

**DEPARTMENT OF PERFORMING ARTS**

**S.V.U. COLLEGE OF ARTS**

**SRI VENKATESWARA UNIVERSITY: TIRUPATI**



**RESTRUCTURED CURRICULUM FOR  
DEPARTMENT OF PERFORMING ARTS (MUSIC)  
TO BE IMPLEMENTED WITH EFFECT FROM THE ACADEMIC  
YEAR 2021-2022**

**SYLLABUS  
CHOICE BASED CREDIT SYSTEM (CBCS)**

**NEP-2020**

## **Vision**

- To introduce Online courses in Music
- To collaborate with AIR/FM/ Doordarshan/ TV Channels for music teaching and performances
- To take Music to grass root level of the society through ‘Outreach activities’
- To give online consultation on Music learning and Research
- To create a hub for music research to coordinate with other Institutions, globally
- To organize National & International Seminars and Conferences on music
- To train scholars in research methods and promote quality research at par with International standards

## **Mission**

- To serve as a traditional and authentic institution of music and supporting other institutions in this region with wide music knowledge and system as a beacon of light.
- Supporting the community and guide them to enjoy good music for betterment
- Supporting Teaching evaluating and research activities with excellence
- Take music to the grass root level and create musical awareness in the young minds of the region
- Encourage and support interdisciplinary research in music arena.
- To stand as a torch bearing traditional institution with full of innovative ideas and promoting interdisciplinary research

## **PROGRAM SPECIFIC OUTCOMES:**

- Help Students to obtain All India Radio grades in Classical, Devotional and Light music categories and T.V. Programs
- Able to perform various roles like music performance anchoring announcing in various Medias and Provide Knowledge and skill to establish audio recording theatres.
- Helpful to get job opportunity as Music Teachers in Government and government aided Schools Lecturers in Government/ Aided Colleges and also Teachers in Central Government Schools.
- Help students to achieve higher ranking in music performing arena.

**SRI VENKATESWARA UNIVERSITY  
TIRUPATI  
DEPARTMENT OF PERFORMING ARTS**



**REVISED SYLLABUS - 2021**

## **About**

The Department of Performing Arts was established in the year 1989.

## **Objectives**

- To guide music students and scholars on various aspects of music learning, teaching, research and performance
- To inculcate the nuances of classical music to the students
- To give individual attention to mould the students and make them professional performers
- to undertake serious research in Music and extend the same to interdisciplinary and collaborative levels

## **Courses**

### **M.A. in Performing Arts (Music)**

This course enables a student to get advanced training in Carnatic Classical music. Any student possessing an undergraduate degree in Music or any UG degree with an additional qualification of music like title/certificate/diploma is eligible to join the course. Importance is given to both *kalpita* (pre-composed) and *manodharma* (Improvisation) aspects of music training and the course aims at preparing a student to shine both as a performer and a researcher. Consists of Theory and Practical papers in a ratio of 1:4

### **Ph.D. in Performing Arts (Music)**

A student with a PG degree in music can register for the research degree programmes. Some of the areas of Research are Study of Musicological texts, Music Manuscripts, Compositional Analysis, Ritual Music and Stylistic studies. Interdisciplinary research has also been a key area with studies relating to Music and Veterinary Science (milk yield), Music and Education, Music and Information technology, and so on. In this NAAC Assessment period i.e after (2017-18) , 9 (NINE) Research Scholars submitted Theses out of which 7 (SEVEN) are awarded Ph.D. degree till now. 4 (Four) Research Scholars are pursuing Ph.D. in the department currently.

**DEPARTMENT OF PERFORMING ARTS  
SRI VENKATESWARA UNIVERSITY :: TIRUPATI**

**Objectives**

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- To inculcate the nuances of classical music to the students
- To give individual attention to mould the students and make them professional performers
- to undertake serious research in Music and extend the same to interdisciplinary and collaborative levels

**Vision of the Department**

- To introduce Online courses in Music
- To collaborate with AIR/FM/ Doordarshan/ TV Channels for music teaching and performances
- To take Music to grass root level of the society through ‘Outreach activities’
- To give online consultation on Music learning and Research
- To create a hub for music research to coordinate with other Institutions, globally
- To organize National & International Seminars and Conferences on music
- To train scholars in research methods and promote quality research at par with International standards

**Mission of the Department**

- To serve as a traditional and authentic institution of music and supporting other institutions in this region with wide music knowledge and system as a beacon of light.
- Supporting the community and guide them to enjoy good music for betterment
- Supporting Teaching evaluating and research activities with excellence
- Take music to the grass root level and create musical awareness in the young minds of the region
- Encourage and support interdisciplinary research in music arena.

- To stand as a torch bearing traditional institution with full of innovative ideas and promoting interdisciplinary research

**Department of Performing Arts  
SVU College of Arts  
PROGRAM OUTCOMES (POs)**

<b>PO 1</b>	<b>This Program will guide students and scholars on various aspects of learning, teaching, research and performance in music field.</b>
<b>PO 2</b>	<b>This program will guide them to create self employment opportunity</b>
<b>PO 3</b>	<b>Guide them to establish him and perform as a Musician and supporting Artist</b>
<b>PO 4</b>	<b>Guide the students to establish him and perform as a Musician and supporting Artist</b>
<b>PO 5</b>	<b>Help the students to achieve good marks in competitive exams like SET and NET</b>
<b>PO 6</b>	<b>Motivate them to undertake research in Music</b>
<b>PO 7</b>	<b>Help them to extend Music research to interdisciplinary and collaborative programs</b>
<b>PO 8</b>	<b>This Program will make student's as professional performers</b>
<b>PO 9</b>	<b>To give support for the students to become successful music teachers</b>
<b>PO 10</b>	<b>Help the students to become Entrepreneurs in the field of Music.</b>
<b>PO 11</b>	<b>Obtain capability to direct and compose Music for Drama, Dance,etc..</b>
<b>PO 12</b>	<b>Empower them to establish coaching centers for music as a self employment program</b>

**Program Specific Outcomes**

1. Help Students to obtain All India Radio grades in Classical, Devotional and Light music categories and T.V. Programs
2. Able to perform various roles like music performance anchoring announcing in various Medias and Provide Knowledge and skill to establish audio recording theatres.
3. Helpful to get job opportunity as Music Teachers in Government and government aided Schools Lecturers in Government/ Aided Colleges and also Teachers in Central Government Schools.
4. Help students to achieve higher ranking in music performing arena.

