, and the ability to diagnose and correct musical and technical faults.

Programme Specific Outcomes

PSO1: *Entrepreneurship*

Students will demonstrate an understanding of career options related to their area of specialization and assemble career-appropriate portfolios including resume, photos, video, audio, and/or other materials.

PSO2: Music History

Students will demonstrate the application of knowledge related to the history of music, including various time periods, historical figures, styles and genres in Western and non-Western musical traditions.

SEMESTER – I

CORE – I (Theory): Technical Aspects of South Indian Music

OBJECTIVES:

Music is not only an art but also an exact science. The student of a mathematic will find herein the practical application of the many of the concepts, series, progressions and formulate the mathematics. Notes not confirming to these values will sound unmusical and unpleasant. If the Tonic or the basic note is sounded, the values of the other notes of the scale will get automatically defined. The whole science of music, eastern or western is based on the fundamental factors of Consonance..

Unit-1

Course Outcomes:

This chapter is on the sruti-s and it's nomenclatures , No., Cycle of 4th and 5th & 3rds in fractions and cent methods. And also Sudha, Vikruta swaras and vadi, vivadi relations etc...This is related to 22 Sruti-s of carnatic music, This chapter gives knowledge about the sruti-s and how to apply the Sruti-s in various Ragas and samvadi bhavas and also the evolution of the swara-s.

Learning Outcomes :

1. Knowledge about 22 Sruti-s are very important and to know every student.
2. Mathematical practice in fractions and swara values of cents to the notes, are very interesting.
3. Students will get an idea on Science of Music and is interesting to the students.
4. The frequencies of sound or notes and the calculations can be studied in this chapter.
5. Formation of 22 sruti-s through cycle of 5ths and cycle of 4ths .

Unit 2:

Course Outcomes:

- This is to acquire knowledge on the formation of Sruti-s and its intervals., which are the creation of St. Bharata. Many of the Laakshankara-s by our great musicologists based on their lively experiments

Learning Outcomes:

1. Very interesting study on great the works of our ancient musicologists.
2. knowledge about the theoretical and practical aspect of the is essential tools to this generation musicians to improve their research works

Unit 3**Course Outcomes:**

1. It gives knowledge on the characteristics of 9 raga- s mentioned in the syllabus.
2. Students learnMajor raga-s , Minor raga-s and Rakti ragas theoritically

Learning Outcomes :

1. This study develops the knowledge on Ragas which are in practical.
2. The Swarasancharas and raga prastaras are explained in this chapter.
3. The popular compositions in these ragas are also explained.

Unit 4**Course Outcomes:**

1. It gives knowledge on Vedic scale and the intervals of the notes and the Grama-s, moorchana-s and Jaati-s of Bharata and different views of the later lakshnakara-s are also dealt here in this topic.
2. It also gives knowledge on the Tana-s and its' verieties ,
3. Varna, Alankara-s which are formed by the swara-s theoretically.

Learning Outcomes :

- 1) Roots of the subject is very necessary to know to do further studies
- 2) Vedic scale is known as Shadja grama and compared to modern raga.
- 3) Students will practice the tana, alankaras and varnas by their own by learning the techniques of swara patterns.

Unit 5**Course Outcomes :**

1. Musical composition contains both Swara and sahitya. In this chapter the distribution of words and the syllabus to each Avarta is explained.
2. Knowledge about literature is also very useful to each and every musician to develop their further research studies and to know how the carnatic music built on various experiments which where made by our ancient musicologists.

Learning Outcomes:

1. This topic is related to the sahitya of compositions. Several literary beauties will be dealt here in this chapter.
2. The vyakaran suthras like Prasa, yati, are explained here.
3. The literary embellishments like yamakam, padaccheda are also taught in this chapter.
4. The measurement of the avarthas the sahitya calculations are explained here.

CORE – II : [Practical]Varnam& Compositions in prescribed raga-s

OBJECTIVES :

Varnam is a Scholarly composition and it elaborates the melodies replete with raga bhava. It contains Visesha sanchara-s, raga ranjaka ragas and also with several apoorva prayogas. In abhyasa gana rachanas Varna takes the first rank in the point of its importance. These speeds of singing Varna gives a vast knowledge and also good practice to the students. Compositions on prescribed ragas give an idea on the ragas practically. Students are interested to learn these compositions.

• Unit-1

Course Outcomes:

- Varna sadhana in 3 speeds helps the students very much.
- Sadhana of varnam is very important to every student.
- 3 speeds of varnam practice essential to get tala balance and also to the sahityam and for perfect swarajnana.

Unit 2 &4 :

Course Outcomes:

- Compositions in the minor or janya ragas mentioned in 2 & 4 are gives knowledge on the characteristics and Lakshnas, history etc. things can be learned by the students in both theoretical and practical aspects.

Learning Outcomes :

1. Compositions in the ragas mentioned in this unit gives knowledge about the swaraprastanas and sancharas in these janya ragas.
2. various composes gives knowledge about the usage of those ragas
3. Compositions are the items to learn the essence of ragas

Unit 3

Course Outcomes

- Compositions mentioned in this chapter is completely in mela ragas or major ragas. The history of mela ragas and the raga sampradaya of different musicologists and the characterstics are taught here.

Learning Outcomes :

1. By learning the compositions in the mela ragas gives the knowledge about the swaraprastanas and sancharas in these ragas
2. various composes gives knowledge about the usage of those ragas
3. Compositions are the items to learn the essence of ragas

Unit 5**Course Outcomes:**

- In this Unit students will learn Miscellaneous items are the devotional items.
- The songs mentioned in this unit is easier to compare to the other units.

Learning Outcomes :

1. It is interesting unit to the students to learn simple and easy musical compositions.
2. These are the compositions of the native composers like Tyagaraja and BhadrachalaRamadasu etc.
3. The main aspect of these compositions are devotional in traditional music.

