

**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 2018-2019**

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

**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.

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

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

**CBCS - 2018-19**

**Semester – I**

S.No.	Course Code	Components of study	Title of course
1	PA-M 101	Core	Theory of Music (T)
2	PA-M 102 (P)	Core	SuddhaMadhyama Raga-s (P)
3	PA-M 103 (P)	Core	ShadavaAudava Ragas (P)
4	PA-M 104 (P)	Core	PancaratraKrti-s of Tyagaraja (P)
5	PA-M 105 (P)	Compulsory Foundation	Foundation Course in Music -1 (P)
6	PA-M 106 (T)	Elective Foundation (Human Values)	

**PA-M 101: Core - Theory of Music (T)**

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 - PatnamSubrahmanialyer, Mysore Vasudevachar, VinaKuppayyar, Papanasam Sivan, HarikesanallurMuttayyaBhagavata and RamanathapuramSrinivasaAyyangar

**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

**Author**

SubbaramaDikshitar

B.RajinikanthaRao

P.Sambamurthy

P.Sambamurthy

Rangaramanujalyengar

S Seetha

P.Sambamurthy

Swami Prajnanananda

P Sambamurthy

Musicians (All volumes)

SangitasastraSaramu

S.R.Janakiraman

Raga at a glance

S.R.Janakiraman

SangitasastraSudharnavamu

NookalaCinnaSatyanarayana

Articles In Music Journals

Articles Downloadable From The Website- [www.musicresearch.in](http://www.musicresearch.in)

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

Ability to sing any Six Compositions from the following raga-s

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

**PAM- 103: Core – ShadavaAudava Ragas (P)**

Ability to sing any Six Compositions from the following raga-s

Madyamavati, Mohanam, Vasantha, Hindolam, Sriranjani, Amruthavarshini, Hamsanandhi, Arabhi, Abheri, Malayamarutham, Abohi, Valaji, Revathi, Sivaranjani, Bhopalam, Bowli, Suddha Saveri, Suddha Dhanyasi.

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

To sing any **two Ghana raga** Pancaratna Krti-s of Tyagaraja out of the following raga-s,

Nata, gaula, Arabhi, Varali and Sri.

**PA-M 105: Compulsory Foundation- 5 - Foundation Course in Music -1 (P)**

1. Ability to sing svaravali exercises in the following scales – Kharaharapriya, Kalyani, Todi, Sankarabharana, Shanmukhapriya, Pantuvarali
2. Ability to sing Janta exercises in the following scales – Kharaharapriya, Kalyani, Todi, Sankarabharana, Shanmukhapriya, Pantuvarali
3. Ability to sing 7 alankara-s in three speeds in Mayamalavagaula and any one janya raga
4. Alankara-s in the following Mela kartha raga-s - Kharaharapriya, Kalyani, Todi, Sankarabharana, Shanmukhapriya, Pantuvarali
5. Ability to sing one adi tala varna in svara, sahitya and akara in two speeds

**PAM – 106: Elective Foundation- 6 - Human Value and Professional Ethics**

## Semester - II

	Course code		
1	PA-M 201	Core	History of Music (T)
2	PA-M 202 (P)		PratiMadhyama Raga-s (P)
3	PA-M 203 (P)		VilambakalaKrti-s (P)
4	PA-M 204 (P)		Bhashanga raga-s (P)
5	PA-M 205 (P)	Compulsory Foundation	Foundation Course in Music -2 (P)
6	PA-M 206(T)	Elective Foundation	Human Values and Ethics

### PA-M 201 - Core - 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 Sangita Ratnakara 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 Kavdi Chindu.
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 Venkatamakhin 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**

**PA-M 202: Core - PratiMadhyama Raga-s (P)**

Ability to sing any **Six** Compositions from the following raga-s:

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

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

To sing any **Six** kirtana-s in the following Bhashanga raga-s

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

**PA-M 204: Core - VilambakalaKrti-s**

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

Tyagaraja, Muttuswamy Dikshita, SyamaSastri, Swati Tirunal, Mysore Vasudevachar, Harikesanallur Muttayya Bhagavatar, Ramanad Srinivasa Ayyangar, Papanasam Sivan, Subbraya Sastri, Subarama Dikshitar, Veenai Kuppaiyer.

**PA-M 205: Compulsory Foundation - Foundation Course in Music -2(P)**

1. Ability to sing two Svarapallavi /Jatisvaram
2. Ability to sing one adi tala varna in two speeds and akaram
3. Ability to sing one ata tala varna in two speeds and akaram
4. Ability to sing raga ranjakaprayoga-s for any four raga-s learnt in the Practical paper
5. Ability to sing simple svara phrases and muktayi set to the following tala-s:  
- Adi, Rupaka, Khandachapu and Misrachapu.