## **CHOICE BASED CREDIT SYSTEM (CBCS):**

The Choice Based Credit System (CBCS) provides an opportunity for the students to choose courses from the prescribed courses comprising core, elective/minor or skill based courses. The courses can be evaluated following the grading system, which is considered to be better than the conventional marks system. Therefore, it has been found necessary to introduce uniform grading system in the entire higher education in India. This will benefit the students to move across institutions to begin with. The uniform grading system will also enable potential employers in assessing the performance of the candidates. In order to bring uniformity in evaluation system and computation of the Cumulative Grade Point Average (CGPA) based on students' performance in examinations, the UGC has formulated the guidelines to be followed.

**DEPARTMENT OF PERFORMING ARTS**

**SEMESTER- I**

S. No	Components of Study	Title of the Course		Credit Hrs/Week	No of Credits	IA Marks	Sem End Exam Marks	Total
1	Core Mandatory	1	Theory of Music (T)	6	4	20	80	100
2		2	SuddhaMadhyama Raga-s (P)	6	4	20	80	100
3		3	ShadavaAudava Ragas (P)	6	4	20	80	100
4		4	PancaratnaKrti-s of Tyagaraja (P)	6	4	20	80	100
5	Compulsory Foundation Opt- any one	5a	AbhyasaGana -1	6	4	20	80	100
		5b	Abhyasa Gana-2	6	4	20	80	100
		5c	Abhyasa Gana-3	6	4	20	80	100
6	Elective Foundation	6a	Bhajans-1	6	4	20	80	100
		6b	Applied Theory	6	4	20	80	100
Total				36	24	120	480	600
7	Audit Course		Human Values & Professional Ethics-1	0	0	100	-	-

## SEMESTER- II

S. No	Components of Study	Title of the Course		Credit Hrs/Week	No of Credits	IA Marks	Sem End Exam Marks	Total
1	Core Mandatory	1	History of Music (T)	6	4	20	80	100
2		2	PrathiMadhyama Raga-s (P)	6	4	20	80	100
3		3	Bhashanga Ragas (P)	6	4	20	80	100
4		4	Rare raga-s(P)	6	4	20	80	100
5	Compulsory Foundation Opt- any one	5a	AbhyasaGana -4	6	4	20	80	100
		5b	Abhyasa Gana-5	6	4	20	80	100
		5c	Abhyasa Gana-6	6	4	20	80	100
6	Elective Foundation	6a	Geyanataka (P)	6	4	20	80	100
		6b	Swarajati of Syamasastry (P)	6	4	20	80	100
Total				36	24	120	480	600
7	Audit Course	Human Values and Professional Ethics-2		---	-	100	-	-

### SEMESTER -III

S. No	Components of Study	Title of the Course		Credit Hrs/ Week	No of Credits	IA Marks	Sem End Exam Marks	Total
1	Core	1	VilambakalaKritis (P)	6	4	20	80	100
2		2	Group Kritis (P)	6	4	20	80	100
3	Generic Elective	3a	Vakra raga-s(P)	6	4	20	80	100
		3b	ManodharmaSangeetham (P)	6	4	20	80	100
		3c	Study of LakshanaGrantha-S (T)	6	4	20	80	100
		3d	Post Trinity Compositions	6	4	20	80	100
4	Skill Oriented Course	4	Communication and Soft skills	6	4	20	80	100
5	Open Elective	5a	Devotional Songs -1	6	4	20	80	100
		5b	Patriotic / Folk songs	6	4	20	80	100

**SEMESTER -IV**

S. No	Components of Study	Title of the Course		Credit Hrs/Week	No of Credits	IA Marks	Sem End Exam Marks	Total
1	Core	1	Advanced Theory (T)	6	4	20	80	100
2		2	Concert (P)	6	4	20	80	100
3	Generic Elective	3a	RagamTanamPallavi (P)	6	4	20	80	100
		3b	Dance Repertoire	6	4	20	80	100
		3c	Post trinity composers- 20 <sup>th</sup> century and beyond (P) (P)	6	4	20	80	100
		3d	Ragamalika	6	4	20	80	100
4	Project work (Mandatory)	4	Project Work (T)	6	4	20	80	100
5	Open Elective	5a	Devotional Songs -2	6	4	20	80	100
		5b	Annamayya Songs	6	4	20	80	100

**SRI VENKATESWARA UNIVERSITY:: TIRUPATI**  
**DEPARTMENT OF PERFORMING ARTS**  
**M.A. Performing Arts (Music) Syllabus (NEP-2021-22)**

**SEMESTER-I**

**Core1 - PA-M 101 – Theory of Music (T)**

**Objectives**

1. To assess nuances of raga and the musical forms figuring in Carnatic classical music
2. To gain knowledge on composers and compositions of Post trinity period

Unit -1	Structural and Melodic organization of the following musical forms – Gitam, Varna, Svarajati, Krti, Kirtana, Ragamalika, Padam, Javali & Thillana.
Unit -2	Study of the Rhetorical Beauties in musical compositions - Prasa, yati, antyaprasa, anuprasa, yamaka, svarakshara and padaccheda. Various Mudra-s figuring in music compositions.
Unit -3	Lakshana-s of the following raga-s - Todi, Sankarabharanam, Kalyani, Anandabhairavi, Dhanyasi, Bhairavi, Kambhoji, Purvikalyani
Unit -4	Study of the Pancadasagamaka-s, dasavidhagamaka-s and Gamaka signs used in SangitaSampradayaPradarsini
Unit -5	Contribution of the following composers to Music - VinaKuppayyar, PatnamSubrahmanialyer, Mysore Vasudevachar, Papanasam Sivan, HarikesanallurMuttayyaBhagavata and

**Reference Books**

**Book**

SangitaSampradayaPradarshini  
Andhra Vaggeyakkaracaritralu  
History of Indian Music  
Great Composers- Book 1&2  
History of music  
Tanjore as a Seat of Music  
South Indian Music Books Vol 1 to 6  
An historical study of Indian Music  
A Dictionary of South Indian Music and Musicians (All volumes)  
SangitasastraSaramu  
Raga at a glance

**Author**

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Rangaramanujalyengar  
S Seetha  
P.Sambamurthy  
Swami Prajnanananda  
P Sambamurthy  
S.R.Janakiraman  
S.R.Janakiraman

**Out come**

1. The student will gain complete knowledge in the nuances of raga-s and its grammar figuring in Carnatic music and understand the literary and melodic aspects of the musical forms.
2. The student will aware of the compositions in various styles of different regions of the country in various vernacular languages of post trinity period composers which is to extending his knowledge on musical composition and the composers.

