



**ANDHRA PRADESH STATE COUNCIL OF HIGHER EDUCATION**

**Programme: B.A. Music (Major)**

**w.e.f. AY 2023-24**

**COURSE STRUCTURE**

<b>Semester</b>	<b>Course Number</b>	<b>Course Name</b>	<b>No. of Hrs/Week</b>	<b>No. of Credits</b>
<b>Semester-I</b>	1	Fundamentals of Social Sciences	4	4
	2	Perspectives on Indian Society	4	4
<b>Semester-II</b>	3	Basic Exercise of South Indian Classical Music & Sankeertana-s of Annamacharya (Practical)	4	4
	4	Technical Aspects of South Indian Classical music & Life Histories (Theory)	4	4
<b>Semester-III</b>	5	Tana varna-s and Compositions in Prescribed raga-s & Keertana-s of Bhadrachala Ramadas & Devaranama-s of Purandara das (Practical)	4	4
	6	Tana Varna-s & Compositions In Prescribed Raga-s (Practical)	4	4
	7	Taala System of South Indian Classical Musical Forms (Practical)	4	4
	8	72 Melaraga Scheme & Manodharma Sangitam (Theory)	4	4
<b>Semester-IV</b>	9	Devotional Compositions in various Languages (Theory)	4	4
	10	Ghana raga Pancharatna keertana-s, Divya naama & Utsava Sampradaya keertana-s of Tyagaraja (Practical)	4	4
	11	Musical forms , classification, Raga lakshanas, life histories (Theory)	4	4

<b>Semester-V</b>	12	Group Kriti-s & Nottu swara-s of Dikshitar (Practical)	4	4
	13	Patriotic Songs in Various Indian Languages and Folk Songs (Practical)	4	4
	14	Ata Taala Varna-s & Manodharma Sangitam (Practical)	4	4
	15	Manodharma Sangitam (RTP) (Practical)	4	4
<b>Semester-VI</b>	<b>Internship</b>			
<b>Semester-VII</b>		Courses will be available in due course of time		
<b>Semester-VIII</b>		Courses will be available in due course of time		

## SEMESTER-I

### COURSE 1: FUNDAMENTALS OF SOCIAL SCIENCES

Theory

Credits: 4

4 hrs/week

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#### Learning objectives

The student will be able to understand the nature, various approaches, organs of the state, social perspectives and application of ICT.

**Learning Outcomes:** On successful completion of the course the student will be able to :

1. Learn about the nature and importance of social science.
2. Understand the Emergence of Culture and History
3. Know the psychological aspects of social behavior
4. Comprehend the nature of Polity and Economy
5. Knowledge on application of computer technology

Unit – I – What is Social Science?

1. Definition and Scope of Social Science – Different Social Sciences
2. Distinction between Natural Science and Social Sciences
3. Interdisciplinary Nature of Social Sciences
4. Methods and Approaches of Social Sciences

Unit – II – Emergence of Culture and History of India

1. Understanding Historical Evolution
2. Cultural Change through History
3. Evolution of Social Values
4. Modern Ethical Issues

Unit – III – Society and Social Behaviour

1. Definition, Nature and Scope of Psychology
2. Importance of Social Interaction
3. Need of Psychology for present Society
4. Thought process and Social behaviour

Unit – IV – Political Economy

1. Understanding Political Systems
2. Political Systems – Organs of State
3. Understanding over Economics
4. Economic Growth and Development

## Unit - V – Essentials of Computer

1. Milestones of Computer Evolution - Computer – Block Diagram, Generations of Computers
2. Internet Basics – Internet History, Internet Service Providers – Types of Networks – IP – Domain Name Services – Applications
3. Ethical and Social Implications – Network and Security concepts – Information assurance fundamentals
4. Cryptography – Symmetric and Asymmetric –malware – Fire walls – Fraud Techniques – Privacy and Data Protection