CORE– III :GROUP COMPOSITIONS (PRACTICAL)**OBJECTIVES :**

- Group compositions are the compositions of Musical trinity i.e. Tyagaraja, Syamasastri and MuttuswamyDikshitar and other composers. They are the compositions in some groups like five compositions or nine compositions etc. For ex. Tyagarajacomposed GhanaragaPancharatnakritis, kovvurupancharatnakritis, Tripurasundaripanchratnakritis, Lalgudipancharatnamkritis and so on. All these compositions are a group of 5 kritis.
- Muttuswamy Dikshitar composed Navagraha kritis, navaavaratna kritis, Abhayamba Navaavaranakritis, all comprising of 9 kriti groups. Like this Syamasastri have written Navaratnamalika kritiis, a group of 9 kritis.
- All groups of this kind categories come under this Group compositions paper Core – II Practical paper.
- Students will be benefited by learning this kind of compositions for their improvement in kritirendition Vilabalaya, balance so on and so forth.

UNIT 1 :TyagarajaGhanaragaPanchratna in Gowla :**Course Outcomes :**

- TyagarajaGhanaragapacharatnakritis are known as the 5 Gems of kritis in Carnatic Music.
- They are very difficult to learn and also to perform. Of these 5 the Gowla raga kriti is mentioned in the syllabus, for Semester I.
- This is a beautiful and difficult composition of Tyagaraja. Because the EkasrutiRishabha in this raga very difficult to practice by an ordinary student.

Learning Outcomes:

1. By learning this kriti students will get knowledge in Gowla Raga
2. The rendering techniques and also intricacies, of gamakas will be practiced.
3. The Tala balance also will get by practicing this kriti.
4. Manodharmasangeeta or creative music will be improved by learning and practicing such kritis.

UNIT 2 : Two Compositions in any group from each of the pancharatnas of Tyagaraja :

- a) KovoorePancharatnas
- b) TiruvatturPacharatnas.

Course Outcomes :

- In this Semester we are teaching 2 kritis from KovoorePancharatnas . They are Kalyaniragam and Kharaharapriya. These are the compositions written in the praise of KovooreSundaresa.

Learning Outcomes :

1. *Nammivachina* one of the KovoorePancharatnakriti in raga Kalyani learned by the students . By learning of this composition students will be benefited by absorbing Kalyani raga Sancharas and the different kinds of Roopakatala patterns.
2. *Korisevimpa* rare is a kriti in written in Kharaharapriya. By learning this kriti students will get the complete picturesque of the raga Kharaharapriya. The raga bhava and the sahityabhava also understand by the students.
3. All the Pancharatnakertanas of Tyagaraja are known as gems, by considering both Sangita and Sahitya aspects.
- 4.

Unit 3 : Two Panchalingasthalakritis of Dikshitar :

Course Outcomes :

- MuttuswamyDikshitar wrote a group of 5 compositions viz., PanchalingaSthalakritis. These kritis are also called as Panchabhootalingakritis. They are very technically elaborated compositions.

Learning Outcomes :

1. *Arunachalanadham* a composition in Sarangaraga and set to Roopakatala. By learning his composition students will get acquainted with Sarangaraga patterns and RoopakaTala patterns.
2. *Anandanatanaprakasam* a composition in Raga Kedaram and set to TripuditaTalam. This is a unique composition by having Amukhyangas like SolukattuSwaram, Madhyamakalasahityam etc. By learning this kind of composition students will be benefited not only by the Raga and Tala phrases but also acquainted with Amukhyangas of a Kriti.

UNIT 4 : Two of the NavaratriKritis of SwathiTirunal :

Course Outcomes :

- These NavaratnaKritis are very popular in Kerala, traditionally sing during the season of Sarannavarathri Festivals. The composer of these Kritis is Sri SwathiTirunalMaharaj of Travancore. In this Semester we are teaching 2 kritis of these 9 kritis. They are *PaahiParvataanandini* in Arabhi&*Saroruhaasanajaaye* inPanthuvarali raga kritis.

Learning Outcomes :

1. By learning these compositions students will get complete knowledge of the ragas Arabhi&Panthuvarali . The language in these compositions are very difficult. They are in Sanskrit.
2. It is very difficult to learn and perform by a normal student. They should have a lot of practice perfectly, they are the big size kritis and also scholarly compositions.

Unit 5 : Two of the ShodasGanapathiKritis of Dikshitar :

Course Outcomes :

- *Shodasa Ganapathi* Kritis is a bunch of 16 kritis, written on Lord Ganesa by Dikshitar. Of the 16 kritis, Two compositions are teaching as per syllables. They are *SiddhiVinayakamin* Raga ShanmukhaPriya, set to Roopakatalam and *Ganesha kumara pahimam* in raga Janjhuti set to Aditalam were learnt by the students.

Learning Outcomes :

1. Students will get some knowledge fromShanmukhaPriya and Janjhuti raga patterns.
2. Janjhuti raga is a unique raga i.e. Daivantantya raga. It is difficult to learn and practice by the normal students. By learning these compositions students will understand how to sing the composition in Vilamba Madhya laya. They will understand the several lyrical specialties and what is a Samashticharam in Dikshitar's compositions.

ELECTIVE I (THEORY) THEORITICAL ASPECTS ON SOUTH INDIAN MUSIC :

OBJECTIVES :

In this paper the advanced knowledge of tala system and 108 talas 120 talas etc. The shodasa and prastaras are interesting to the students to theoretically. Raga and rasa is an interesting topic to study. In 3rd Chapter what is mukti and madhura bhakti. The compositions written by the devotional composers like Jayadeva, Kshetrappa and Narayana Teertha etc are given and the study of madhura bhakti aspects of compositions.