**Core 2: PA-M-102SuddhaMadhyama Raga-s (P)**

**Objectives**

1. To provide elaborate acquaintance in popular rakthi ragas with suddhaMadhyama of Carnatic music
2. To provide additional knowledge on the musical compositions composed in main rakthi raga-s of carnatic music in suddhamadhyama of Carnatic music

**Ability to sing/play any Five Compositions from the following raga-s**

Shankarbharanam, Kharaharapriya, Todi, Bilahari, Saveri, Kiravani, Dhanyasi, Kaanada, Mayamalavagaula, Harikambhoji, Sahana, Gowrimanohari, Charukesi, Nata, and Ritigaula.

**Out come**

1. To plan and perform carnatic music concerts successfully by acquiring proficiency onsuddhamadhyama ragas
2. This paper helps to prepare the list of songs to attend gradation test from AIR

**Core:3PA-M 103 -ShadavaAudava Raga-S (P)**

**Objective**

1. To assist the student to render pentatonic and hexatone scales in Carnatic music by learning different musical compositions in these raga-s
2. To gain wide knowledge on variety of shadavaaudava ragas popularly prevailing in present music platforms.

**Ability to sing/play any Five Compositions from the following raga-s**

Madyamavati, Mohanam, Vasantha, Hindolam, Sriranjani, Amruthavarshini, Hamsanandhi, Arabhi, Abheri, Malayamarutham, Abohi, Valaji, Revathi, Sivaranjani, Bhopalam, Bowli, SuddhaSaveri and SuddhaDhanyasi.

### **Out come**

1. Ability to perform or compose songs in various shadavaudava of carnatic music.
2. Ability to understand and appreciate pentatonic hexatone scales of global music Platform

### **Core 4 PA-M 104 –PancharathnaKritisofTyagaraja(P)**

#### **Objective**

1. It is mandatory for a music performer to acquire proficiency on five Gem compositions of Tyagaraja in Carnatic music.
2. To help the student to acquire knowledge on Pancharathna, this helps to perform in various Tyagaraja Aradhana music festivals all over the world.

### **Core –4 PA-M 104- PancaratnaKrti-s of Tyagaraja (P)**

To sing/play any **two** PancaratnaKrti-s of Tyagaraja out of the raga-s, Nata, gaula, Arabhi, Varali and Sri.

#### **Out come**

1. Ability to participate and perform in Tyagaraja Aradhana festival by various Organizations.
2. Ability to perform in the congregational singing/playing in the iconic musical festival of India and in Tyagaraja Aradhana conducted in Global platforms.

#### **Compulsory foundation**

#### **PA-M 105 a. Abhyasa Gana-1 (P)**

#### **Objectives**

1. To remind and refresh the preliminary exercises on tonal aspect to make the student to understand the accuracy of musical notes
2. To make the student to render accurate musical note

#### **Compulsory foundation**

#### **PA-M -5a. Abhyasa Gana-1 (P)**

Ability to sing/play Akaram for Swaravali, Janta, Thaatu and Sthayi exercises in three speeds in Sankarabharanam, Karaharapriya, Kalyani, Todi, Shanmukhapriya

### **Out come**

1. Ability to render musical notes with accurate frequency
2. Ability to produce different swara variety figuring apart from basic scales

### **Compulsory foundation PA-M 105(b)-Abhyasa Gana-2**

### **Objectives**

1. It helps to bridge the gap between Abhyasagana and Sabha gana
2. It helps to learn ragabhava and ragaranchakaprayogas and all sort of possible phrases

### **Compulsory foundation PA-M 105(b)-Abhyasa Gana-2**

Ability to render two -Tana Varna-s in Adi Talam in 3 speeds with Akarasadakam

### **Out come**

1. Ability to develop improvisation the raga alapana aspect of Carnatic music
2. Ability to develop improvisation the Kalpanaswara aspect of Carnatic music

### **Compulsory foundation PA-M 105 (C)-Abhyasa Ghana-3**

### **Objectives**

1. To make the student familiar with raga ranchakaprayogas of main ragas of carnatic music.
2. To make him understand 16 swaranames based on 12 semitones

### **Compulsory foundation PA-M 105 (C)-Abhyasa Ghana-3**

- Ability to sing/play raga ranchaka, ragachayaprayoga-s for 5 main raga-s learnt in the practical paper
- Ability to sing/play six mela-s (Scales) of any one chakra from the 72 Melakartha

### **Outcome**

1. Help the student to obtain the basic knowledge on rendering raga alapana
2. Help to understand and produce vivadiswaras and Vivadi ragas figuring in 72 Melakartha of carnatic Music

### **Elective Foundation PA-M 106 (a) .Bhajans (P)**

#### **Objectives**

1. To make the student familiar with different language musical compositions
2. To make the student learn the techniques of congregational singing/playing

### **Elective Foundation PA-M 106 (a) .Bhajans (P)**

Ability to sing/play any five of the following Bhajan-s

KabeerdasBhajan, MeeraBhajan, SurdasBhajan, TulsidasBhajan ,Abhang,  
TarangamAshtapadi, TodayaMangalam, Tirupugazh, Tevaram, Tiruppavai,

#### **Outcome**

1. Help the student to obtain knowledge on musical compositions in vernacular languages
2. Help to develop teamwork skills and reduce stress

### **Elective Foundation PA-M 106 (b). Applied Theory (T)**

#### **Objectives**

1. To encourage the students to learn other music genres like Hindusthani, western, folk and Operas
2. To encourage the research in comparing carnatic music with other genres.