### Reference Books

1. The social sciences: An Integrated Approach by James M. Henslin and Danniell F. Chambliss
2. The Wonder that was India – A.L.Bhasham
3. Introduction to Psychology – Morgan and King
4. Principles of Political Science – A.C. Kapoor
5. Contemporary Political Theory – J.C.Johari
6. M.L.Jhingan – Economic Development – Vikas, 2012
7. ML Seth – Macro Economics - Lakshminarayana Agarawal, 2015
8. Fundamentals of Computers by V. Raja Raman
9. Cyber Security Essentials by James Graham, Richard Howard, Ryan Olson

### Activities:

1. Group Project Work
2. PPT Presentation, Participation in Webinars
3. Field visits
4. Group Discussion
5. Survey and Analysis
6. Charts and Poster presentation
7. Identifying the attributes of network (Topology, service provider, IP address and bandwidth of your college network) and prepare a report covering network architecture.
8. Identify the types of malwares and required firewalls to provide security.
9. Latest Fraud techniques used by hackers.

## SEMESTER-I

### COURSE 2: PERSPECTIVES ON INDIAN SOCIETY

Theory

Credits: 4

4 hrs/week

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#### Learning objectives

The student is expected to demonstrate the significance of social sciences through better understanding of various fields of social experience and would be able to apply methods and approaches to social phenomena.

**Learning Outcomes:** On successful completion of the course the student will be able to :

1. Learn about the significance of human behavior and social dynamics.
2. Remembers the Indian Heritage and freedom struggle
3. Comprehend the philosophical foundations of Indian Constitution
4. Knowledge on Indian Economy

#### Unit – 1 – Man in Society

1. Human Nature and Real Life Engagement
2. Social Groups and Social Dynamics
3. Individualism and Collectivism – Ethical Concerns
4. Human Life – Social Influence and Social Impact

#### Unit – 2 – Freedom Struggle and Indian Heritage

1. Indian under British Rule
2. Raise of Nationalism ( 1857-1947)
3. Post-Independent India
4. Indian Heritage and Tourism

#### Unit – 3 – Indian Constitution

1. Philosophical Foundations of Indian Constitution
2. Elements of Indian Constitution
3. Study of Rights in Indian Constitution
4. Directive principles to State

#### Unit – 4 - Indian Economy

1. Contemporary Indian Economy – Sectoral Contribution of Income
2. Monetary and Fiscal Policies for Economic Development
3. Economic Reforms - Implementation in Public and Private Sectors
4. National and International Financial Resources

## Unit – 5 - **Impact on Society & Analytics:**

1. Role of Computer, impact of Computers on human behavior, e-mail,
2. Social Networking- WhatsApp, Twitter, facebook, impact of Social Networks on human behavior.
3. Simulating, Modeling, and Planning, Managing Data, Graphing, Analyzing Quantitative Data,
4. Expert Systems and Artificial Intelligence Applications in the Social Sciences

### **References**

1. Introduction to Psychology – Atkinson RC
2. History of the freedom movement in India – Tarachand
3. India since Independence – Bipinchandra
4. Introduction to the Constitution of India D.D.Basu
5. S.K Misra & V.K Puri – Indian Economy, Himalaya Publishing House , 2015
6. Government of India, Economic Survey (Annual), New Delhi
7. Information and Communication Technology by APCCE
8. Computer Applications in the Social Sciences by Edward E. Brent, Jr. and Ronald E. Anderson

### Activities:

1. Assignment
  2. PPT Presentation, Participation in Webinars
  3. Field visits
  4. Group Discussion
  5. Survey and Analysis
  6. Charts and Poster presentation
  7. Identify the peripherals connected to a system and label them as either Input or Output or both.
  8. Identify the Operating System loaded in your system and compare the features with other existing Operating System.
  9. Collect latest census data and draw a graph indicating the growth rate.
- Predicting the risk of depression, substance dependency, drinking, obsessive compulsive disorders, and suicide using AI.