Unit – I :

Course Outcomes:

- Knowledge on various talas
- Understanding the concept of 108 talas and samaksharatalas

Learning Outcomes:

1. Knowledge on various desi and Margatalas
2. Detail knowledge on various talas in desi and marga aspects

Unit – II :

Course Outcomes :

- Knowledge on various ragas and navarasa raga bhavas.
- Differentiation between willpower and nerve power

Learning Outcomes:

1. Understanding the way to reduce nerve power

Unit – III :

Course Outcomes :

- Differentiation between bhakthi and Madhurabhakthi
- Detailed knowledge of nayaki and nayaka theme

Learning Outcomes:

1. Knowledge about union of jeevatma and paramatma
2. Knowledge about various characteristics of astavidhanayakas
3. Understanding of concept of various nayakas and nayakis in deferent songs composed by various vaggeyakarsliketyagaraja,kshetrayyaetc.,

Unit – IV :

Course Outcomes :

- knowledge about origin and development folk music
- Understanding various category of folk songs

Learning Outcomes:

1. Understanding the concept that the origin of music begin with folk music
2. Classification of various folk songs according to the situation like agricultural ,pouranic, comic and etc.,

Unit – V :

Course Outcomes :

- Understanding development of classical music from the time of Matanga 5th Century till today

Learning Outcomes:

1. Importance in learning classical music for the development of Indian culture and heritage
2. Technical development of classical music from ancient time

ELECTIVE II : COMPOSITIONS IN RARE RAGAS (PRACTICAL)

OBJECTIVES :

This is an interesting paper to the students to learn compositions in 8 ragas. There are Rati ragas, vivadi ragas etc are interesting to learn.

Course Outcomes :

- This is an interesting paper to the students who want to learn new ragas.
- There are few ragas like rasali and manirangu, narayanagowla & manji are very difficult to learn.
- Some beautiful raga like vijayanagali, bindumalini, simhavahini are interesting to learn the students.

Learning Outcomes :

1. This type of Raga is essential to learn the students to know theswara prastaras and sancharas of new ragas.
2. These compositions of various composers is learning very interesting to the students.
3. It is difficult to learn the compositions and perform is a challenge task to the students.

SEMESTER – I : SYLLABUS

I. 1 .CORE- I: (Theory) Technical Aspects of South Indian Music. Marks : 100

Unit. 1. i) Sruti, No. & Nomenclatures. ii) Cycles of 4th, 5ths & 3rds.in fractions & cents
iii) Suddha, Vikruti swaras etc. iv) Vadi, Vivadi relations etc.

Unit.2 : Bharata's experiment

i) Dhruva veena & chala veena exp. ii) Musical intervals in fractions & Cents.

Unit 3. Ragalakshanas:

Sriranjani, Begada, Charukesi, Kannada, Simhendramadhyamam,

Kedaragaula, Rithigoula, Poornachandrika, Ramapriya,

Unit 4. i) Types of Tana & Varna alankaras ii) Grama Murchana Jati system

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.

I.2. CORE II (Prac.) Varnam & Compositions in prescribed raga-s Marks : 100
(Adi tala varnam)

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

I. 3. CORE III (Prac.) Group Compositions Marks 100

Unit 1 : Tyagaraja Ghanaraga Pancharatnam in Gaula

Unit 2 : Two compositions in any group from each of the Pancharatnas of Tyagaraja

- a. Kovoora 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.

I.4 : Elective - I (Theory) Choice Based. Marks 100

A) Theoretical Aspects of South Indian Music

OR

B) Music as Inter disciplinary subject

A) Theoretical Aspects of South Indian Music

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.

OR

B) Music as Inter disciplinary subject

Unit 1 : Music – Physics

Unit 2 : Music – Dance

Unit 3 : Music – Philosophy

Unit 4 : Music – Telugu

Unit 5 Music – Sanskrit.

I. 5. Elective II (Prac.) Choice Based.

Marks 100

A) Compositions in Prescribed Rare raga-s

OR

B) Chouka kaala kriti-s (5)

A) Compositions in Prescribed Rare raga-s

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

B) Chouka kaala kriti-s (5)

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SEMESTER II

CORE – I [Theory] : Technical Aspects of South Indian Music

OBJECTIVES: 1) In this Semester the Practical papers are very interesting because ata tala, Varnam singing in 3 speeds are trisham is compulsory which is very important of the implement of the students. The Theory papers are interesting one to students who have knowledge in Mathematics and also Physics. The tradition vadi vivadi etc are compared to the modern swara relation. Plates of tallapaka composers, Study of the age old Lakshanagrandhas are also

interesting topics to study. Manodhrma Sangitam also introduced in this Semester.

Unit-1 :

Course Outcomes:

- 1) The relations between swaras, and the 22 srutis formation through Sa Pa, Sa ma bhava is clearly explained in this chapter.
- 2) The traditional Bharata's vadi samvadi etc internals are explained in detail.

Learning Outcomes. :

- 1) Students will interesting in workout the values of the swaras in both fractions and cents methods.
- 2) They understand the consonance and dissonance intervals theoretically.

Unit – 2 :

Course Outcomes:

- The Students will understand scientifically what is a tone and what are the harmones.
- Several Mathematical equations are given to denote the progressions, mela prastaras and arithmetical hormonal means.

Learning Outcomes :

- 1)Music contains mathematical equations also to be known in this unit
- 2)Mathematics also play key role in this music
- 3)where the mathematics is used in this subject is known in this unit

Unit 3

Course Outcomes:

- 10 ragas are mentioned for Ragalakshanas.
- Of those two Janakaragas 4 auduva ragas 2 bhasha ragas and Janya ragas have been given for ragalakshanas.

Learning Outcomes :

1. This study develops the knowledge on Ragas which are in practical.
2. The Swarasancharas and raga prastaras are explained in this chapter.
3. The popular compositions in these ragas are also explained.

Unit 4

Course Outcomes:

- Historical study on Tallapaka composers is important to know, because they are the first Telugu composers who paved away to develop the practical music.

Learning Outcomes:

1. This is an interesting topic to study about the Tallapaka Composers viz., Annamacharya, Pedda Tirumalacharya and Chinna Tirumalacharya.

