

SRI VENKATESWARA UNIVERSITY: TIRUPATI

**SVU COLLEGE OF ARTS
DEPARTMENT OF PERFORMING ARTS**

(Revised Scheme of Instruction and Examination, Syllabus etc., under CBCS Regulations -2016
is Amended as per NEP-2020)

(With effect from the batch admitted in the academic year 2021-22)

M.A. PERFORMING ARTS - MUSIC

SEMESTER-I

S. No	Code	Title of the Course	Credit Hrs / Week	No. of Credits	Core / Elective	IA	SEE	Total Marks
1	PA-M 101	Theory of Music (T)	6	4	Core-Theory / Practical	20	80	100
2	PA-M 102	SuddhaMadhyama Raga-s (P)	6	4		20	80	100
3	PA-M 103	ShadavaAudava Ragas (P)	6	4		20	80	100
4	PA-M 104	PancharatnaKriti-s of Tyagaraja (P)	6	4		20	80	100
5	PA-M 105	A AbhyasaGana -1	6	4	CF	20	80	100
		B Abhyasa Gana-2						
		C Abhyasa Gana-3						
6	PA-M 106	A Bhajan-s (P)	6	4	EF	20	80	100
		B Applied Theory (T)						
Total			36	24		120	480	600
7	PA-M 107	Human Values and Professional Ethics - I	0	0	Audit Course	100	0	0

- All core papers are Mandatory
- Compulsory foundation – Choose any one
- Elective Foundation - Choose any one Paper
- Audit course – 100 Marks (Internal) – Zero Credit under self study
- ** Interested student may register for MOOCS with the approval of DDC

SEMESTER - II

S. No	Code	Title of the Course	Credit Hrs / Week	No. of Credits	Core / Elective	IA	SEE	Total Marks
1	PA-M 201	History of Music (T)	6	4	Core-Theory / Practical	20	80	100
2	PA-M 202	PratiMadhyama Raga-s (P)	6	4		20	80	100
3	PA-M 203	Bhashanga Raga-s (P)	6	4		20	80	100
4	PA-M 204	Compositions inRare raga-s(P)	6	4		20	80	100
5	PA-M 205	A AbhyasaGana-4	6	4	CF	20	80	100
		B AbhyasaGana-5						
		C AbhyasaGana-6						
6	PA-M 206	A Compositions from Geya Nataka-s (P)	6	4	EF	20	80	100
		B Swarajati-s of SyamaSastry (P)						
Total			36	24		120	480	600
7	PA-M 207	Human Values and Professional Ethics - II	0	0	Audit Course	100	0	0

- All core papers are Mandatory
- Compulsory foundation – Choose any one
- Elective Foundation - Choose any one Paper
- Audit course – 100 Marks (Internal) – Zero Credit under self study
- ** Interested student may register for MOOCS with the approval of DDC

SEMESTER-III

S. No	Code	Title of the Course	Credit Hrs / Week	No. of Credits	Core / Elective	IA	SEE	Total Marks
1	PA-M 301	VilambakalaKriti-s (P)	6	4	Core-Theory / Practical	20	80	100
2	PA-M 302	Group Kriti-s (P)	6	4		20	80	100
3	PA-M 303	A Vakra raga-s(P)	6	4	Generic Elective	20	80	100
		B Manodharma Sangitam (P)				6	4	20
		C Study of Lakshana Grantha- s (T)	6	4				20
		D Post Trinity Compositions (P)						
4	PA-M 304	Communication and Soft skills (T)	6	4	Skill Oriented	20	80	100
6	PA-M 305	A Patriotic / Folk songs (P)	6	4	Open Elective	20	80	100
		B Devotional Songs -1(P)						
Total			36	24		120	480	600

- All core papers are Mandatory
- Generic Elective – Student has to choose any Two Paper
- Skill oriented Course is mandatory
- Open Elective are for the students of other Departments, Minimum one paper should be opted, extra credits may be earned by opting for more number of open electives depending on the interest of the student through self study
- ** Interested student may register for MOOCS with the approval of DDC