### **Elective Foundation PA-M 106 (b).Applied Theory (T)**

Unit -1	Outline knowledge of Hindustani Music - the raga classification system (Thats); knowledge of the basic tala-s. Structure of Dhrupad, Khyal and Thumri. Outline knowledge of the different gharana-s
Unit -2	Western Music: Melody, Harmony, Polyphone, Consonance, Dissonance, Harmonics, and Staff Notation. Ability to write in Western notation the following - Arohana and avarohana of Todi, Kalyani, Mayamalavagaula, Sankarabharana and Kharaharapriya scales; “varavina” Gita in Mohana raga.
Unit -3	Folk music of South India - various kinds, tunes or melodies figuring in them - tala-s found - instruments used.

Unit -4	Knowledge of the forms used in bhajana tradition - kirtan-s, bhajan-s, Utsavasampradayakirtana-s and DivyanamaSankirtana-s of Sri Tyagaraja, Ashtapadi, Tarangam, Divyaprabandham and Tiruppugazh.- Contribution of Bhajana Trinity – SridharaVenkatesaAyyaval, BodhendraSadguru Swami – MarudanallurSadguruSwamigal.
Unit -5	Opera of South India - general characteristics - different forms used in geyanataka-s; detailed knowledge of the geyanataka-s of Sri Tyagaraja namely, Naukacaritramu and Prahladabhaktavijayam, NandanaracaritramofGopalakrishnabharati and Ramanatakam of Arunacalakavirayar.

### Book

### Author

HarikathaVagmayaCharithra	V.Seetharamanjaneya
Kathakalakshepa – a study	PremeelaGurumurthy
Naukacaritramu of Tyagaraja	S Bagavathy
PrahladabhaktaVijayamu of Tyagaraja	Ed. T S Parthasarathy
Nandanaracaritra of Gopalakrishnabharati	Ed. S Ramanathan
Folk Music of Andhra Pradesh	VinjamuriSeethadevi
Folk, Faith and Feudalism	Singhi
Telugu HarikathaSaraswamu	T.Donappa
Bharathanatya – a criticalstudy	R.Satyanarayana
South Indian Music Books Vol 1 to 6	P.Sambamurthy
The Opera in South India	S.A.K. Durga
Traditional Indian Theatre (Multiple Streams)	KapilaVatsyayan

### ARTICLES IN MUSIC JOURNALS

ARTICLES DOWNLOADABLE FROM THE WEBSITE- [www. musicresearch.in](http://www.musicresearch.in)

### Out Come

1. Ability to write about other genres music and its relationship with carnatic Music .
2. Ability to develop the musicological knowledge of the student.

Course Code	Components of Study	Title of the Course	Contact hours	No. of Credits	IA Marks	End SEM Exam Marks	Total
7	Audit Course Self Study	Human Values and Professional Ethics -1			100		100

## II- SEMESTER

### Core 1 -PA-M 201 History of Music (T)

#### Objectives

1. To provide knowledge on musical cultural heritage of India through centuries and its importance in the musical history.
2. To evaluate the ethnicity of music through various milestones in the history of music and understand its nobility

### Core 1 -PA-M 201 History of Music (T)

Unit -1	Knowledge on the work about names of the works with authors and period; Detailed knowledge of the following lakshanagrantha-s Bharatha , Bruhaddesi and SangitaRatnakara emphasizing the following technical terms Nada, Sruti, Svara, Grama, Murcchana, Jati, Tana, Kuta-tana etc.
Unit -2	Sources that provide materials to know the history of music – Temples, Inscriptions, paintings, sculptures, and manuscripts.
Unit -3	Music of the Ancient Tamils – Outline knowledge of musical references found in Silappadikaram -Palai and Pann system; Knowledge about Musical forms –Tevaram, Tiruvachakam, Diyaprabhandam, Tiruppugazh, Tiruvarutpa and KavdiChindu.
Unit -4	Concept of Mela and the classification of raga-s under mela-s as described in the following works: - Svaramelakalanidhi of Ramamatya, Caturdandiprakasika of Venkatamakhi and its anubandha and the SangrahaCudamani of Govinda.
Unit -5	Music patronised in the courts of Tanjavur, Tiruvananthapuram, Mysore, Vijayanagaram and Madras (Chennai)

#### Facets of notation in South Indian Music

Ragalakshanasangraha

Ragas at a glance

Raga lakshanasangrahamu (Pt.1-3)

RagamTanamPallavi

Essays on Tala and Laya

Tala sangraha

Ragalakshanasangraha

SaradaGopalam

HemaRamanathan

S R Janakiraman

NookalaCinnaSatyanarayana

M B Vedavalli

N Ramanathan

B M Sundaram

HemaRamanathan

#### Outcomes

1. To enable the student to prepare for competitive exams like NET / SET/ DSC..etc
2. To involve the student in developing research skills in music arena.

## **Core 2- PA-M-202 – PratiMadhyama Raga-s**

### **Objective**

1. To provide elaborate acquaintance in popular rakthi ragas with PrathiMadhyama of Carnatic music
2. To provide additional knowledge on the musical compositions composed in main rakthi ragas of carnatic music in Prathimadhyama scales.

## **Core 2- PA-M-202 – PratiMadhyama Raga-s**

Ability to sing /play any **Five** Compositions from the following raga-s:

Kalyani, Vachaspathi, Latangi, Pantuvarali, Purvikalyani, Shanmukhapriya, Simhendramadhyamam, Dharmavati, Hamsanandi, Ranjani, Ramapriya, Varali, YamunaKalyani, Subhapantuvarali

### **Outcomes**

1. To plan and perform carnatic music concerts successfully by acquiring proficiency on Prathimadhyama ragas
2. This paper helps to prepare the list of songs under the Pratimadhyama category to Attend gradation test from AIR

## **Core 3 PA-M 203 - Bhashanga raga-s (P)**

### **Objectives**

1. To educate the Student on the special aspects of Bhashanga ragas and the technique behind the rendering of Bhashanga Raga-s
2. To facilitate to learn on various historical changes occurred through centuries on various raga-s.