2. The compositions of these composers are very popular to study.
3. The plates of this composers is really an interesting topic to study.

Unit 5

- **Course Outcomes:**

Knowledge on lakshana grandhas is essential to study by the students because all the developments are based on these works only

Learning Outcomes :

1. Natyasastra 4th Century B.C. is an authoritative Grandha for both Music & Dance arts.
2. Study of the Sangita makarandam also 9th Century is the grandha contains the later developments in Music.
3. So, students should study the changes happened in between the period is an interesting one.

CORE – II[Practical]

Varam& Compositions in prescribed raga-s

OBJECTIVES:

Unit-1

Course Outcomes:

- Ata tala Varna sadhana in 3 speeds are tishram helps the students very much.
- Sadhana of Ata tala varnam is very important to every student.
- 3 speeds and tishram of ata tala varnam practice essential to get tala balance and also to the sahityam and for perfect swarajnana

Learning Outcomes

1. This practice helps the students a lot. In singing the complicated Sangatis in any raga.
2. Such practice is important for maintaining the balance of the tala.

Unit 2, 3 & 4

Course Outcomes:

- 1)compositions of various composes gives knowledge about the usage of those ragas
- 2)Compositions are the foundation items to learn the assence of ragas

Learning Outcomes :

1. Compositions in the ragas mentioned in this unit gives knowledge about the swaraprastanas and sancharas in these janya ragas.
2. various composes gives knowledge about the usage of those ragas
3. Compositions are the items to learn the essence of ragas

Unit 5

- **Course Outcomes:**

Miscellaneous items four are given in this unit.

- It is very interesting to the students to learn because they are very popular songs. Viz., Astapadis, devaranama and Annamacharya Keertanas and Bhadrachala Ramadas keertanas.

Learning Outcomes:

1. These are the songs very easy to learn.
2. No sangatis and no difficult gamakas will be composed in these songs.
3. They are in beautiful ragas and simplest talas to render easily.

CORE III: GROUP KRITIS (PRACTICAL)

Objectives :

*These are very difficult compositions to learn to an ordinary level student.

Group compositions are the compositions of Musical trinity i.e. Tyagaraja, Syamasastry and MuttuswamyDikshitar and other composers. They are the compositions in some groups like five compositions or nine compositions etc. For ex. Tyagarajacomposed GhanaragaPancharatnakritis, kovvurupancharatnakritis, Tripurasundaripanchratnakritis, Lalgudipancharatnamkritis and so on. All these compositions are a group of 5 kritis.

- MuttuswamyDikshitarcomposed Navagrahakritis, navaavaranakritis, AbhayambaNavaavaranakritis, all comprising of 9 kriti groups. Like this Syamasastry have written Navaratnamalikakriitis, a group of 9 kritis.
- All groups of this kind categories come under this Group compositions paper Core – II Practical paper.
- Students will be get benefited by learning this kind of compositions for their improvement in kriti rendition Vilabalaya, balance so on and so forth.

UNIT 1 :

Course Outcomes :

- Tyagaraja Ghanaraga Pacharatna kritis (No.5) are known as the 5 Gems of kritis in Carnatic Music. They are very difficult to learn and also to perform. Of these 5 ,” *Kanakanaruchiraa* “ a popular kriti is mentioned in syllabus for the students of Semester 2. Varali raga very difficult to learn and to sing , because the Teevra Madhyamasvara which occur in the this is raga , cannot sing by any ordinary student.

Learning Outcomes:

1. By learning this kritistudents will get knowledge what is a Vivadi Raga , particularly Varali raga.
2. The rendering techniques and also intricacies, of gamakas will be practiced.
3. Mainly , singing kriti in Chouka Kala and to maintain balance will be practiced by the students.Lot of Manodharma will be improved.

Unit 2 :

Course outcomes :

- Saint Tyagaraja composed Pancharatna Kritis on various deities of swara kshetras. Among them the kritis on Sriranga Pancharatnas and Lalgudi Pancharatnas are very beautiful compositions.

Learning Outcomes :

1. In this Semester Sriranga Pancharatnas will be taught to the students.
2. *Vinaraada naa manavi* ..in the raga Devagandhari set to Aditalam is a composition of its kind. This Kriti is composed on the Lord Sriranganatha.
3. Students will be aquatinted with Deva gandhari raga patterns from this composition.
4. *Raaju vedale* in Raga Thodi set to Roopakatalam is also one of the compositions of SrirangaPancharatnas. Students will be benefited by the Thodi raga phrases and Roopakatala patterns.

Unit 3:

- **Course Out comes** :MuttuswamyDikshitar composed 9 Kritis on Navagrahas. The singing of these compositions are very powerful . By singing of these compositions theGrahadoshas will be vanished magically.

Learning Outcomes :

1. *Surasuramkriti* in Shanmukhapriya is a composition and set to Roopakatala. By learning his composition students will get acquainted with Sarangaraga patterns and RoopakaTala patterns.
2. *Anandanatanaprakasama* composition in Raga Kedaram and set to TriputaTalam. This is a unique composition by having Amukhyangas like SolukattuSwaram, Madhyamakalasahityam etc. By learning this kind of composition students will be benefited not only by the Raga and Tala phrases but also acquainted with Amukhyangas of a Kriti.

Unit 4 :

Course Out comes

- Syamasastri is one of the Musical Trinity composers. He Has composed 9 kritis on Goddess Madhura Meenakshi Devi. Of these 9 Kritis any2 kritis are mentioned for this semester. Now, *Sarojadalaneltri* in Sankarabharana ragam and *Nannubrovu lalitha* in Lalitha ragam are teaching to the students.

Course Outcomes :

1. These kritis are difficult to learn because they are Tala oriented.
2. Lalitha raga kriti is very difficult learn and render by the students because the song starts in Atitagraha.
3. Lalitha raga is a Panchamaswaravarja raga with difficult sangatis and Sankarabharana raga kriti is easier to the students to learn.