SEMESTER-IV

S. No	Code	Title of the Course	Credit Hrs / Week	No. of Credits	Core / Elective	IA	SEE	Total Marks
1	PA-M 401	Advanced Theory (T)	6	4	Core-Theory / Practical	20	80	100
2	PA-M 402	Concert (P)	6	4		20	80	100
3	PA-M 403	A RagamTanamPallavi (P)	6	4	Generic Elective	20	80	100
		B Compositions of Dance Repertoire (P)				6	4	20
		C Post trinity composers- 20 th century and beyond (P)	6	4				20
		D Ragamalika (P)						
4	PA-M 404	Project Work (P)	6	4	*PW	20	80	100
6	PA-M 405	A Compositions of Annamayya (P)	6	4	Open Elective	20	80	100
		B Devotional Songs -2(P)						
Total			36	24		120	480	600

- All core papers are Mandatory
- Generic Elective – Student has to choose any Two Paper
- *Multidisciplinary Course/ Project work is Mandatory
- Open Elective are for the students of other Departments, Minimum one paper should be opted, extra credits may be earned by opting for more number of open electives depending on the interest of the student through self study
- ** Interested student may register for MOOCS with the approval of DDC

SEMESTER-I

PA–M 101: THEORY OF MUSIC (T)

Core Paper

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 Ramanathapuram Srinivasa Ayyangar

REFERENCE BOOKS

Book	Author
Sangita Sampradaya Pradarshini	SubbaramaDikshitar
Andhra Vaggeyakara charitralu	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
Sangita sastra Saramu	S.R.Janakiraman
Raga at a glance	S.R.Janakiraman
Sangita sastra Sudharnavamu	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

PA-M 102: SUDDHA MADHYAMA RAGA-S (P)

Core Paper

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 ragas of Carnatic music in suddha madhyama of Carnatic music.

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

Sankarabharanam, Kharaharapriya, Todi, Bilahari, Saveri, Kiravani, Dhanyasi, Kanada, Mayamalavagaula, Harikambhoji, Sahana, Gowri manohari, Charukesi, Nata, Ritigaula,

OUT COME:

1. To plan and perform Carnatic music concerts successfully by acquiring proficiency on Suddha madhyama raga-s
2. This paper helps to prepare the list of songs to attend gradation test from AIR

PA-M 103: SHADAVA AUDAVA RAGAS (P)

Core Paper

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, 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 hexatone scales of global music Platform

PA-M 104: PANCHARATNA KRITI-S OF TYAGARAJA (P)

Core Paper

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 Pancharatna, this helps to perform in various Tyagaraja Aradhana music festivals all over the world.

To sing/play any two Pancaratna Krti-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.

PA-M 105(A): ABHYASA GANA-1 (P)

Compulsory Foundation

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

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 svara variety figuring apart from basic scales

PA-M 105(B): ABHYASA GANA-2 (P)

Compulsory Foundation

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

Ability to render **two Tana Varna-s** in **Adi Tala** 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

PA-M 105(C): ABHYASA GHANA-3 (P)

Compulsory Foundation

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
- Ability to sing/play raga ranjaka, raga chaya 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

PA-M 106(A): BHAJAN-S (P)
Elective Foundation

OBJECTIVES

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

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

Kabeerdaas 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.

PA-M 106(B): APPLIED THEORY (T)
Elective Foundation

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.

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 Prahladaabhaktavijayam, Nandanaracaritram of Gopalakrishnabharati and Ramanatakam of Arunacalakavirayar.

Book

Harikatha Vagmaya Charithra
Kathakalakshepa – a study
Naukacaritramu of Tyagaraja
PrahladaabhaktaVijayamu 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](http://www.musicresearch.in)

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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.