## SEMESTER-II

### COURSE 3: BASIC EXERCISE OF SOUTH INDIAN CLASSICAL MUSIC & SANKEERTANA-S OF ANNAMACHARYA

Theory

Credits: 4

4 hrs/week

**Course Objectives:** A Proverb is aptly suited for Performing Art Subjects that “ Practice makes a man perfect.” Music is a Practical oriented subject. Basic swara Exercises are essential to learn by every student in this paper. Generally, students will learn how to practice the 3 speeds of these basic exercises in one or two Major raga-s only. But, this will not sufficient to learn for students to sing at least 4 to 5 raga-s . Music needs lot s practice i.e., hours together for smooth learning of the further coming compositions. So, every teacher should give them proper guidance and instructions to the students. For the first time after the basic exercises, lyrics will be introduced through Gita varieties. These are the compositions, which have both swara and sahitya importance. All the gita varieties are interesting to know about their lyrical importance composed in different Taala-s to learn and to practice 3 in speeds. And compositions like Swarajathi & Swarapallavi learning also generates interst. By practicing in this way , the further songs can easily learn by the students. We all know that, Tallapaaka Annamacharya was the First Telugu Composer “ Toli Telugu Vaaggeyakaarudu” and also popular as” Sankeeranaacharya.”. With the great efforts of TTD , nearly 12,000 Sakeertana-s of Annamayya are could ale to preserve out of 32, 000 sankeertanas of Annamayya. His songs are very interesting to not only to the Singers but also to feast to the listeners.

#### **Learning outcomes :**

By Practicing the basic exercises in 3 speeds will be very helpful to the students. This kind of Practice must be done in popular Janaka & janya ragas . Practice of 3 speeds of Alankaras helps the student to i). recognising the swara-s, , ii) singing in a suitable Adhaara sruti etc

#### **Syllabus:**

Unit1: (i) Sarali swara-s: (08), (ii) Janta swara-s ( 06 ), (iii) Hecchu sthaayi swara-s (02) ,  
(iv) Daatu swara-s: (02) (v) Alankara-s (07)

Unit 3: Gitam-s : (i) Pillari gita-s (02), (ii) Saamaanya Gita-s (04), (iii) Lakshna Gitam (01)

Unit 4: Swara Pallavi (01) & Swarajathi (ordinary) (02)

Unit 5: Annamayya sankeertana-s (04)

#### **References:**

Gaanakala bodhini – Smt & Sri TS Partha Saradhi

Krotta Sangia Vidya darpanamu - Ekaa Subbarao

Sangeetha Sastram – Aripiraala Satyanarayana.

Sangita Saastra Saaramu (vols 1 & 2) - Prof. SR Janaki raman

South Indian Music (Vols 1 to 6) – Prof. P Sambamurty

**Co-Curricular Activities:**

There is lot of scope to conduct Seminars, Quiz and Competitions on each and every topic in this course. Ex: Competitions can be conducted on Gitams. Gitams in 3 speeds or particularly in Trisra jaati Gitam to sing in 3 speeds to be sung.



## SEMESTER-II

### COURSE 4: TECHNICAL ASPECTS OF SOUTH INDIAN CLASSICAL MUSIC & LIFE HISTORIES

Theory

Credits: 4

4 hrs/week

**Course Objectives:** In this theory paper, the very basic technical terms will be explained. What is meant by taala, different taala-s, Sapta taala-s Which are known as Sulaadi Sapta Taala-s are taught by teacher., These are very important aspects in Carnatic Music. Different Musical Compositions and raga lakshna-s are also Explain in detail with raga Sanchara-s. Every Practical oriented Subject needs to be explained in the books are known as **SaaStra- s** (Sciences).

**Learning outcomes :** With this knowledge, the student will understand the technical terms. Along with the Lakshana-s of the Basic compositions, like Gitam, Lakshana gitam, Swarajathi and Jati swaram, and the life histories of the Great Vaaggeyakaaraa-s (Composers) viz., Jayadeva, Annamayaa , Bhadrachala Ramadasu like stories, their ardened love towards their favourite God etc will be an inspiration to the students. Though this is a theory paper bcause of the interesting topics, they enjoy this paper.

#### Syllabus:

Unit 1: a) Nada b) Sruti-s c) Swara-s d) Swarasthana-s e) Dwaadasa Swarastaana-s  
f) Shodasa swara-s g) Dhaatu & Maatu h) Moorchna i) Poorvaangam  
j) Uttaraangam i) Arohana & Avarohana j) Moorchna

Unit 2: Taala System:

Sapta Taala-s b) 35 Taala-s

Unit 3: Musical Compositions and their Lakshnas;

a) Gitam b) Varnam, c) Jati Swaram d) Swarajathi.