## **Core 3 PA-M 203 - Bhashanga raga-s (P)**

To sing/play any **Five** kirtana-s in the following Bhashanga raga-s

Anandabhairavi, Kapi, Athana, Saranga, Khamas, Mukhari, Useni, Asaveri, Behag, Desh, Hamirkalyani, Sourastram, Nilambari, Rudrapriya, Sindhubhairavi, Brindavanasaranga.

## **Out Comes**

1. Attracting audience by rendering musical compositions in Bhashanga ragas in musical concerts
2. This paper helps to prepare the list of songs under the Bhashanga Raga category to Attendgradation test from AIR

### **Core4- PA-M 204 - Compositions in Rare Raga-s (P)**

#### **Objectives:**

1. To educate the learner about rare ragas which, are not commonly performed in concerts.
2. To educate the newly invented ragas also through compositions

### **Core4- PA-M 204 - Compositions in Rare Raga-s (P)**

To sing/play any **Five** Compositions in the following Rare raga-s

Cintamani, Jayantasri, Jayamanohari, Madhavamanohari, Salanganata, Sarasvatimanohari, Candrajyoti, Vivardhini, Ganavaridhi, Kalanidhi, Kathanakutuhalam, Vasanthabhairavi, Vijayanagari, Niroshtha, Karnaranjani, Malavasri, Kalanidhi, Umabharanam.

#### **Outcomes**

1. Ability to perform rare and uncommon ragas to show his wide knowledge in the subject
2. Able to update the knowledge about newly invented ragas and uncommon ragas

#### **Compulsory foundation PA-M 205a.Abhyasagana -4**

#### **Objective**

1. Ability to develop grip over different degrees of speeds in 'Suladi tala' aspect
2. Ability to learn different commencements of the compositions

#### **Compulsory foundation PA-M 205a.Abhyasagana -4**

1. Ability to render/play Saptatala Alankara in Three speeds in following raga-s Karaharapriya, Mohana, Madhyamavati, Sankarabharana, Shanmukhapriya
2. Graha exercise in Swaravali -s

#### **Out comes**

1. Helps student in better understanding of Suladi tala system
2. .Helps the student to render different variety of compositions/Pallavi-s with different graha-s

### **Compulsory Foundation PA-M 205 (b). Abhyasagana-5**

#### **Objectives**

1. To provide advance level of training to make the student to perform music at concertlevel
2. Advance level foundation course will help the student to achieve perfectness in Tala / rhythmic rendering

### **Compulsory Foundation PA-M 205 (b). Abhyasagana-5**

Ability to render two Tana Varna-s in Kandajathi Ata Talam in 3 speeds with Akarasadakam

#### **Outcomes**

1. Capable of rendering lengthy composition in 3 speeds
2. It helps to student to command over difficult tala

### **Compulsory Foundation PA-M 205 c. Abhyasagana-6**

#### **Objective**

1. 1. Ability to develop manodharma skills by singing/playing kalpanaswara in different tala-s
2. Ability to develop rhythmic skill (layagnana) aspect in singing/playing

### **Compulsory Foundation PA-M 205 c. Abhyasagana-6**

Ability to sing/play simple swara phrases and Mukthayi-s set to the following tala-s  
Adi, Rupaka, Kanda Chapu and Misrachapu

#### **Out come**

1. Capable of exploring Manodharma aspect of KalpanaSwara.
2. Helps a student like a stepping stone for developing Manodharma skill

### **Elective Foundation PA-M 206(a).COMPOSITIONS OF GEYANATAKA**

#### **Objective**

1. To understand the interrelationship between text , theme of the song and music
2. To know about application of music applied to other related art forms (Opera)

**Elective foundation PA-M 206 (a) -Compositions from GeyaNataka-s (P)**

Any **Four** compositions from any one of the following GeyaNataka-s

PrahladhaBhakthiVijayam -Nandanarcharitam,  
NaukaCharitram -Rama Natakam

**Out comes**

1. Knowledge in application of music in other art fields like theatre, opera etc
2. Knowledge to select and utilize ragas according to the theme and text.

**Elective foundation PA-M 206.(b): Generic Electives -Svarajati-s of SyamaSastri (P)**

**Objective**

1. To inculcate advance rhythmic and melodic compositions like svarajathi of Syamasastri help to improve student's knowledge in laya and raga aspects of Music.
2. To educate the student to understand the exploration of raga bhava and rhythmic Intricacies of Svarajathi-s of SyamaSastri

**Elective foundation PA-M 206.(b): Generic Electives -Svarajati-s of SyamaSastri (P)**

To sing/play any two Svarajati-s of SyamaSastri in the raga-s Bhairavi, Yadukulakambhoji and Todi

**Outcome**

1. It will help the student to improve the perfect rendering of Swarasahitya in a flawless rhythmical way.
2. It will help to exhibit his dexterity in presenting scholarly compositions.

<b>Course Code</b>	<b>Components of Study</b>	<b>Title of the Course</b>	<b>Contact hours</b>	<b>No. of Credits</b>	<b>IA Marks</b>	<b>End SEM Exam Marks</b>	<b>Total</b>
7	Audit Course (Self Study)	Human Values and Professional Ethics -2			100		100

### III - SEMESTER

#### Core-1-PA-M-301-VilambakalaKrti-s (P)

##### Objective

1. To get grip over slow tempo rhythm
2. To learn and command over on the different tempo of the raga phrases

#### Core-1-PA-M-301-VilambakalaKrti-s (P)

Ability to sing/play any Four Compositions in Vilambakala composed by any of the following Composers:

Tyagaraja, MuttuswamyDikshita, SyamaSastri, Swati Tirunal, Mysore  
Vasudevachar, HarikesanallurMuttayyaBhagavatar,  
RamanadSrinivasaAyyangar, Papanasam Sivan, SubbarayaSastri,  
SubbaramaDikshitar, VeenaiKuppaiyer

##### Out come

1. Scope to Perform as a main item in Carnatic music concert,
2. To give scope to emphasize the skills in Manodharma component in the concert platform

#### Core 2-PA-M 302 - Group Krti-s (P)

##### Objectives:

1. To provide detailed knowledge about music and its relationship with Indian culture and music festivals
2. Group kritis are important to learn to understand the depth of musical and literary aspects.