Unit 5 :

Course Outcomes :

- Muttuswamy Dikshitar wrote 9 Compositions on Goddess Kamalamba describing the greatness of Goddess Kamalamba.

Learning outcomes :

1. *Kamalamba Samrakshatu maam* : In the raga Ananda Bhairavi in set to Triputatalam is a composition in a very soothing atmosphere.
2. Students will be benefited with the AnandaBhairavi raga phrases and Triputatala patterns by learning this composition.

ELECTIVE I (THEORY) : THEORITICAL ASPECTS ON SOUTH INDIAN MUSIC

OBJECTIVES :

In this paper the advanced knowledge of tala system talaprastara Krama, Navasandhi talas used in temple rituals and Talas in tiruppagal ragas are taught in detail. Four classical theories of Rasas and Madhura Bhakti, Katha kalakshepa and classification of ragas are given.

Unit – I :

Course Outcomes:

- Knowledge on various tala system
- Understanding the concept of Navasanditalas used during temple rituals

Learning Outcomes:

1. Knowledge on how to divide talas for performance
2. Detail knowledge on various talas in navasandiandtalaprastharakrama aspects

Unit – II :

Course Outcomes :

- Knowledge on various rasas and navarasa raga bhavas.
- Understanding the concept of applicational rasa sastra

Learning Outcomes:

1. Knowledge on Classification of rasa siddhantha and rasabhavas

Unit – III :

Course Outcomes :

- Differentiation between bhakthi and Madhurabhakthi
- Detailed knowledge of nayaki and nayaka theme

Learning Outcomes:

1. Knowledge about union of jeevatma and paramatma
2. Knowledge about various characteristics of astavidhanayakas
3. Understanding of concept of various nayakas and nayakis in different songs composed by various vaggeyakars like Tyagaraja, Kshetrappa etc.,

Unit – IV :**Course Outcomes :**

- knowledge about origin of kadhakaalakshepam
- Understanding various category of kadhakaalakshepam like burrakadha and harikadha

Learning Outcomes:

1. Understanding the concept that the origin of musical kadhakaalakshepam
2. Knowledge about various kadhakaalakshepam related songs according to the situation arts like burrakadha and harikadha etc.,

Unit – V :**Course Outcomes :**

- Classification of various ragas

Learning Outcomes:

1. Knowledge of different ragas like apurupa ragas
2. Understanding the ragas for performance
3. Which ragas will be chosen for concert success

ELECTIVE II : MANODHARMA SANGITAM : (PRACTICAL)**OBJECTIVES:**

Manodharma sangitam is known as “Creative music”. This is the music which improves by the student on his/ her own. The improvised music is mainly three kinds, related to kritis. They are raga aalapa, niraval and swarakalpana. To perform this paper lot of practices and certain knowledge is required. To learn this paper Manodharma sangitam, student should have lot of concentration and vigorous practice, and knowledge are necessary. It is very difficult to teach the students.

Course Outcomes :

- ManodharmaSamgitam is a highly knowledgeable subject.
- It is a paper of creative music.
- Ragalapana, Niraval and Swarakalpana will be taught in this paper.

Learning out comes.

1. Students will be very much benefited by this creative music.
2. Learning Ragalapana is very useful for a student to improve his creative music skills.
3. Learning Niraval and Swarakalpana are very much necessary for a music student to get strength over Laya patterns.

SEMESTER – II : SYLLABUS

II.1. CORE I : (Theory) Technical Aspects of South Indian Music. **Marks 100**

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: Tallapaka composers :

The Kirtana plates of Tallapaka composers and the light thrown on the history of music.

Unit-5: Knowledge of the following Lakshana Grandhas

i) Natyasastra ii) Sangeethamakarandam iii) Brihaddesi

II.2. CORE II (Prac.) Varnam, Compositions in Prescribed raga-s

Marks 100

Unit 1 : Ata tala Varnam Singing in three speeds / Trisram (Compulsory)

Compositions in the following ragas:

Unit 2 : Madhyamavathi, Suddhadhanyasi, Mukhari

Unit 3: Devamanohari, Kapi, Nagaswaravali

Unit 4 : Amrita varshini, Vachaspathi Dharmavathi.

Unit- 5. Miscellaneous Items:

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

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 Bhootappa; xi. Subbaraya Sastri; xii. Veena Kuppa Iyer; xiii. Tiruvathiyoora Tyaga Iyer; xiv. Swati Tirunal; xviii. Pallavi Sesha Iyer; xix Ramanathapuram Srinivas Iyengar; xx. Mysore Vasudevachari; xxi. Muthayya Bhagavathar;

II.3. CORE III (Prac.) : Group Kriti-s

Marks 100

Unit-1. Ghana raga Pancha ratnam – Varali

Unit-2. Two compositions from any of the following Pancharatnas of Tyagaraja.

A) Lalgudi Pancharatnas. B) Sriranga Pancharatnas.

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

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

Unit-5. Two out of the Kamalamba Navavarana kritis of Dikshitar

II.4 : Elective I (Theory) Choice Based.

Marks 100

A) Theoretical Aspects of South Indian Music.

Or

B) Prabandhas and Compositional style of Trinity.

A) Theoretical Aspects of South Indian Music.

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 in it. ii) Burrakatha

Unit-5: Classification of Ragas

OR

B) Prabandha-s & Compositional style of Trinity

Part A) Unit 1 : Prabandha-s and their lakshana-s.

Unit 2) Application of Prabandha-s features to the compositions

Part B) Unit 3 : Compositional style of Syamasastry

Unit 4 : Compositional style of Tyagaraja

Unit 5 : Compositional style of Muttuswami Dikshitar

II.5. Elective II (Practical) Choice Based

(For the students of Music course only)

Marks 100

Manodharma Sangitam

Or

Compositions in Vivadi raga-s (6)

II.6. Open Elective : Foundation Lessons and Devotional Songs.