Unit 4: Lakshana-s and Sanchara-s of the following Ragas:

a) Mayamalavagoula b) Sankarabharanam, c) Malahari d) Mohana e) Kalyaani  
f) Goula

Unit 5: Life histories ; (05)

Jayadeva b) Annamacharya c) Purandara Dasa d) Narayana Tirtha

#### References:

Gaanakala bodhini – Smt & Sri TS Partha Saradhi

Krotta Sangia Vidya darpanamu - Ekaa Subbarao

Sangita Sastramu (Vol-1)– Aripiraala Satyanarayana.

Sangita Saastra Saaramu (vols 1 & 2) - Prof. SR Janaki raman

South Indian Music (Vols 1 to 6) – Prof. P Sambamurty

**Co-Curricular Activities :**There is lot of scope to conduct Seminars, Quiz and Competitions on each and every topic in this course. Ex: Competitions can be conducted on Gitams: Gitam-s in 3 speeds or particularly in Trisra jaati gitam is to be sung in 3 speeds.

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### SEMESTER-III

#### COURSE 5: TANA VARNA-S AND COMPOSITIONS IN PRESCRIBED RAGA-S & KEERTANA-S OF RAMADASU

Theory

Credits: 4

4 hrs/week

**Course Objectives:** Tana varna-s are very important compositions for every student to learn in classical music. These compositions are known as “the encyclopedia of Raga-s”. Learning and singing the varna-s, getting perfection in singing 1 st & 2<sup>nd</sup> speeds, is not an easy task. Likely the Syama sastry’s Swarajathi in Yadukula kambhoji raga is also a difficult composition. By practicing these compositions, the kriti forms will be learnt. Kriti is very important in concert presentation.

**Learning Outcome:** This is an interesting paper. Students feel happy to learn the songs. Learning and practicing all types of Gitams in 3 speeds is mandatory. The compositions like Pillari gitams, Lakshana gitam, Ghana raga gitams are taught in this paper. Songs or compositions which contain swara-s, and lyrics like Swarajathi-s and singing only swara compositions like Swarapallavi and practicing 2 speeds helps the students to sing in their own convenient pitch. Learning Compositions in Prescribed Ragas is also an interesting one to the students who are interested to know about the brief swarupa of the Ragas and their Sancharas, through singing mode. Miscellaneous items like Ashtapadi, Tarangam etc., songs much easier than the kriti. So students are very much interested to learn.

#### **Syllabus:**

Unit 1: Taana Varna-s – (04)

Unit 2 : Ata taala varna-s (02)

Unit 3: Bhairavi swrajati of Syama sastry

Unit 4: Compositions in Prescribed Ragas (10)

Unit 5: Keertana-s of Bhadrachala Ramadasu (06)

#### **References:**

Sangita sastra saramu (vols 1 & 2) - Prof. SR Janaki raman

South Indian Music (Vols 1 to 6) – Prof. P. Subbarao

Krotta Sangia Vidya darpanamu- Sri Ekaa Subbarao

Sangita sastra saramu (vols 1 & 2) - Prof. SR Janaki raman

#### **Co-Curricular Activities :**

There is lot of scope to conduct Seminars, Quiz and Competitions on each and every topic in this paper.

### SEMESTER-III

#### COURSE 6: TANA VARNA-S & COMPOSITIONS IN PRESCRIBED RAGA-S

Theory

Credits: 4

4 hrs/week

**Course Objectives:** This practical paper is interesting and also difficult one. As in the previous paper, the difficulty in singing a Varnam is explained. In this paper also, the four Tana Varnas and one Jhampe Taala varna is given to teach. The Krithis in the ragas that are prescribed here are interesting for the students to learn. Syama Sastri's Bhairavi Swarajathi is difficult to learn, and the Compositions in Unit 5 are easy to some extent, for the students to learn. In this manner, this entire paper is fully Practical Oriented and gives lot of knowledge for students to learn.