#### Core 2-PA-M 302 - Group Krti-s (P)

Ability to sing /play Five Composition from any of the following Group Krti-s

1. Panchalingasthalakrti of MuttuswamyDikshita

2. KamalambaNavavarnakrti of MuttuswamyDikshita
3. NavagrahaKrti of MuttuswamyDikshita
4. Navaratnamalika of SyamaSastri
5. NavaratriKrti of Swati Tirunal
6. Venkatesapancaratna of VeenaKuppaya
7. KalahastisaPancaratna of VeenaKuppaya
8. ThiruvotriyurPancharathnam

### Out come

- |  |
|--|
| <ol style="list-style-type: none"> <li>1. Ability to perform mastery pieces of carnatic music in learned audience</li> <li>2. Ability to perform in various music festivals</li> </ol> |
|--|

### Generic Elective PA-M 303(a) –Vakra raga-s (P)

#### Objectives:

- |   |
|---|
| <ol style="list-style-type: none"> <li>1. To provide detailed knowledge about the zig zag movement of the swaras in a raga</li> <li>2. Learning will improve the standard of rendering musical notes with perfection</li> </ol> |
|---|

### Generic Elective PA-M 303(a) –Vakra raga-s (P)

Ability to sing/play 5 compositions in following raga

kadanakuthuhalam ,Begada, Reethigowla, Anandhabhairavi,Sahana, Devamanohari, Nalinakanthi, Nattakurinchi, Sri raga, Poornachandrika

Out come

- |   |
|---|
| <ol style="list-style-type: none"> <li>1. Able to produce the zig zag movement of melody in a raga</li> <li>2. Able to perform a different genre of raga</li> </ol> |
|---|

### Generic Elective PA-M 303 (b)-MANODHARMA SANGEETHAM (p)

#### Objectives

- |   |
|---|
| <ol style="list-style-type: none"> <li>1. To enrich the knowledge of innovative music</li> <li>2. To educate the student to sing/play raga alapananeraval and Kalpanaswara which are the crucial Sections of creative music.</li> </ol> |
|---|

### Generic Elective PA-M 303 (b) - ManodharmaSangitam(P)

1. Ability to sing/play**Ragaalapana for any Five raga**-among those prescribed under the Core papers, 102, 103, 202
2. Ability to sing/play **Neravu for any Two compositions** set in the raga-s among those prescribed underthe Core papers, 102, 103, 202

3. Ability to sing/play **SvaraKalpana for any Five compositions** set in the raga-s among those prescribed under the Core papers, 102, 103, 202

### Outcome

- |  |
|--|
| <ol style="list-style-type: none"> <li>1. This will help the students to get mastery over rendering raga alapana Neraval and kalpanaswara.</li> <li>2. This will help to rendering concerts successfully.</li> </ol> |
|--|

### Generic Elective PA-M 303.(C)- STUDY OF LAKSHANA GRANDHAS

#### Objective

1. To attain complete knowledge about musical history
2. To well verse on Lakshanagrantas of music

### Generic Elective PA-M 303(c) - Study of LakshanaGrantha-s (T)

Unit -1	Outline Knowledge of the chapters of Natyasastra and detailed note on the concepts of music described in the Chapters 28 – 32
unit -2	Study of Dattilam of Dattila, Brhaddesi of Matanga and Naradiya Siksha
Unit -3	Outline Knowledge of the chapters of Sangitaratnakara of Sarngadeva and the contents
unit -4	Detailed study of the raga classification system in the desi period - raganga, upanga, kriyanga and bhashanga; Uttama-Madhyama-Adhama raga-s; Ghana-Naya-Desi raga-s. Raga - ragini system, raga dhyana, raga and rasa in Indian music
Unit-5	Detailed study of the Svaramelakalanidhi of Ramamatya and Caturdandiprakashika of Venkatamakhi.

### Reference Books

#### Book

#### Author

<b>Natyasastra of Bharata (vol. 4)</b>	<b>Ed. M. R. Kavi</b>
<b>Dattilam of Dattilamuni</b>	<b>Ed. K SambasivaSastri</b>
<b>Dattilam – a compendium of Ancient Indian Music</b>	<b>EmmieteNijenhuis</b>
<b>Brhadhesi of Matanga (Text &amp;translation)</b>	<b>Ed. PremLata Sharma</b>
<b>Sangitaratnakara (vols. 1-4)</b>	<b>Ed. Pt. SubrahmanyaSastri</b>
<b>Sangitaratnakara of Sarangadeva (eng. Transl.)</b>	<b>Premlata Sharma &amp; R K Shringy</b>
<b>Sangitaratnakara of Sarangadeva (tel. transl.)</b>	<b>GandhamSriramamurthy</b>
<b>Svaramelakalanidhi of Ramamatya</b>	<b>Ed. M S RamasvamiIyer</b>
<b>Caturdandiprakasika of Venkatamakhi</b>	<b>Published by Madras Music Akademi</b>
<b>LakshanaGranthas in music</b>	<b>S.Bhagyalekshmy</b>
<b>SangitasastraSaramu</b>	<b>S.R.Janakiraman</b>
<b>Outcome</b>	

1. This will help to create interest on historical music research
2. This will help to prepare for NET/SET/DSC competitive examinations.

### **Generic Elective PA-M 303 (d) - POST TRINITY COMPOSITIONS (P)**

#### **Objectives**

1. To educate the student about the recent past composition of carnatic music
2. To gain knowledge about the composers of modern period of Carnatic music

#### **Generic Elective PA-M 303 (d)-Generic Electives –Post Trinity compositions (P)**

Any **Five** Compositions of the following composers:

1. AnnasvamiSastri
2. CeyyurCengalvarayaSastri
3. HarikesanallurMuttayyaBhagavata
4. JayacamarajaWodeyar
5. Koteeswaraiyer
6. MahaVaidyanathaiyer
7. Mysore Vasudevachari
8. Neelakanta Sivan
9. Papanasam Sivan
10. PatnamSubrahmanialyer
11. RamanathapuramSrinivasaIyengar
12. Ramasvami Sivan
13. SubbarayaSastri
14. Tanjore Quartet

15. Tiruvottriyur Tyagaraja
16. Veena Kuppayyar
17. Walajapet Venkataramana Bhagavata

### Out come

1. Updated music repertoire to be established in the competitive music platform
2. This will help for Extended Knowledge about various composers

## Skill oriented course PA-M 304.: COMMUNICATION & SOFT SKILLS

### Objectives

1. To promote soft skills among the students so as to develop attributes that could enhance interactions, earning power and job performance.
2. To face the interviews with confidence, to secure a productive job and to sustain it with confidence and enhanced productivity.

