

14-12-2021

From Prof. N.Padma, Chairperson of Board of Studies (PG) Dept. of Performing Arts S. V.U. College of Arts, Sri Venkateswara University, Tirupati - 517502	To The Registrar, Sri Venkateswara University, Tirupati - 517502 Chittoor District
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Dear Sir,

Sub: Minutes of the meeting of the Board of Studies in Performing Arts (Music) (PG) –
Forwarding - Regarding

I am herewith sending the minutes of the Board of Studies meeting held on 15th
November 2021 at the Department of Performing Arts, S V University, Tirupati along
with the **revised Syllabus** for the M.A. degree course in Performing Arts (Music)/ Music/
Dance.

Thanking You

Yours faithfully,

N. Padma
CHAIRPERSON
Board of Studies
Dep't of Performing Arts
S.V. University
TIRUPATI 517 502 A.P.

Encl:

1. Minutes of the Meeting of the BOS in Performing Arts (Music)
2. Revised Syllabus
3. Model Question papers

Copy to File



Programme Code	Programme name	Year of Introduction	Status of implementation of CBCS / Elective Course System (ECS)	Year of implementation of CBCS / Elective Course System (ECS)	Year of revision (if any)	If revision has been carried out in the syllabus during last 5 years, Percentage of content added or replaced	Link to the relevant documents
162	MA Performing Arts (Music)	2021	CBCS : Yes ECS: Yes	CBCS: June 2021 ECS: June 2021	CBCS: 2021 ECS: 2021	CBCS: 70% ECS: 70%	CBCS: YES ECS: YES

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**

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

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

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.

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	PancaratraKrti-s of Tyagaraja (P)	6	4	20	80	100
5	Compulsory Foundation Opt- any one	5a	Abhyasa Gana -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	-	-

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

SEMESTER- I

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	Prathi Madhyama 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	Abhyasa Gana -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	Vilambakala Kritis (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	Manodharma (P)	6	4	20	80	100
		3c	Study of Lakshana Grantha- (T)	6	4	20	80	100
		3d	Post Trinity Composer	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
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	Vilambakala Kritis (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	Manodharma (P)	6	4	20	80	100
		3c	Study of Lakshana Grantha- (T)	6	4	20	80	100
		3d	Post Trinity Composer	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	Ragam Tanam Pallavi (P)	6	4	20	80	100
		3b	Dance Repertoire	6	4	20	80	100
		3c	Post trinity composers- 20 th 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

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, HarikesanallurMuttayya Bhagavata and

Reference Books

Book	Author
Sangita Sampradaya Pradarshini	Subbarama Dikshitar
Andhra Vaggeyakkaracaritralu	B.RajinikanthaRao
History of Indian Music	P.Sambamurthy
Great Composers- Book 1&2	P.Sambamurthy
History of music	RangaramanujaIyengar
Tanjore as a Seat of Music	S Seetha
South Indian Music Books Vol 1 to 6	P.Sambamurthy
An historical study of Indian Music	Swami Prajnanananda

A Dictionary of South Indian Music and Musicians (All volumes)	P Sambamurthy
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

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.

PO	PO 1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO1	2	-	2	3	2	3	-	-	2	-	-	-
Co 2	2	-	1	3	2	-	-	-	1	-	-	-

Core 2: PA-M-102 Suddha Madhyama Raga-s (P)

Objectives

1. To provide elaborate acquaintance in popular rakthi ragas with suddha Madhyama of Carnatic music
2. To provide additional knowledge on the musical compositions composed in main rakthi raga-s of carnatic music in suddha madhyama 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 on suddhamadhyama ragas
2. This paper helps to prepare the list of songs to attend gradation test from AIR

PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO1	2	-	3	-	2	3	-	3	3	3	1	-
Co 2	2	-	2	-	2	-	-	3	3	3	1	-

Core:3 PA-M 103 -Shadava Audava 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 shadava audava 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, Suddha Saveri and Suddha Dhanyasi.