**Learning Outcome:** Students will gain knowledge by practising Varnas in 2 or 3 speeds. By learning Bhairavi Swarajathi, the entire raga swarooma of Bhairavi raga is understood. By learning and practising the ragas mentioned here, the student will understand the raga swarooma, sancharas of these ragas.

#### **Syllabus:**

Unit 1 : Tana varna-s (04),

Unit 2 : Jhampe Taala Vanam in Kedara gowla raga

Unit 3: Swarajathi in Yaduka Kambhoji raga of Syama sastr

Unit 4: Compositions in prescribed in raga-s (10)

Unit 5 : Miscellaneous items;

Ashtapadi, ii) Devaranaam (iii) Tarangam

#### **References:**

Gaanakala bodhini – Smt & Sri TS Partha Saradhi

Krotta Sangia Vidya darpanamu - Ekaa Subbarao

Andhra Sangita Sastra Saaramu – KVSM Girmaaji rao

Sangita Sastramu (vol-1) - Aripiraala Satyanarayana.

Sangita Saastra Saaramu (vols 1 & 2) - Prof. SR Janaki raman

South Indian Music (Vols 1 to 6) – Prof. P Sambamurty

#### **Co-Curricular Activities:**

There is lot of scope to conduct Seminars, Quiz and Competitions on each and every topic in this course.

## SEMESTER-III

### COURSE 7: TAALA SYSTEM OF SOUTH INDIAN CLASSICAL MUSICAL FORMS

Theory

Credits: 4

4 hrs/week

**Course Objectives:** This paper mainly intended for the Taala system of South Indian Classical Music. . The definition of Taala, Taala dasa Praana-s, the 5 Mahaa praana-s and the 5 Upa praana-s will be taught. The varieties of Chapu Taala-s, Desadi & Madhyadi Taala-s will be learnt by the students in the 3<sup>rd</sup> Unit. The Marga and Desi taala-s , the knowledge of 108 taala-s will be taught by the teacher .

**Learning Outcome:** In this paper, the students will gain complete knowledge of Taala chapters which are very important for South Indian Classical Music.

#### Syllabus:

Unit 1: Cycle of 4ths and Cycle of 5ths.

Unit 2: Musical forms:

Kriti, ii) Keertana, iii) Ragamalika, iv) Padam v) Javali & vi) Tillana

Unit 3: Raga lakshana-s: (10)

Unit 4: Classifications of Musical Instruments .

Unit 5: Life Histories : (08)

Tyagaraju ii) Dekshitar iii) Syamasastri iv) Patnam Subrahmanya Iyer

v) Mysore Vasudevachari vi) Veena kuppayyar vii) Tiruvottiyur Tyagayya viii) Muttai Bhagavata.

#### References:

Gaanakala bodhini – Smt & Sri TS Partha Saradhi

Krotta Sangia Vidya darpanamu - Eka Subbarao

Sangita saastramu (vol -1) Aripirala Satyanarayana.

Sangita Saastra Saaramu (Vols 1 & 2) - Prof. SR Janaki raman

South Indian Music (Vols 1 to 6) – Prof. P Sambamurty

#### Co-Curricular Activities:

There is lot of scope to conduct Seminars, Quiz and Competitions on each and every topic in this course.

### SEMESTER-III

#### COURSE 8: 72 MELARAGA SCHEME & MANODHARMA SANGITAM

Theory

Credits: 4

4 hrs/week

**Course objective:** This theory paper is about the formation of 22 Sruti-s and mano dharmasangitam which are very important topics in South Indian classical music. This really an interesting and enjoyable course to the students those who are good at mathematics can easily workout and solve the mathematical equations. Regarding 22 Sruti-s that are formed with the help of Shadja – Panchama bhava and Shadja – Madhyama bhava-s will be explained to the students. Definition of raga, Janaka & Janya raga-s and the classification of janya raga-s are interesting to the students. The systematically framed the 72 mela scheme and the Katapayadi Sutram, formation of 12 chakras will be explained in this chapter. Manodharma sangitam plays an important role in concert program and its various branches will be taught to the student in detail. Thus, this paper proves the Science and mathematical abilities of the student.