### Skill oriented course PA-M 304.: Communication & Soft Skills (T)

**Unit – 1: Types of Soft Skills & Intrapersonal Skills:** Definition of soft skills – Types of Soft skills: **Intrapersonal Skills**– : Self-Confidence, Self-awareness, Adaptability & Flexibility, Attitude, Assertiveness, SWOC, Resilience

**Unit- II: Interpersonal Soft Skills:** Active Listening Skills - Goal setting – Negotiation & Persuasion skills - Time Management - Stress Management - Problem Solving and Decision-Making Skills - Leadership Skills – Conflict Resolution

**Unit – III: Oral Communication Skills:** Presentation skills –JAM - Role Plays, Public Speaking skills - GD Participation and co ordination.

**Unit – IV: Written Communication Skills:** Essay Writing - E mails- Report Writing – Memos.

**Unit- V: Employability Skills:** Body Language - E-mail etiquette- Telephone etiquette - Dining etiquette– Grooming -Resume writing - Interview Skills.

### References:

1. Meenakshi Raman and Sangeeta Sharma (2015), *Technical Communication: Principles and Practice, 3<sup>rd</sup> Edition*, New Delhi: Oxford University Press.

2. Ashraf Rizvi, M. (2017), *Effective Technical Communication*, 2<sup>nd</sup> Edition, New Delhi: Tata McGraw Hill.
3. Hewing, Martin (1999), *Advanced English Grammar: A Self-study Reference and practice Book for South Asian Students*, Reprint 2003, New Delhi: Cambridge University Press.
4. Minippally, Methukutty. M. (2001), *Business Communication Strategies*, 11<sup>th</sup> Reprint, New Delhi: Tata McGraw – Hill.
5. Sasi Kumar. V and P.V. Dharmija (1993), *Spoken English: A Self-Learning Guide Conversation Practice*, 34<sup>th</sup> reprint, New Delhi: Tata McGraw – Hill.
6. John, Seely (1988), *The Oxford Guide to Writing and Speaking*, Delhi: Oxford University Press.
7. Peter, Francis (2012), *Soft Skills and Professional Communication*. New Delhi: Tata McGraw Hill.
8. Print Singh, Prakash and Raman, Meenakshi (2006), *Business Communication*, New Delhi: Oxford University Press.
9. British Council online resources.  
[Wren& Martin](#) (2019), High School English Grammar & Composition Regular Edition, New Delhi, **S. Chand & Company Pvt. Ltd**

### **Outcomes :**

1. Understanding soft skills, types of soft skills and intrapersonal skills
2. Developing employability skills

### **Open elective -PA-M 305 (a) - Patriotic /Folk Songs (P)**

#### **Objectives**

1. Meant for other disciplinary students to opt as an open elective subject
2. To inculcate students about patriotism and to educate about the music of the land

#### **- Open Elective PA-M 305 A - Patriotic / Folk Songs -1 (P)**

Ability to sing/play any **4 Patriotic songs** and **2 folk** songs.

## Outcomes

- 1.This will help the student to reduce student's stress caused by routine workload
- 2.This will help the students to exhibit their talent in singing/playing in National festivals, Youth festivals and various occasions

### **Open elective PA-M-305 (b). Devotional Songs -1 (P)**

## Objectives

1. Meant for other disciplinary students to opt as an open elective subject
2. To encourage the spiritual consciousness among the students

### **Open Elective PA-M305 (b)- Devotional Songs -1 (P)**

Six compositions from the following forms:

Tevaram, Tiruppavai, Ashtapadi of Jayadeva, Krishna Lila Tarangini of NarayanaTeertha, Bhajan , DasarPadam

## Outcomes

- 1.This will help the student to reduce his stress by
2. Participating in congregational singing/playing will help to improve their confidence level

## **IV SEMESTER**

### **Core- PA-M 401- Advanced Theory (T)**

## Objectives

1. To develop knowledge on analyzing music of trinity of Carnatic Music
2. To develop knowledge on recent trends and developments occurred in the field of music

### **Core- PA-M 401- Advanced Theory (T)**

Unit -1	Trinity style - Comparative study of the compositions of trinity - types of compositions, raga-s and tala-s handled structure of the compositions, melodic construction of the compositions.
Unit -2	ManodharmaSangeeta - ManodharmaSangita - Knowledge of different forms in ManodharmaSangita - Raga alapana, Tanam, Pallavi, Neravu

	(Niraval) & Kalpanasvara. Various Stages in Pallavisinging/playing; Types of Pallavi-s.
Unit -3	Recent trends and development in music – publications of books & journals, musical instruments, music education, concerts, media.
Unit -4	Outline Knowledge of margatala-s, desitala-s – Taladasaprana, suladitala-s, caputala-s, desadimadhyaditala-s.
Unit -5	Contribution of Modern scholars to Indian Music – Bhatkhande, V D Paluskar, OmkarnathTakur, Raghavan, Sambamurthi, Premlata Sharma. Contribution of Western Scholars like William Jones, C R Day, Fox Strangways, H A Popley, Harold Powers, Clements.