PA-M 107: HUMAN VALUES AND PROFESSIONAL ETHICS – I
Audit Course Paper

- UNIT – I Definition and Nature of Ethics- Its relation to Religion, Politics, Business, Legal, Medical and Environment. Need and Importance of Professional Ethics - Goals - Ethical Values in various Professions.
- UNIT – II Nature of Values- Good and Bad, Ends and Means, Actual and potential Values, Objective and Subjective Values, Analysis of basic moral, concepts- right, ought, duty, obligation, justice responsibility and freedom, Good behavior and respect for elders.
- UNIT – III Ahimsa (Non-Violence), Satya (Truth), Brahmacharya (Celibacy), Asteya (Non possession) and Aparigraha (Non- stealing). Purusharthas (Cardinal virtues)-Dharma (Righteousness), Artha (Wealth), Kama (Fulfillment Bodily Desires), Moksha (Liberation).
- UNIT – IV Bhagavad Gita- (a) Niskama karma (b) Buddhism- The Four Noble Truths – Arya astanga marga (c) Jainism- mahavratas and anuvratas. Values Embedded in Various Religions, Religious, Tolerance, Gandhian Ethics.
- UNIT – V Crime and Theories of punishment- (a) Reformative, Retributive and Deterrent. (b) Views on manu and Yajnavalkya.

Books for study:

1. R. Subramanian, Professional Ethics, Oxford University press, New Delhi, 2013.
2. John S Mackenzie: A manual of ethics.
3. “The Ethics of Management” by Larue Tone Hosmer, Richard D. Irwin Inc.
4. “Management Ethics - integrity at work’ by Joseph A. Petrick and John F. Quinn, Response Books: New Delhi.
5. “Ethics in Management” by S.A. Sherlekar, Himalaya Publishing House.
6. Harold H. Titus: Ethics for Today
7. Maitra, S.K: Hindu Ethics
8. William Lilly : Introduction to Ethics
9. Sinha: A Manual of Ethics
10. Manu: Manu Dharma Sastra or the Institute of Manu: Comprising the Indian System of Duties: Religious and Civil(ed.) G.C.Haughton.
11. Susruta Samhita: Tr.Kaviraj Kunjanlal, Kunjalal Brishagratha, Chowkamba Sanskrit series, Vol I, II and III, Varnasi, Vol I OO, 16-20, 21-32 and 74-77 only.
12. Caraka Samhita :Tr. Dr.Ram Karan Sarma and Vaidya Bhagavan Dash, Chowkambha Sanskrit Series office, Varanasi I, II, III Vol I PP 183-191.
13. Ethics, Theory and Contemporary Issues., Barbara Mackinnon, Wadsworth/Thomson Learning, 2001.
14. Analyzing Moral Issues, Judith A. Boss, Mayfield Publishing Company, 199

II- SEMESTER

PA-M 201: HISTORY OF MUSIC (T)

Core Paper

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

Unit -1	Knowledge on the work about names of the works with authors and period; Detailed knowledge of the following lakshana granta-s Bharatha , Bruhadesi 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: - Svaramela kalanidhi of Ramamatya, Caturdandi prakasika of Venkatamakhi and its anubandha and the Sangraha Cudamani of Govinda.
Unit -5	Music patronised in the courts of Tanjavur, Tiruvananthapuram, Mysore, Vijayanagaram and Madras (Chennai)

Facets of notation in South Indian Music

Ragalakshana Sangraha

Ragas at a glance

Raga lakhana Sangrahamu (Pt.1-3)

Ragam Tanam Pallavi

Essays on Tala and Laya

Tala Sangraha

SaradaGopalam

HemaRamanathan

S R Janakiraman

NookalaCinnaSatyanarayana

M B Vedavalli

N Ramanathan

B M Sundaram

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.

PA-M 202: PRATI MADHYAMA RAGA-S (P)

Core Paper

OBJECTIVE

1. To provide elaborate acquaintance in popular rakthi ragas with Prati Madhyama of Carnatic Music
2. To provide additional knowledge on the musical compositions composed in main rakthi ragas of Carnatic music in Prati madhyama melas.

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 Prati madhyama ragas
2. This paper helps to prepare the list of songs under the Prati madhyama category to attend gradation test from AIR

PA-M 203: BHASHANGA RAGA-S (P)

Core Paper

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.