**Learning Outcome:** The Knowledge about the Sruti-s and Swara-s are discussed in this paper. Related to Science and mathematical equation and that are compared the traditional sruti-s mentioned in Natya sastra written by a sage Bharata muni (400 BC). And the very important aspect of Manodharma sangeetam & its branches are explained to the students.

#### **Syllabus :**

Unit 1: Formation of 22 Sruti-s , Cycle of 4ths & Cycle 5ths.

Unit 2: 72 mela scheme & Katapayaadi sootram

Unit 3: 72 melakarta raga- s & 12 chakra-s

Unit 4 : Manodharma sangitam & its Branches

Unit 5: Raga lakshana-s (10)

#### **References:**

Gaanakala bodhini – Smt & Sri TS Partha Saradhi

Krotta Sangia Vidya darpanamu - Ekaa Subbarao

Sangita Sastramu (vol-1) – Aripiraala Satyanarayana.

Sangita Saastra Saaramu (vols 1 & 2) - Prof. SR Janaki raman

South Indian Music (Vols 1 to 6) – Prof. P Sambamurty

#### **Co-Curricular:**

There is lot of scope to conduct Seminars, Quiz and Competitions on each and every topic in this course.

## SEMESTER-IV

### COURSE 9: DEVOTIONAL COMPOSITIONS IN VARIOUS LANGUAGES

Theory

Credits: 4

4 hrs/week

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#### Course Objectives :

This is very interesting paper to learn the songs in various languages of our India. Somehow, the music part is easy but language and its pronouncing the words is little difficult. But, it's also interesting. This is an integrational programme.

**Learning Outcomes:** Students feel happy to learn the songs in other languages of our India.

#### Syllabus

Unit 1: Tana varna-s (04)

Unit 2: Compositions in prescribed raga-s (08)

Unit 3: Hindi bhajans of Meera bai , Soora das / Kabir das (02)

**Unit 4 :** Miscellaneous items of various Indian languages (02)

Unit 5: --- do --- (02)

#### References:

Books on Bhajanas and Keertanas of various languages ...

(No specific books are mentioned).

#### Co-curricular Activities:

There is lot of scope to conduct Seminars, Quiz and Competitions on each and every topic i.e., Different Taala aspects of South Indian music, Traditional Lakshana grantha-s and also folk music and Compositions on Madhura bhakti, folk Music.

## SEMESTER-IV

### COURSE 10: GHANARAGA PANCHARATNA KEERTANA-S, DIVYA NAAMA & UTSAVA SAMPRADAYA KEEERTANA-S OF TYAGARAJA

Theory

Credits: 4

4 hrs/week

**Course objectives :** This is a very interesting practical paper. In this paper, the very popular Tyagaraja Ghana raga pancharatna keertana-s have been mentioned to taught. And the very simple Divyanama & Utsava sampradaya keertana-s have been learnt in this paper. .

**Learning out comes:** Evry music student eager to learnt these pancharatna kriti-s, “Endaro mahaanubhaavulu , Saadhimchene O manasaaa & Jagada ananda kaarakaaaa’ songs which these kritis are poplar by singing the geat vidwans every year, in Tyagaraja aradana festivals. And the other compositions arealso interesting and easier to the students.

#### **Syllabus:**

Unit 1: Ghanaraga Pancharana kriti : Naata ragam

Unit 2: Ghanaraga Pancharana kriti : Aarabhi ragam

Unit 3: Ghanaraga Pancharana kriti : Sri ragam

Unit 4: Divya naama keertanas of Tyagaraja (04)

Unit 5: Utsava Sampradaaya keertana-s (02)

#### **References:**

- 1.Gaanakala bodhini – Smt & Sri TS Partha Saradhi
2. Krotta Sangia Vidya darpanamu - Ekaa Subbarao
3. Sangita Sastramu (vol-1) – Aripiraala Satyanarayana.
4. Sangita Saastra Saaramu (vols 1 & 2) - Prof. SR Janaki raman
5. South Indian Music (Vols 1 to 6) – Prof. P Sambamurty

#### **Co- curricular Activities:**

There is lot of scope to conduct Seminars, Quiz and Competitions on each and every topic in this course.