**PAM-206: Elective Foundation - Human Values and Professional Ethics (T)**

**SEMESTER-III**

Course Code	Components of Study	Title of the Course
PA-M -301	Core-Theory and Practical@	Applied Theory (T)
PA-M -302		Group Krtis (P)
PA-M -303		ManodharmaSangitam (P)
PA-M -304-A	Generic Electives*	Compositions in Rare Raga-s (P)
PA-M -304-B		Svarajati-s of SyamaSastri (P)
PA-M -304-C		Study of LakshanaGrantha-s (T)
PA-M -304-D		Post Trinity Compositions
PA-M -305-A	Open Electives# (for others)	Patriotic / Folk Songs (P)

	departments)	
PA-M -305-B		Devotional Songs -1 (P)

**PA-M - 301: Generic Electives – 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, Sopana sangeetham and Atta katha of Kerala - Contribution of Bhajana Trinity – SridharaVenkatesaAyyaval, BodhendraSadguru Swami – MarudanallurSadguruSwamigal.
Unit -5	<b>Opera of South India</b> - General characteristics - different forms used in geyanataka-s; detailed knowledge of the geyanataka-s of Sri Tyagaraja namely, Naukacaritramu and Prahladabhaktavijayam, Nandanaracaritram of Gopalakrishnabharati and Ramanatakam of Arunacalakavirayar.

**Book**

HarikathaVagmayaCharithra  
 Kathakalakshepa – a study  
 Naukacaritramu of Tyagaraja  
 PrahladabhaktaVijayamu of Tyagaraja  
 Nandanaracaritra of Gopalakrishnabharati  
 Folk Music of Andhra Pradesh  
 Folk, Faith and Feudalism  
 Telugu HarikathaSaraswamu  
 Bharathanatya – a criticalstudy  
 South Indian Music Books Vol 1 to 6  
 The Opera in South India  
 Traditional Indian Theatre (Multiple Streams)  
 Articles In Music Journals  
 Articles Downloadable From The Website- Www. Musicresearch.In

**Author**

V.Seetharamanjaneya  
 PremeelaGurumurthy  
 S Bagavathy  
 Ed. T S Parthasarathy  
 Ed. S Ramanathan  
 VinjamuriSeethadevi  
 Singhi  
 T.Donappa  
 R.Satyanarayana  
 P.Sambamurthy  
 S.A.K. Durga  
 KapilaVatsyayan

**PA-M 302: Core - Group Krti-s (P)**

One Composition from each 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. Venkatesapancaratra / KalahastisaPancaratra of VeenaKuppayya

**PA-M 303: Core Manodharma Sangitam (P)**

1. Ability to sing **Raga alapana for any Five raga-s** among those prescribed under the Core
2. Ability to sing **Neravu for any Two compositions** set in the raga-s among those prescribed under the Core papers, 102, 103, 202
3. Ability to sing **Svara Kalpana for any Five compositions** set in the raga-s among those prescribed under the Core papers, 102, 103, 202

**PA-M 304- D : Core - Post Trinity Compositions (P)**

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

1. Annasvami Sastri
2. CeyyurCengalvarayaSastri
3. HarikesanallurMuttayyaBhagavatar
4. JayacamarajaWodeyar
5. Koteeswara Iyer
6. MahaVaidyanathaIyer
7. Mysore Vasudevachari
8. Mysore sadasiva Rao
9. Neelakanta Sivan
10. Papanasam Sivan
11. Patnam SubrahmaniaIyer
12. Ramanathapuram SrinivasaIyengar
13. Ramasvami Sivan
14. Ambujam Krishna
15. Valajapet Venkataramana Bhagavatar
16. Tirupati Vidyala Narayanaswami

**PA-M 304-A : Generic Elective -Compositions from GeyaNataka-s (P)**

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

PrahladhaBhakthiVijayam, Nandanarcharitam, NaukaCharitram, Rama Natakam



**PA-M 304 -B: Generic Electives - Traditional Bhajana Compositions (P)**  
Ability to sing any Six of the following compositions.

1. Vallabhachary (1479)
2. Ashtapadi of Jayadeva (1170)
3. Krishna Lila Tarangini of Narayana Teertha (1650)
4. Dasar Padam (Dasa Kuta) 12<sup>th</sup> & 13<sup>th</sup>
5. Annamacharya (1408)
6. Ramadas (1620)
7. Sadasiva Brahmendra (early 18<sup>th</sup> century)
8. Namadev (1270)
9. Gnaneswar (1275)
10. Tukaram (17<sup>th</sup> Cen)
11. Sur Das (1478)
12. Goswami Tulsi Das (1497)
13. Meera Bhai (1498)
14. Uthukadu Venkatasubba Iyer (1700)

**PA-M 304 -C: Generic Electives - Study of Lakshana Grantha-s (T)**

Unit -1	Outline Knowledge of the music chapters of the following Lakshana Granta-s : Natyasastra, Dattilam, Brhaddesi, Naradiya Siksha.
unit -2	Outline Knowledge of the chapters of Sangitaratnakara of Sarngadeva and the contents.
Unit-3	Detailed study of the Svaramelakalanidhi of Ramamatya and Caturdandiprakashika of Venkatamakhi.
Unit -4	Detailed study of classification of Musical instruments with reference to Lakshana granta-s and Silappadikaram
unit -5	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.