Plunges

<b>Facets of notation in South Indian Music</b>	<b>SaradaGopalam</b>
<b>Manodharmasangitam</b>	<b>Dr. S. Pinakapani</b>
<b>Ragas at a glance</b>	<b>S R Janakiraman</b>
<b>Raga lakhanasangrahamu (Pt.1-3)</b>	<b>NookalaCinnaSatyanarayana</b>
<b>RagamTanamPallavi</b>	<b>M B Vedavalli</b>
<b>SangitasiddhantaSopanalalu Part 1&amp; 2</b>	<b>Dr.Kovela Santa</b>
<b>Essays on Tala and Laya</b>	<b>N Ramanathan</b>
<b>Talasangraha</b>	<b>B M Sundaram</b>
<b>Music research perspectives and prospects</b>	<b>R.C.Metha</b>
<b>Thesis and Project Work</b>	<b>C J Parsons</b>
<b>Ethno Musicology of India</b>	<b>S.A.K.Durga</b>
<b>South Indian Music Books Vol 1 to 6</b>	<b>P.Sambamurthy</b>
<b>Music research perspectives and prospects</b>	<b>R.C.Metha</b>
<b>Thesis and Project Work</b>	<b>C J Parsons</b>
<b>Ethno Musicology of India</b>	<b>S.A.K.Durga</b>

### **Outcomes**

1. It will helpful in knowing about the modern trend and contribution of Modern Indian scholars and Western scholars on Indian Music
- 2 . It will help to evaluate earlier compositions and performance and update about recent, trends and developments in music field.

### **Core PA-M 402 - Concert (P)**

#### **Objectives**

1. To introduce students for performing in the concert platform
2. To opt by choosing as a music performer – self employment motivation

### **Core PA-M 402 - Concert (P)**

A candidate should perform a concert with accompaniments for Duration of 60 minutes.

## **Outcomes**

1. Ability to plan and execute a successful Carnatic concert in any platform
2. Ability to create self employment opportunity

### **Generic Elective-PA-M 403(a)- RAGAM TANAM PALLAVI**

#### **Objectives**

1. To inculcate the most creative part of Carnatic Music
2. To encourage and help him to shape out the creative rendering style of the student

#### **Generic Elective-PA-M 403(a) -RagamTanamPallavi (P)**

The following pallavi-s are to be rendered in trikalam (Anuloma, Viloma, Tisra) along with Raga-alapana, tanam, neraval and kalpanasvara. The pallavi-s should be of the following types-

- 2 kalaipallavi – 1, Nadaipallavi – 1.

#### **Outcomes**

1. It will help to establish his mastery over the art in concerts
2. It will helpful in Enriching the creative talent of the student in music.

### **Generic Elective PA-M 403(b) –COMPOSITIONS OF DANCE REPERTOIRE**

#### **Objective**

1. To understand the interrelationship between text , Classical music and Classical Dance
2. To know about application of music in dance according to sequence of the dance Performances .

#### **Generic Elective PA-M 403(b) -Compositions of Dance repertoire (P)**

Ability to sing/play the following compositions from the Dance repertoire

Jathiswaram -1, Padavarna, -1, Padam, -1, Javali-1, Tillana-1

#### **Out comes**

1. Felicitate the student to opt another field of music -vocal support for live dance Performances
2. Ability to select and perform dance musical forms.

Course Code	Components of Study	Title of the Course	Contact hours	No. of Credits	IA Marks	End SEM Exam Marks	Total
3c.	Generic Elective	Post trinity composers- 20 <sup>th</sup> century and beyond (P)	6	4	20	80	100

### **Generic Elective PA-M 403 (c) Post trinity composers- 20<sup>th</sup> century and beyond (P)**

#### **Objectives**

1. To make the student aware about the musical forms of recent personalities of Carnatic music
2. To acquire knowledge about the recent period composers of south India of Carnatic music

### **Generic Elective PA-M 403 (c) Post trinity composers- 20<sup>th</sup> century and beyond (P)**

**Any five compositions** of the following composers:

1. Tirupati Narayanaswamy
2. Ogirala Veera raghavasharma
3. Lalgudi Jayaraman
4. Galipenchala Narasimha Rao
5. M.D. Ramanathan
6. Dr. Nagavalli Nagaraj
7. R.K. Padmanabha
8. Bellari Venkatesa Achar.
9. Noorani Paramaeswaran Ramaswamy
10. Thulaseevanam M. Ramakrishna Pillai
11. Balamurali Krishna.

#### **Out comes**

1. Help the student to explore the compositions of variety of composers gives wider range for Performances
2. It will help to update with present musical trend.

### **Generic elective PA-M 403(d)-Ragamalika**

#### **Objective**

1. To Acquire Knowledge on different ragas used in a composition
2. To familiarize more ragas within a composition

### **Generic elective PA-M 403(d)-Ragamalika**

Ability to sing/play any two Ragamalika-s

#### **Out comes**

1. Capable to render different ragas consecutively
2. Developing skill in rendering variety of ragas in a quick manner by learning ragamalika

### **Mandatory Paper PA-M 404 – PROJECT WORK**

#### **Objective**

1. To introduce the methodology of doing research in music
2. To introduce data collection, analysis etc and train up him to look into the facts based on evidences

### **Mandatory Paper PA-M 404. - Project work (P)**

A Dissertation not exceeding 80 pages should be submitted following the under mentioned norms:

- Could be in the nature of ‘Data Collection’ and ‘Documentation’ type.
- Carried out under the guidance of the teacher
- To be written in English/Telugu

#### **Out comes**

1. This will help to analyze and enhance his knowledge on music
2. This will help to understand the methods of research

### **Open Elective -PA-M 405 –A DEVOTIONAL SONGS -2 (P)**

#### **Objectives**

1. Meant for other disciplinary students to opt as an open elective subject
2. To give an opportunity to learn more number of Devotional songs.

### **Open Elective -PA-M 405-A: Open Elective – Devotional Songs -2 (P)**

Ability to sing/play the following compositions (one from each group)

1. Tiruppavai
2. Ashtapadi of Jayadeva

3. Krishna Lila Tarangini of Narayana Teertha
4. Bhajan
5. Dasar Padam

### **Outcomes**

1. This will help the student to reduce his stress by learning and performing more songs.
2. Participating in festivals by taking part in congregational singing/playing.

### **Open elective-PA-M 405 (b)- COMPOSITIONS OF ANNAMACHARYA**

### **Objectives**

1. Meant for other disciplinary students to opt as an open elective subject
2. To educate students about devotional music of Tirupati deity and the composer.

### **Open Elective PA-M 405 (b):– Compositions of Annamacharya (P)**

Ability to sing/play any 6 Compositions of Annamacharya.

### **Out comes**

1. This will help the student to reduce his agony and mental stress by learning and Singing/playing songs belong to bhakthi cult of this region
2. Participating in congregational singing/playing will help to relax and improve their Confidence level