## SEMESTER-IV

### COURSE 11: MUSICAL FORMS, CLASSIFICATION, RAGA LAKSHANAS, LIFE HISTORIES

Theory

Credits: 4

4 hrs/week

**Course Objectives:** This theory paper is about the formation of Group kritis and mano dharma sangitam which are very important topics in South Indian classical music. This really an interesting and enjoyable course to the students those who are good at mathematics can easily workout and solve the mathematical equations Manodharma sangitam plays an important role in concert program and its various branches will be taught to the student in detail. Thus, this paper proves the Science and mathematical abilities of the student .

**Learning Outcome:** The Knowledge of Musical Trinity's group compositions are discussed in this paper. One Kritis from each group is learnt. And the very important aspect of Manodharma sangeetam is explained to the students. If the student is really an inspirant one, he would definitely enjoys the Topics of the course.

#### **Syllabus:**

Unit 1: Writing Notation to musical compositions

Unit 2 : Raga Lakshana-s

Unit 3 : Manodharma sangitam and its branches

Unit : Ragam – tanam – Pallavi

Unit 5 : Tambura , Veena , Violin and Mridangam

#### **References:**

Gaanakala bodhini – Smt & Sri TS Partha Saradhi

Krotta Sangia Vidya darpanamu - Ekaa Subbarao

Manodharma sangitam of Dr. Sripada Pinaka pani.

#### **Co-curricular: Activities :::**

There is lot of scope to conduct Seminars, Quiz and Competitions on each and every topic in this course.

## SEMESTER-V

### COURSE 12: GROUP KRITI-S & NOTTU SWARA-S OF DIKSHITAR

Theory

Credits: 4

4 hrs/week

#### Course Objectives:

This paper contains the small & Nottu swara-s of Dishitar, a great Vaaggeyakaara and also one of the of musical Trinity of Carnatic Music. In fact Dikshitar's kriti-s are very difficult to learn by the students, this paper is introduced as a minor paper to the non – music students. . Because, the non-musical students can also enjoy the greatness and the sweetness of the compositions. To make it easy to ease of the students, very less small kriti-s are given in Syllabus :. Coming to his nottu swara-s they are very pleasing and peculiar compositions, composed on Western band style. Every student can enjoy the songs to learn.

#### Learning Outcomes:

All the students will definitely enjoy by learning these songs, especially the nottu swara-s. Students can enjoy the gamaka-s of the songs which can be said as an asset to the Indian classical music by learning the small kriti-s and without gamaka-s the Nottu swara-s are composed, in Western Music style of the compositions of the same composer.

#### Syllabus:

Unit 1: Dikshitar's Shodasa Ganapati keertana (01)

Unit 2: Dikshitar's Guruguha keertana (01)

Unit 3: Nava graha Keertana (01)

Unit 4: Dikshitar's Navaavarana Keertana (01)

Unit 5: Dikshitar's nottu swara-s (05)

#### References:

Nottu swara-s of Dikshitar

2. Muthu swamy Dikshitar's Keertanal – TK GOvinda R

3;. Sampradaya pradarsini (Vols 1-4) – Subbarama dikshitar

Sangita Sourabhaalu (vols- 1 to 4) – Dr. SriPaada Pinakapani

#### Co-curricular Activities:

There is lot of scope to conduct Seminars, Quiz and Competitions on each and every topic in this course.

## SEMESTER-V

### COURSE 13: PATRIOTIC SONGS IN VARIOUS INDIAN LANGUAGES AND FOLK SONGS

Theory

Credits: 4

4 hrs/week

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#### **Course Objectives:**

Every Student should have patriotism and respect towards their mother land. Being as an Indian Music student, everyone should pay gratitude towards our mother India'. The first four parts of this paper contains syllabus on Patriotic songs, and the rest of the paper is on folk songs. All the songs of this paper are little easy compared to the songs of classical music.