**Reference Books**

Book	Author
Natyasastra of Bharata (vol. 4)	Ed. M. R. Kavi
Dattilam of Dattilamuni	Ed. K SambasivaSastri
Dattilam – a compendium of Ancient Indian Music	EmmieteNijenhuis
Brhaddesi of Matanga (Text & translation)	Ed. PremLata Sharma
Sangitaratnakara (vols. 1-4)	Ed. Pt. SubrahmanyaSastri
Sangitaratnakara of Sarangadeva (eng. Transl.)	Premlata Sharma & R K Shringy
Sangitaratnakara of Sarangadeva (tel. transl.)	GandhamSriramamurthy
Svaramelakalanidhi of Ramamatya	Ed. M S RamasvamiIyer
Caturdandiprakashika of Venkatamakhi	Published by Madras Music Akademi

LakshanaGranthas in music  
SangitasastraSaramu  
Music in silappadikaram

S.Bhagyalekshmy  
S.R.Janakiraman  
S. Ramanathan

**PA-M 304 –D: Generic Electives - Earlier Tamil Musical Forms (P)**  
Any **One composition** from each of the following:

1. Tevaram
2. Divya Prabandham
3. Tiruppavai
4. Tiruppugazh
5. Kavadi Chindu
6. Tiruvarutpa

**PA-M 305 -A: Open Elective - Patriotic & Folk Songs -1 (P)**  
Ability to sing any **4 Patriotic songs** and **2 folk songs**.

**PA-M 305 -B: Open Elective - Devotional Songs -1 (P)**  
**Six** compositions from the following forms:  
Tiruppavai, Ashtapadi of Jayadeva, Krishna Lila Tarangini of Narayana  
Teertha, Bhajan , Dasar Padam

## SEMESTER-IV

Course Code	Components of Study	Title of the Course	Contact hours	No. of Credits	IA Marks	End SEM Exam Marks	Total
PA-M -401	Core-Theory & Practical	Advanced Theory (T)	6	4	20	80	100
PA-M -402		Concert (P)	6	4	20	80	100
PA-M -403		Project (P)	6	4	20	80	100
PA-M -404-A	Generic Electives	Raga Tanam Pallav.i (P)	6	4	20	80	100
PA-M -404-B		Compositions in Rare Raga-s (P)	6	4	20	80	100
PA-M -404-C		Compositions of Dance repertoire (P)	6	4	20	80	100
PA-M -404-D		Svarajati-s of SyamaSastri (P) Any two	6	4	20	80	100
			<b>36</b>	<b>24</b>			<b>600</b>
PA-M -405-A	Open Electives (for others departments)	Devotional Songs -2 (P)	6	4	20	80	100
PA-M -405-B		Compositions of Annamacharya (P)					
	<b>Total</b>		3	3			<b>100</b>

### PA-M 401-: Core - 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 Pallavi singing; Types of Pallavi-s.
Unit -3	Recent trends and development in music – publications of books & journals, musical instruments, music education, concerts, Role of media and Internet.
Unit -4	Outline Knowledge of marga tala-s, desi tala-s – Taladasaprana, suladi tala-s, caputala-s, desadimadhyadi tala-s.
Unit -5	Contribution of the following scholars to Indian Music – Bhatkhande, V D Paluskar, OmkarnathTakur, Raghavan, Sambamurthi, Premlata Sharma. Contribution of Western Scholars - William Jones, C R Day, Fox Strangways, H A Popley, Harold Powers, Clements.

Facets of notation in South Indian Music  
Manodharmasangitam

SaradaGopalam  
Dr. S. Pinakapani

Ragas at a glance	S R Janakiraman
Raga lakhanasangrahamu (Pt.1-3)	NookalaCinnaSatyanarayana
RagamTanamPallavi	M B Vedavalli
SangitasiddhantaSopanalalu Part 1 & 2	Dr. Kovala Santa
Essays on Tala and Laya	N Ramanathan
Tala sangraha	B M Sundaram
Music research perspectives and prospects	R.C.Metha
Thesis and Project Work	C J Parsons
Ethno Musicology of India	S.A.K.Durga
South Indian Music Books Vol 1 to 6	P.Sambamurthy
Music research perspectives and prospects	R.C.Metha
Thesis and Project Work	C J Parsons
Ethno Musicology of India	S.A.K.Durga

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

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

### **PA-M 403: Core - 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

### **PA-M 404-A : Generic Elective - 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.

### **PA-M 404 -B: Generic Electives - Compositions in Rare Raga-s (P)**

To sing any **Six** Compositions in the following Rare raga-s

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

### **PA-M 404-C: Generic Elective - Compositions of Dance repertoire (P)**

Ability to sing the following compositions from the Dance repertoire

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

### **PA-M 404 -D: Generic Electives - Svarajati-s of Syama Sastri (P)**

To sing any two Svarajati-s of SyamaSastri in the raga-s Bhairavi,

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

Ability to sing **any 6** Compositions of Annamacharya.

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

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

1. Tiruppavai
2. Ashtapadi of Jayadeva
3. Krishna Lila Tarangini of NarayanaTeertha
4. Bhajan
5. DasarPadam