Out come

1. Ability to perform or compose songs in various shadava audava of carnatic music.
2. Ability to understand and appreciate pentatonic hexa tone scales of global music Platform

PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO1	2	-	3	-	2	3	-	3	3	3	2	-
CO 2	2	-	2	-	2	-	-	3	3	3	2	-

Core 4 PA-M 104 - PancharathnaKritis of Tyagaraja (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.

PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO1	2	-	3	-	2	3	-	3	3	3	2	2
CO 2	2	-	2	-	2	-	-	3	3	3	2	2

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

PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO1	2	-	3	-	1	3	-	3	3	-	3	-
CO 2	3	-	2	-	1	-	-	3	3	-	3	-

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

Objectives

1. It helps to bridge the gap between Abhyasa gana and Sabha gana
2. It helps to learn ragabhava and ragaranchaka prayogas 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 Akara sadakam

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

PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO1	2	1	3	-	-	3	-	3	3	-	3	-
CO 2	3	1	2	-	-	2	-	3	3	-	3	-

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

Objectives

1. To make the student familiar with raga ranchaka prayogas of main ragas of carnatic music.
2. To make him understand 16 swara names based on 12 semitones

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

- Ability to sing/play raga ranchaka, ragachaya prayoga-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 vivadi swaras and Vivadi ragas figuring in 72

Melakartha of carnaticMusic

PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO1	2	1	3	1	-	3	-	3	3	3	3	1
CO 2	3	1	2	-	-	2	-	3	3	3	3	-

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

Kabeerdas Bhajan, Meera Bhajan, Surdas Bhajan, Tulsidas Bhajan , Abhang, Tarangam Ashtapadi, Todaya Mangalam, 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

PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO1	2	1	3	1	-	3	-	3	3	3	3	1
CO 2	3	1	2	-	-	2	-	3	3	3	3	2

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 Prahladhaktavijayam, Nandanaracaritram of Gopalakrishnabharati and Ramanatakam of Arunacalakavirayar.

Book

Author

HarikathaVagmayaCharithra
Kathakalakshepa – a study
Naukacaritramu of Tyagaraja
PrahladhaktaVijayamu 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)

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

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.

PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO1	1	1	3	3	3	1	-	-	2	-	3	1
CO 2	1	1	2	3	3	2	-	-	2	-	3	2

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 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 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.

PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO1	1	1	3	3	3	3	-	-	2	-	3	1
CO 2	1	1	2	3	3	3	-	-	2	-	3	2

Core 2- PA-M-202 – Prati Madhyama 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 – Prati Madhyama 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, Yamuna Kalyani, Subhapantuvarali

Outcomes

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

PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO1	3	1	3		1	-	-	3	3	-	3	1
CO 2	2	1	2		2	1	-	3	3	-	3	2

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 Attend gradation test from AIR

PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO1	3	1	3		1	-	-	3	3	-	3	1
CO 2	2	1	2		2	1	-	3	3	-	3	2

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

PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO1	3	3	1		1	-	-	3	3	-	-	-
CO 2	2	2	1		-	-	-	2	2	-	-	-

Compulsory foundation PA-M 205 a. 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 205 a. 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

PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO1	3	3	1		1	-	-	3	3	-	-	-
CO 2	2	2	1		-	-	-	2	2	-	-	-

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

Objectives

1. To provide advance level of training to make the student to perform music at concert level
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 Akara sadakam

Outcomes

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

PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO1	3	1	3		1	-	-	3	3	1	-	-
CO 2	2	-	3		-	1	-	2	2	1	-	-

Compulsory Foundation PA-M 205 c. Abhyasagana-6

Objective

1. Ability to develop manodharma skills by singing/playing kalpana swara in different tala-s
2. Ability to develop rhythmic skill (laya gnana) 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 Kalpana Swara.
2. Helps a student like a stepping stone for developing Manodharma skill

PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO1	3	-	3	-	1	3	-	3	3	1	3	2
CO 2	2	-	3		-	1	-	-	1	1	2	1

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 Geya Nataka-s (P)

Any **Four** compositions from any one of the following Geya Nataka-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.

PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO1	3	-	3	-	1		-	2	2	-	3	2
CO 2	3	-	3		-	1	-	2	2	-	3	1

Objective

1. To inculcate advance rhythmic and melodic compositions like swarajathi 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 Swarajathi-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 Swara sahitya in a flawless rhythmical way.
2. It will help to exhibit his dexterity in presenting scholarly compositions.

PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO1	3	-	3	-	1		-	2	2	-	3	3
CO 2	3	-	3		-	1	-	2	2	-	3	3

Course Code	Components of Study	Title of the Course	Contact hours	No. of Credits	IA Marks	End SEM Exam Marks	Total
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7	Audit Course (Self Study)	Human Values and Professional Ethics -2			100		100
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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, Muttuswamy Dikshita, Syama Sastri, Swati Tirunal, Mysore Vasudevachar, HarikesanallurMuttayyaBhagavata, Ramanad Srinivasa Ayyangar, Papanasam Sivan, Subbaraya Sastri, Subbarama Dikshitar, 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 |

PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO1	3	1	3	3	-	-	-	3	2	-	3	1
CO 2	3	1	2	3	-	-	-	3	2	-	3	2

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. Thiruvotriyur Pancharathnam

Out come

- | |
|--|
| 1. Ability to perform mastery pieces of carnatic music in learned audience |
| 2. Ability to perform in various music festivals |

PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO1	1	1	3	3	3	3	-	-	2	-	3	1
CO 2	1	1	2	3	3	3	-	-	2	-	3	2

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

Objectives:

- | |
|---|
| 1. To provide detailed knowledge about the zig zag movement of the swaras in a raga |
| 2. Learning will improve the standard of rendering musical notes with perfection |

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

- | |
|---|
| 1. Able to produce the zig zag movement of melody in a raga |
| 2. Able to perform a different genre of raga |

PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO1	3	1	3	3	-	-	-	3	2	-	3	-
CO 2	3	1	2	3	-	-	-	3	2	-	3	-

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

Objectives

- | |
|--|
| 1. To enrich the knowledge of innovative music |
| 2. To educate the student to sing/play raga alapana neraval and Kalpanaswara which are the crucial Sections of creative music. |

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

1. Ability to sing/play **Raga alapana 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 underthe Core papers, 102, 103, 202

Outcome

1. This will help the students to get mastery over rendering raga alapana Neraval and kalpanaswara.
2. This will help to rendering concerts successfully.

PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO1	3	1	3	3	-	-	-	3	3	-	3	-
CO 2	3	1	3	3	-	-	-	3	3	-	3	-

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

Objective

1. To attain complete knowledge about musical history
2. To well verse on Lakshana grantas 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 Dattilamof Dattila, Brhaddesi of Matanga and NaradiyaSiksha
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

Natyastra of Bharata (vol. 4)
Dattilam of Dattilamuni
Dattilam – a compendium of Ancient Indian Music
Brhadhesi of Matanga (Text & translation)
Sangitaratnakara (vols. 1-4)
Sangitaratnakara of Sarangadeva (eng. Transl.)
Sangitaratnakara of Sarangadeva (tel. transl.)
Svaramelakalanidhi of Ramamatya
Caturdandiprakashika of Venkatamakhi

LakshanaGranthas in music

SangitasastraSaramu

Outcome

Author

Ed. M. R. Kavi
Ed. K SambasivaSastri
EmmieteNijenhuis

Ed. PremLata Sharma

Ed. Pt. SubrahmanyaSastri
Premlata Sharma & R K
Shringy
GandhamSriramamurthy

Ed. M S Ramasvamiyer
Published by Madras Music
Akademi
S.Bhagyalekshmy
S.R.Janakiraman

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

PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO1	2	-	-	3	3	3	-	-	3	-	-	-
CO 2	1	-	-	3	3	3	-	-	3	-	-	-