Marks 100

Unit 1. Sarali swaramulu 8

Unit 2 : Zanta swaramulu 6

Unit 3 : Annamayya kirtana-s 2

Unit 4 : Ramadasu kirtanalu 2

Unit 5 : Tyagaraja kirtanalu 2

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SEMESTER – III

CORE – I [THEORY] HISTORY OF INDIAN MUSIC

OBJECTIVES:

There are distinctive features and landmarks in the History of Indian Music. Music evolved from the Vedas, particularly Sama-veda. The swara-s derived from the Vedic chants, and the instruments used for Samagaana recitation, , development of the Samagaana scales are mentioned in the syllabus. Study of lakshana grandhas and raga lakshanas are also mentioned in this Semester.

Unit-1 :

Course Outcomes:

- Very useful for further researches

Learning Outcomes:

1. Study of the lakshana grandhas are very important for students.

Unit 2:- Detailed study on one of the specialized portion from any one lakshanagrandha

Course Outcomes:

- Detailed knowledge about the particular portion from grandhas

Learning Outcomes:

1. Important landmarks in the history of Indian music and distinctive features will give idea to the students to work on it.

Unit 3**Course Outcomes:**

- knowledge on vena and its tuning of strings and its evolution are necessary to know while studying about an instrument

Learning Outcomes:

1. History, and the varieties of traditions in veena is an interesting subject to the students.

Unit 4**Course Outcomes:**

- knowledge about the inscriptions like Kudumiyamalai and tirumiyamalai are significant inscriptions in the history of Indian Music.

Learning Outcomes:

1. By studying such topics, students will get inspiration for selecting the further research topics.

Unit 5

- **Course Outcomes:**

Pallavi is an important manodharmasangeeta. classical music fulfills its greatness with this pallavis

- Notations of pallavi along with its various speeds is also knowledge oriented and gives knowledge about to create new pallavis

Learning Outcomes:

1. Students should have more knowledge practice pallavi.
2. Tala balance is also essential for singing pallavi.

CORE – II (PRACTICAL) COMPOSITIONS IN PRESCRIBED RAGAS :**OBJECTIVES:**

The compositions in 9 ragas are to be taught to the students to get practical knowledge in the ragas and also miscellaneous compositions like Kshetravya padam , thillana, ragamalika etc.

Compositions of very interesting to the students.

Unit-1, 2,3 &4

Course Outcomes ;

The compositions in 9 ragas are to be taught to the students to get practical knowledge in the ragas.

Learning outcomes :

1. This is paper easier comparative with other papers in this semester.
2. Vagadhiswari, Subhapantuvarali ragas are difficult to learn.
3. Tiruppagal is also a difficult composition, and also an unique composition in tala aspect.

Unit 5 :

Course Outcomes :

- This is an interesting topic to the students.
- The compositions like padam, tillana, tirupgal and ragamalika will be taught in this unit.

Learning Outcomes :

1. All the compositions in this unit are very interesting.
2. Students feel easy to learn the compositions like Ragamalika, tillana etc.
3. Tiruppagal like new type of compositions can be an interesting topic to students.

CORE III : MANODHARMA SANGITAM : (PRACTICAL)

OBJECTIVES:

Manodharmasangitam is known as “Creative music”. This is the music which improves by the student on his/ her own. The improvised music is mainly three kinds, related to kritis. They are raga aalapana, niraval and swarakalpana. To perform this paper lot of practices and certain knowledge is required. To learn this paper Manodharmasangitam, student should have lot of concentration and vigorous practice, and knowledge are necessary. It is very difficult to teach the students.

Course Outcomes :

- ManodharmaSangitam is a highly knowledgeable subject.
- It is a paper of creative music.
- Ragalapana, Niraval and Swarakalpana will be taught in this paper.

Learning outcomes.

4. Students will be very much benefited by this creative music.
5. Learning Ragalapana is very useful for a student to improve his creative music skills.
6. Learning Niraval and Swarakalpana are very much necessary for a music student to get strength over Laya patterns.

Elective – I [Theory]
A)Opera &Prahlada Bhakti Vijayam

OBJECTIVES:

Tyagaraja was famous a “*Geya nataka Margadarsi*” He has composed 3 Geya nataka. Of these -3, Prahlada Bhakti Vijayam is the big in size.. it consists of 5 Ankas (Acts). The story and the Darus are very interesting. The lyrical part composed by Tyagaraja mellifluous. The depictions and the Telugu literary beauties and the descriptions are heart touching manner.

Unit-1

Course Outcomes:

- It gives knowledge about the History and lakshanas of geyanatakas
- Kuravanji, Tholubommallata etc art forms are to be studied.

Learning Outcomes:

1. This is an interesting topic to students to work on the performing folk art forms.
2. Study of the presentation , the language they use while performing , the songs etc are to observed by the students.

Unit 2

Course Outcomes:

- The Story of the Opera is little changed by Tyagaraja and the devotion of Prahlada proved in this Chapter.

Learning Outcomes ;

1. Students will understand the difference between the tradition Narasimha Charitra in Dasavataras and the depiction of Prahlada in this opera.

Unit 3

Course Outcomes:

- Knowledge about the characters and various darus of this opera have been given in this Chapter.

Learning Outcomes :

1. Students will enjoy the beautiful Telugu in depicting the characters and the dialogues of the characters.
2. Many varieties of Darus will be studied theoretically in this chapter.

Unit 4

Course Outcomes:

- Knowledge about ragas and rasa bhavas can be studied in this Chapter.

Learning Outcomes :

1. The Rasas portrayed by Tyagaraja according to the situation are observed by the students.

2. The poetry and the lyrical beauties in this opera are studied by the students.

Unit 5

- **Course Outcomes:**

Practicing of Notation of a song from this opera are compulsory to every student.

Learning Outcomes :

- 1) Notation practice is very important to the students to know the swaras and allotment of the swaras to a avartha.
- 2) It improve the student's swarajnana and also the tala jnana.