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

Anandabhairavi, Kapi, Atana, Saranga, Khamas, Mukhari, Useni, Asaveri, Behag, Desh, Hamirkalyani, Sourastram, Nilambari, Rudrapriya, Sindhubhairavi and 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

PA-M 204: COMPOSITIONS IN RARE RAGA-S (P)

Core Paper

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

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

Cintamani, Jayantasri, Jayamanohari, Madhavamanohari, Salanganata, Sarasvatimanohari, Chandrajyoti, 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

PA-M 205(A): ABHYASAGANA - 4 (P)

Compulsory Foundation

OBJECTIVE

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

Ability to render/play Sapta tala Alankara in Three speeds in following raga-s

- Karaharapriya, Mohana, Madhyamavati, Sankarabharana and Shanmukhapriya.
- 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

PA-M 205(B): ABHYASAGANA – 5 (P)
Compulsory Foundation

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.
- Ability to render **two Tana Varna-s** in Kanda jati **Ata Tala** 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.

PA-M 205(C): ABHYASAGANA – 6 (P)
Compulsory Foundation

OBJECTIVE

1. Ability to develop manodharma skills by singing/playing kalpana swara in different talas
 2. Ability to develop rhythmic skill (laya gnana) aspect in singing/playing
- 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

PA-M 206(A): COMPOSITIONS FROM GEYA NATAKA-S (P)
Elective Foundation

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)**

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

Prahladha BhakthiVijayam
Nandanar Charitram,
Nauka Charitram
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

PA-M 206(B): SVARAJATI-S OF SYAMA SASTRI (P)
Elective Foundation

OBJECTIVE

1. To inculcate advance rhythmic and melodic compositions like swarajati of Syama Sastri 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 Swarajati-s of Syama Sastri.

To sing/play any two Svarajati-s of Syama Sastri 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.

PA-M 207: HUMAN VALUES AND PROFESSIONAL ETHICS – II
Audit Course Paper

- UNIT – I Value Education- Definition - relevance to present day - Concept of Human Values - self introspection -Self esteem. Family values-Components, structure and responsibilities of family- Neutralization of anger – Adjustability Threats of family life -Status of women in family and society - Caring for needy and elderly Time allotment for sharing ideas and concerns.
- UNIT – II Medical ethics- Views of Charaka, Sushruta and Hippocrates on moral responsibility of medical practitioners. Code of ethics for medical and healthcare. Euthanasia, Ethical obligation to animals, Ethical issues in relation to health Care professionals professionals and patients. Social justice in health care, by human cloning, problems of abortion. Ethical issues in genetic engineering Ethical issues raised new biological technology or knowledge.
- UNIT – III Business ethics- Ethical standards of business-Immoral and illegal practices and their solutions. Characteristics of ethical problems in management, ethical theories, causes of unethical behavior, ethical abuses and work ethics.
- UNIT – IV Environmental ethics- Ethical theory, man and nature- Ecological crisis, Pest control, Pollution and waste, Climate change, Energy and population, Justice and environmental health.
- UNIT – V Social ethics- Organ trade, Human trafficking, Human rights violation and social disparities, Feminist ethics, Surrogacy/pregnancy. Ethics of media-Impact of Newspapers, Television, Movies and Internet.

BOOKS FOR STUDY:

1. R. Subramanian, Professional Ethics, Oxford University press, New Delhi, 2013.
2. John S Mackenjie: A manual of ethics.
3. “The Ethics of Management” by Larue Tone Hosmer, Richard D. Irwin Inc.
4. “Management Ethics-integrity at work’ by Joseph A. Petrick and John F. Quinn, Response Books: New Delhi.
5. “Ethics in Management” by S.A. Sherlekar, Himalaya Publishing House.
6. Harold H. Titus: Ethics for Today
7. Maitra, S.K: Hindu Ethics
8. William Lilly: Introduction to Ethics
9. Sinha: A Manual of Ethics
10. Manu: Manava Dharma Sastra or the Institute of Manu: Comprising the Indian System of Duties: Religious and Civil (ed.) G.C.Haug

III – SEMESTER

PA-M 301: VILAMBAKALA KRITI-S (P)

Core Paper

OBJECTIVE

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

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

Tyagaraja, Muthuswamy Dikshita, Syama Sastri, Swati Tirunal, Mysore Vasudevachar, Harikesanallur Muttayya Bhagavatar, Ramanad Srinivasa Iyengar, Papanasam Sivan, Subbaraya Sastri, Subbarama Dikshitar, Veenai Kuppa Iyer

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

PA-M 302: GROUP KRITI-S (P)

Core Paper

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.