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. Annasvami Sastri
2. Ceyyur Cengalvaraya Sastri
3. Harikesanallur Muttayya Bhagavata
4. Jayacamaraja Wodeyar
5. Koteeswaralyer
6. MahaVaidyanathaIyer
7. Mysore Vasudevachari
8. Neelakanta Sivan
9. Papanasam Sivan
10. Patnam Subrahmanialyer
11. Ramanathapuram Srinivasa Iyengar
12. Ramasvami Sivan
13. Subbaraya Sastri
14. Tanjore Quartet
15. TiruvottriyurTyagaraja
16. Veena Kuppayyar
17. WalajapetVenkataramanaBhagavata

Out come

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

PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO1	2	-	-	3	3	3	2	3	3	-	-	-
CO 2	2	-	-	3	3	3	2	3	3	-	-	-

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, 3rd Edition*, New Delhi: Oxford University Press.
2. Ashraf Rizvi, M. (2017), *Effective Technical Communication, 2nd 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*, 11th Reprint, New Delhi: Tata McGraw – Hill.
5. Sasi Kumar. V and P.V. Dharmija (1993), *Spoken English: A Self-Learning Guide Conversation Practice*, 34th 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

PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO1	2	-	-	3	3	3	2	3		-	2	3
CO 2	2	-	-	3	3	3	2	3		-	2	3

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

Objectives

- | |
|---|
| <ol style="list-style-type: none"> 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

- | |
|---|
| <ol style="list-style-type: none"> 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 |
|---|

PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO1	2	-	-	3	3	3	2	3	3	-	2	-
CO 2	2	-	-	3	3	3	2	3	3	-	2	-

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

PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO1	2	-	-	3	3	3	2	3	3	-	2	-
CO 2	2	-	-	3	3	3	2	3	3	-	2	-

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 Pallavi singing/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

Facets of notation in South Indian Music

Manodharmasangitam

Ragas at a glance

Raga lakhanasangrahamu (Pt.1-3)

RagamTanamPallavi

SangitasiddhantaSopanalalu Part 1& 2

Essays on Tala and Laya

Talasangraha

Music research perspectives and prospects

Thesis and Project Work

Ethno Musicology of India

South Indian Music Books Vol 1 to 6

Music research perspectives and prospects

Thesis and Project Work

Ethno Musicology of India

SaradaGopalam

Dr. S. Pinakapani

S R Janakiraman

NookalaCinnaSatyanarayana

M B Vedavalli

Dr. Kovala Santa

N Ramanathan

B M Sundaram

R.C.Metha

C J Parsons

S.A.K.Durga

P.Sambamurthy

R.C.Metha

C J Parsons

S.A.K.Durga

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.

PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO1	1	-	-	3	3	3	3	-	-	-	-	-
CO 2	1	-	-	3	3	2	2	-	-	-	-	-

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

PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO1	3	-	-	3	3	3	3	-	-	-	3	3
CO 2	2	-	-	3	3	2	2	-	-	-	2	3

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.

PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO1	3	-	-	3	3	3	3	-	-	-	3	3
CO 2	2	-	-	3	3	2	2	-	-	-	2	3

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.

PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO1	3	-	-	3	3	3	3	-	2	2	3	3
CO 2	2	-	-	3	3	2	2	-	2	2	2	3

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 th century and beyond (P)	6	4	20	80	100

Generic Elective PA-M 403 (c) Post trinity composers- 20th 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- 20th century and beyond (P)

Any five compositions of the following composers:

1. Tirupati Narayanaswamy
2. Ogirala Veera raghava sharma
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.BalamuraliKrishna.

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.

PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO1	3	-	-		2	2		-	2	2	3	3
CO 2	2	-	-		2	2		-	2	2	2	3

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

PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO1		-	-		3	3	3	1	-	-	-	-
CO 2		-	-		2	2	2	1	-	-	-	-

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 NarayanaTeertha
4. Bhajan
5. DasarPadam

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.

PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO1	1	-	-		-	-	-	1	3	-	-	-
CO 2	1	-	-		-	-	-	1	3	-	-	-

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

PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO1	1	-	-		-	-	-	1	3	-	-	-
CO 2	1	-	-		-	-	-	1	3	-	-	-