ELECTIVE – II (PRACTICAL) MISCELLANIOUS ITEMS :

OBJECTIVES :

In this paper 5 units have been given and each contain two miscellaneous compositions are mentioned. This is also an interesting paper to the students.

Course Outcomes. : Unit 1 to 5

- Students will learn rare compositions like Tiruppugazhs, ragamalikas, thillanas etc.

Learning Outcomes. : Unit 1 to 5

1. It is an interesting paper to the students to learn.
2. Rare taalas like Tiruppugazhs are interesting and also very difficult.

Semester-III : SYLLABUS

III.1. Core 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, Janaranj, Devagandhari,

Darbar, Hamsanandi, Dhanyasi, Subha pantuvarali, Vagadheeswari.

III.2. Core II –(Prac): Compositions in Prescribed raga-s 100 Marks.

Unit-1: Sahana, Surati, Darbar

Unit-2: Latangi, Subhapantuvarali, Hamsanandi

Unit-3: Natakuranji, Sama, Dhanyasi.

Unit-4: Devagandhari, Vagadhiswari, Janaranjani,

Unit-5: Miscellaneous Items.

Kshetravya 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.

III.3. Core III –(Prac): 100 Marks (80 Marks + 20 Marks)

Title: Manodharma Sangeetam & Opera songs 10

III.4: Elective I –(Theory): (A) : Prahlada Bhakti Vijayam (Opera)

Or

B): Comparative Music (Hindustani & Western) 100 Marks

(A) : Opera & Prahlada Bhakti Vijayam 100 Marks

Unit I: (i). Origin and development of Geya Natakam

(ii). Characteristics (lakshana-s) of traditional drama.

Unit 2: Content of the opera.

Unit 3: (i). Characters , (ii). Daru-s.

Unit 4 : (i). Raga-s & rasa bhava-s., (ii). tala-s

Unit 5: Notation of the opera songs

(B) : Comparative Music 100 Marks

Unit 1: Comparative study of the six ragas and three talas of Hindustani with

their Equivalents in Karnatic music viz.

(i). Ragas:

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

(ii) Talas:

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

Unit 2: Life sketches: (i). Tansen (ii) Amir Khusru, (iii) V. N. Bhatkande

Unit 3: (i) Staff notation- study of Western notation.

(ii) Symbols used in Western Staff notation.

Unit 4: (i). Western Major Scale (ii). Minor scales (iii). Whole tone scale,

(iv). Pythagorean scale.

Unit 5: (i). Western Major & minor Chords & (ii). Time signature

III.5: Elective II –(Prac): (A): Concert 100 Marks

Or

(B) : Miscellaneous Items (10)

(A): Concert

(B). Miscellaneous Items (10)

Unit 1: Tiruppugazh-s (2),

Unit 2: Pada-s (2),

Unit 3: Javali-s (2),

Unit 4: Ragamalika-s (2),

Unit 5: Tillana-s (2),

III.6: Open Elective Paper:

50 marks

Title: Introduction to Sapta tala-s , Abhyasa gana & Patriotic , Folk songs.

Unit 1: Introduction of Sapta tala-s

Unit 2: Alankara-s (4)

Unit 3: Gita-s (2)

Unit 4: Patriotic songs (3)

Unit 5: Folk songs (3).

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SEMESTER – IV

CORE – I [THEORY] : HISTORY OF INDIAN MUSIC

OBJECTIVES:..

Study of History of Indian Music is very interesting subject. The study of the origin of Veena and evolution of tunings of timings, musical inscriptions and Pallavi singing etc are given in this chapter.

Unit-1

Course Outcomes:

- Knowledge on lakshana grandhas is essential to study by the students because all the developments are based on these works only. In this chapter Chaturdandi Prakasika, Sangita Saramritam, and Sangraha Chudamani are given for

Learning Outcomes :

- 1) The interesting 72 mela ragas scheme – origin and development can be understood by the students by studying these grandhas.
- 2) The modern mela raga or janaka raga scheme and the kanakangi and ratnangi melas evolution are interesting to learn the students.

Unit 2

Course Outcomes:

- Swara and Raga chapter in Sangita Ratnakara is specified for this Semester.

Learning Outcomes :

- 1) It is very interesting the two chapters of Sangita Ratnakara because this treatise can be said as the bridge for the old tradition Indian Music, which is following still in South Indian Music and the Hindustani Music.
- 2) The Purva prasiddharagas and the Adhuna prasiddha ragas are very interesting subject for the students.

Unit 3

Course Outcomes:

- knowledge on vena and its tuning of strings and its evolution are necessary to know while studying about an instrument

Learning Outcomes :

- 1) It is an interesting subject to know about the History of the fretting Veena and the strings, tuning system etc.
- 2) In this chapter students can be studied the history of Veena and also the stringed instruments of India.

Unit \4

Course Outcomes:

- 1)knowledge of Musical inscriptions in Tamil Nadu

Learning Outcomes :

- 1) Students will enjoy to study about the musical inscriptions.
- 2) Kudimiyamali and the writing on the inscriptions are to be studied in this chapter.
- 3) Timiamalai and the pictures of parivadini Veena etc are to be studied.

Unit 5

Course Outcomes:

- Pallavi is an important manodharma sangeeta..classical music fulfills its greatness with this pallavis
- Notations of Pallavi along with its various speeds is also knowledge oriented and gives knowledge about to create new pallavies

Learning Outcomes :

- 1) Pallavi in RTP in Manodharma sangitam is an important aspect to the students
- 2) Writing notation practice is necessary to the students.
- 3) The Jaatis and Gatis of Pallavi rendering is essential to know the students.
- 4) Varieties of Pallalvis is also essential to understand by the students.

CORE – II SPECIALIZATION ON A PARTICULAR COMPOSER (PRACTICAL)

OBJECTIVES :

Learning compositions of a particular composer in the Practical paper which is very interesting to the students. Studsents will learn several types of compositions viz., Varnas, Atatala varnas, Pada Varnas, Kritis, Keertanas, Padaas, Javalis etc compositions of the particular composer are learnt.