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

PA-M 303(A): VAKRA RAGA-S (P)

Generic Elective

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

Ability to **sing/play 5 compositions in following raga-s:**

Kathanakuthuhalam, Begada, Ritigowla, Anandhabhairavi, Sahana, Devamanohari, Nalinakanthi, Nattakurinji, Sriraga and 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.

PA-M 303(B): MANODHARMA SANGITAM (P)
Generic Elective

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.

- Ability to sing/play **Raga alapana for any Five raga**-among those prescribed under the Core papers, 102, 103, 202
- Ability to sing/play **Neravu for any Two compositions** set in the raga-s among those prescribed under the Core papers, 102, 103, 202
- 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:

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

PA-M 303(C): STUDY OF LAKSHANA GRANTHA-S (T)
Generic Elective

OBJECTIVE

1. To accomplish complete knowledge about musical history.
2. To well verse on Lakshana granta-s of music

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 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

Natyasastra of Bharata (vol. 4)
Dattilam of Dattilamuni
Dattilam – a compendium of Ancient Indian Music
Brhaddesi of Matanga (Text & translation)
Sangitaratnakara (vols. 1-4)
Sangitaratnakara of Sarangadeva (eng. Transl.)
Sangitaratnakara of Sarangadeva (tel. transl.)
Svaramelakalanidhi of Ramamatya
Caturdandiprakashika of Venkatamakhi
Lakshana Granthas in music
Sangita Sastra Saramu

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S.R.Janakiraman

OUTCOME:

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

PA-M 303(D): POST TRINITY COMPOSITIONS (P)
Generic Electives

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

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

1. Annasvami Sastri
2. Ceyyur Cengalvaraya Sastri
3. Harikesanallur Muttayya Bhagavata
4. Jayacamaraja Wodeyar
5. KoteeswaraIyer
6. MahaVaidyanathaIyer
7. Mysore Vasudevachari
8. Neelakanta Sivan
9. Papanasam Sivan
10. Patnam SubrahmaniaIyer
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

PA-M 304: COMMUNICATION & SOFT SKILLS (T)
Skill Oriented Course

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.

UNIT – I: *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

1: PA-M 305(A): PATRIOTIC /FOLK SONGS (P)
Open Electives

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.

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.

PA-M 305(B): DEVOTIONAL SONGS -1 (P)
Open Electives

OBJECTIVES

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

Six compositions from the following forms:

Tevaram, Tiruppavai, Ashtapadi of Jayadeva, Krishna Leela Tarangini of Narayana Teertha, Bhajan, and Dasar Padam.

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
PA-M 401: ADVANCED THEORY (T)
Core Paper

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.

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, Omkarnath Takur, Raghavan, Sambamurthi, Premlata Sharma. Contribution of Western Scholars like William Jones, C R Day, Fox Strangways, H A Popley, Harold Powers, Clements Plunges

REFERENCES:

Facets of notation in South Indian Music	Sarada Gopalam
Manodharmasangitam	Dr. S. Pinakapani
Ragas at a glance	S R Janakiraman
Raga lakhanasangrahamu (Pt.1-3)	Nookala Cinna Satyanarayana
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

OUTCOMES:

1. It will helpful in knowing about the contribution of Modern Indian scholars and Western scholars on Indian Music
2. It will help to update about recent trends and developments in music field.

Core 2: PA-M 402: CONCERT (P)
Core Paper

OBJECTIVES

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

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

PA-M 403(A): RAGAM TANAM PALLAVI (P)
Generic Elective

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

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 be helpful in enriching the creative talent of the student in music.

PA-M 403(B): COMPOSITIONS OF DANCE REPERTOIRE (P)
General Electives

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.

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.

PA-M 403(C): POST TRINITY COMPOSERS- 20TH CENTURY AND BEYOND (P)
Generic Electives

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

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.

PA-M 403(D): RAGAMALIKA (P)
Generic Electives

OBJECTIVE

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

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

PA-M 404: PROJECT WORK (P)
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

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.

PA-M 405(A): COMPOSITIONS OF ANNAMACHARYA (P)
Open Elective

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.

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.

PA-M 405(B): DEVOTIONAL SONGS -2
Open Electives

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.

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.