#### **Learning Outcomes:**

Students feel happy to learn the patriotic songs, which give motivation and inspiration. Because, there will not be any Sangati-s, difficult swara sanchara-s. etc. Students will enjoy the feel of patriotism through the lyrics. likely the folk songs are also.. The reason is that 'all these songs are com under the category of Lyrical oriented. The slang and the accent of singing the folk songs is difficult, bu interesting to learn.

#### **Syllabus:**

Unit 1 : Patriotic songs in Telugu (02)

Unit 2: Patriotic songs in Hindi /other Indian languages (02)

Unit 3: Patriotic songs in Sanskrit / other Indian languages (02)

Unit 4: Flag hoisting Songs (02)

Unit 5: Folk songs (02)

#### **Reference:**

No books are specified for this chapter.

#### **Co-Curricular activities:**

There is lot of scope to conduct Seminars, Quiz and Competitions on each and every topic in this course.

## SEMESTER-V

### COURSE 14: ATA TAALA VARNA-S & MANODHARMA SANGITAM

Theory

Credits: 4

4 hrs/week

**Course Objectives:** This is a practical paper contains very difficult compositions like Ata taala varna-s in Bhairavi and Kalyani ragam. And a Swarajathi of Syamasastri in the raga Todi is also an important compositions. Compositions in Mela and janya ragas also given for learning and also the miscellaneous is an interesting and easy to learn.

**Learning outcomes:** It can be said that , Of all the papers this paper is little difficult. Because the large compositions like Ata taala varna-s 2, and a Swarajathi of Syamasastri in Todi raga are given in this paper. Compositions in Mela raga-s and janya raga-s are easy to the students to learn. . miscellaneous are also very easy to sing by the students.

#### Syllabus:

Unit 1: Ata taala varna-s (02) : i) Bhairavi & ii) Kalyaani

Unit 2: Todi raga Swrajati of Syamasastri

Unit3: Manodharma sangitam : Raga alpana & Swarakalpa Raga-s. (06)

Unit 4: Manodharma sangitam : Raga alpana, Niraval & Swarakalpa Raga-s (04)

Unit 5: Miscellaneous items : (04)

- i. Ashtapadi ii) Tarangam iii) keertana of Sadaasva Brahendra swamy
- iv) keertana of Toomu narasimha dasu

#### References:

Gaanakala bodhini – Smt & Sri TS Partha Saradhi

Krotta Sangia Vidya darpanamu - Ekaa Subbarao

Sangita Sastramu (vol-1) – Aripiraala Satyanarayana.

Sangita Saastra Saaramu (vols 1 & 2) - Prof. SR Janaki raman

South Indian Music (Vols 1 to 6) – Prof. P Sambamurty

#### Co- curricular Activities::

There is lot of scope to conduct Seminars, Quiz and Competitions on each and every topic in this course.

## SEMESTER-V

### COURSE 15: MANODHARMA SANGITAM ( RTP)

Theory

Credits: 4

4 hrs/week

**Course Outcomes:** This paper covers some of the tough parts of Classical Music. RTP (Ragam Thanam pallavi) mainly depends on the depth of knowledge of performer. To perform an RTP, one has to have a lot of practice, creativity and knowledge. This can be presented in the concerts also.

#### **Learning Outcomes:**

This paper will bring out the creativity in students in performing an RTP. The students will gain knowledge in singing the Thanam for a Ragam, and also gets knowledge on balance of a Thaala (i.e., chowka, madhyama kala and durita kala, and other Gathis of Taala such as Trisra etc.) while singing the Pallavi. In the title of the paper Ragam means Raga Alapana.

#### **SYLLABUS:**

Unit 1: Ragam (For 2 major raga-s)

Unit 2: Taanam ( for 2 major + 2 minor Ragas)

Unit 3: Pallavi ( For 2 Major ragas + 2 Minor ragas)

Unit 4.: Total RTP practice ( 2 Major )

Unit 5 : total RTP Practice ( 2 Minor)

#### **Reference:**

1). No books are specified for this chapter.

#### **Co-Curricular activities:**

There is lot of scope to conduct Seminars, Quiz and Competitions on each and every topic in this course.