Course outcomes :

- This paper will help the students to learn all varieties of the compositions of a particular composer. It is an interesting Practical paper to the students.
- Of those technical andnon technical compositions it means Varnas and Ata talaVarnas, Javalis, Padas etc compositions come under technical compositions and kritis – manor & minor kritis are come under non technical compositions.
- Rare ragas and rare songs can be learned in this paper

- Popular kritis can be learned by the students in this semester.

Learning Outcomes :

1. This year we are teaching the compositions of Muttiah Bhagavathar who has composed hundreds of kritis in new ragas and in South Indian Languages.
2. Varna in Andolika ragam (rare raga) is teaching
3. Kritis in Rare ragas like Mohan kalyani, Hamsanandi, Valaji are teaching
4. Popular Kritis like Suddhadhanyasi (*Himagiritanaye Hemalate*) are teaching.

CORE III : RAGAM – TANAM – PALLAVI (PRACTICAL)

OBJECTIVES :

Ragam tanam Pallavi plays a key role in Manodharma Sangitam. Rendering the Alapana is little easier for students rather than the Tanam and Pallavi elaboration. Besides these, Niraval and Swarakalpana are also to be learnt by the students which is very difficult to perform unless they have lot of practice.

Course Outcomes :

- RagamtanamPallavi is a outstanding subject of Carnatic Music.
- This subject needs high standards in Ragalapana, Tanam, Niraval and Swarakalpana.
- The students must put all their efforts to learn this subject.
- It is an interesting paper and also there is a scope to the above average students to show their skills and abilities.

Learning Outcomes :

1. Learning RagamTanamPallavi is a challenge for a student.
2. Students have to put all their efforts to learn Ragalapana, Tanam, Pallavi, Niraval&Swarakalpana.
3. Being involved all the creative music aspects students are very much benefited by all these critical, musical aspects by learning them.
4. Students must work hard for this particular subject.
5. Atleast 3 hours of practice is very much necessary to get good control over this subject.

ELECTIVE – I (THEORY) : PROJECT WORK

OBJECTIVES :

Topic on the Project work will be allotted to the students according to their interest. They collect the data through different sources viz, Libraries, books, experts through interviews etc. Students feel happy to work for Project. Many of the students are taking Practical oriented subjects is inevitable. This will be very much helpful to the students to do Research work in future days.

Course Outcomes :

- This is like a Research work. Its an interesting paper to work on several subjects in music. Students should submit their work in written format . Most of the Projects are submitting on Practical related subjects and very few are on the science of Music and some are on the written manuscripts and very few are on the ancient lakshanagrandhas. This paper will help the students to generate interest to do Ph.D or Research in later times.

Learning Outcomes. :

1. Music is not only Practical subject but also a scientific subject, Students coming from B.Tec and MBA like subjects are showing interest to take several subjects related to their Batchler Degrees.
2. Students will understand what is research and how to deal the subject
3. There is lot of cope to work on new ragas.,talas compositions like thought provoking subjects.
4. It helps the students to writing notations and to compose Music to the songs.

ELECTIVE – II : COMPOSITIONS OF POST TRINITY COMPOSERS (PRACTICAL) :

OBJECTIVES :

There are several composers involved after trinity. Learning of the compositions of the post trinity period is an interesting subject because the students can learn the composers of unknown composers who have been kept in dark.

Course Outcomes :

- This is an interesting paper to learn new type of compositions on in new ragas.
- The compositions of the composers who belong to the later period of Music trinity.
- The impact of the Trinity on the later composers can be understood and it helps the students to do research work in later times.

Learning Outcomes :

1. Compositions of new composers are also can be learned.
2. Compositions in various Southern languages can be learned
3. Major and minor type kritis can be learned in this paper.
4. Few compositions in Hindustani Music are also can be learned through this Semester.

SEMESTER – IV : SYLLABUS

IV.1: Core 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). Sangraha chudamani;

Unit-2: Detailed study of Swara & Raga Chapters in Sangita Ratnakaram.

I) Swaragata Adhyaya of Sangita Ratnakaram

- i. Padardha sangraha prakaranam
- ii. Pindotpatthi prakaranam
- iii. Nada-sthana- sruti-swara-jaati -kula- dhaivata—rushi- chando-rasa prakaranam
- iv. Grama-murchana - krama-tana prakaranam
- v. Varna alankara prakaranam
- vi. Jaati prakaranam
- vii. Geethi & Sadharana prakaranam

II) Ragaadhyaya of Sangita ratnakaram

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.

IV.2: Core II – (Prac) Specialization on a Particular Composer. 100 Marks

- i) Patnam Subrahmanya Iyyer
- ii) Muttaiah Bhagavatar
- iii) Mysore Vasudevachari
- iv) Mysore Sadasivarao
- v) Veena Kuppayyer
- vi) Swati Tirunal

IV. 3: Core III –(Prac): Ragam –Tanam- Pallavi 100 Marks

IV.4: Elective I –(Theory): (A) : Special Study of Siva or Vishnu Pallaki Seva Prabandham 100 Marks

Or

(B) : Dissertation

(A) : Special Study of Siva & Vishnu Pallaki Seva Prabandham

Unit I: Content of Siva Pallaki Seva Prabandham

Unit 2: (i). Characters , (ii). Daru-s.

(iii). Raga-s & rasa bhava-s., (iv). tala-s

Unit 3: Content of Vishnu Pallaki Seva Prabandham

Unit 4 : (i). Characters , (ii). Daru-s.

(iii). Raga-s & rasa bhava-s., (iv). tala-s

Unit :5: Notation of the opera songs in Siva Pallaki Seva Prabandham

IV.5: Elective II –(Prac): (A): Compositions of Post-Trinity Composers(08) 100 Marks

Or

Specialization of 20th Cent. Composers (08)

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