

S.V. UNIVERSITY, TIRUPATI
SVUCOLLEGE OF ARTS

DEPARTMENT OF PERFORMING ARTS

**Re-Structured P.G. Programme (CBCS) as per NEP 2020,
National Higher Education Qualification Frame Work (NHEQF) and
Guidelines of APSCHE**

(With effect from the batch of Students admitted from the academic year 2024-25)

M.A. PERFORMING ARTS - MUSIC

SEMESTER - I								
S. No	Course	Code	Title of the Course	H/W	C	SEE	IA	Total Marks
1	*CC	PA-M 101	Theory of Music (T)	6	4	70	30	100
2		PA-M 102	Compositions in Suddha Madhyama Raga-s (P)	6	4	70	30	100
		PA-M 103	Compositions in Shadava Audava Raga-s (P)					
3		PA-M 104	Ghanaraga Pancharathna Kriti-s of Thyagaraja (P)					
		PA-M 105	Group Kriti-s of Thyagaraja (P)	6	4	70	30	100
4	*SOC	PA-M 106	Abhyasa Ghana– Technical foundation-1 (P) – (A) or Abhyasa Ghana - Technical foundation -2 (P) – (B)	6	4	70	30	100
5		PA-M 107	Abhyasa Ghana - Technical foundation – 3 (P) – (A) or Bhajan-s (P) – (B)	6	4	70	30	100
				Total	20	350	150	500
6	Audit Course	PA-M 108	Indian Knowledge System – 1	6	0	0	100	0

- *CC (Core Courses) - Student can choose any Three out of Five Core Courses
- *SOC (Skill Oriented Courses) – Student can choose one from each code
- Audit Course – Zero Credits but mandatory with only a Pass

SEMESTER - II									
S. No	Course	Code	Title of the Course	H/W	C	SEE	IA	Total Marks	
1	*CC	PA-M 201	History of Music (T)	6	4	70	30	100	
2		PA-M 202	Compositions in Prati Madhyama Raga-s (P)						
		PA-M 203	Compositions in Bhashanga Raga-s(P)						
3		PA-M 204	Compositions in Rare Raga-s (P)						
	PA-M 205	Compositions from GeyaNataka-s (P)	6	4	70	30	100		
4	*SOC	PA-M 206	Abhyasa Ghana – Technical Foundation -4 (P) – (A) or Abhyasa Ghana - Technical Foundation -5 (P) – (B)	6	4	70	30	100	
5		PA-M 207	Abhyasa Ghana – Technical Foundation - 6 (P) – (A) or Swarajati- s of Syamasastri (P) – (B)	6	4	70	30	100	
6	*OOTC	PA-M 208	Open Online Transdisciplinary Course - 1	-	2	-	100	100	
				Total	36	22	350	250	600
7	Audit Course	PA-M 209	Indian Knowledge System - 2	6	0	0	100	0	

- *CC (Core Courses) - Student can choose any Three out of Five core courses
- *SOC (Skill Oriented Courses) – Student can choose one from each code
- *OOTC (Open Online Transdisciplinary Course) - Students can choose any relevant course of his / her choice from the online courses offered by governmental agencies like SWAYAM, NPTEL, etc.,
- Audit Course – Zero Credits but mandatory with only a Pass

SEMESTER - III								
S. No	Course	Code	Title of the Course	H/W	C	SEE	IA	Total Marks
1	*CC	PA-M 301	Study of Lakshana Grantha-s (T)	6	4	70	30	100
2		PA-M 302	Vilambakala Kriti-s (P)	6	4	70	30	100
		PA-M 303	Group Kriti-s (P)					
3		PA-M 304	Compositions in Vakra Raga-s (P)					
		PA-M 305	Compositions of Post Trinity Composers (P)	6	4	70	30	100
4	*SOC	PA-M 306	Manodharma Sangeetham (P) – (A) or Ragamalika Compositions (P) – (B)	6	4	70	30	100
5		PA-M 307	Compositions of Dance repertoire (P) – (A) or Compositions of Post Trinity Composers – 20 th Century and beyond (P) – (B)	6	4	70	30	100
6	*OOTC	PA-M 308	Open Online Transdisciplinary Course - 2	-	2	-	100	100
*	Seminar / Tutorials / Remedial Classes and Quiz as part of Internal Assessment			6	-	-	-	-
Total				36	22	350	250	600

- *CC (Core Courses) - Student can choose any Three out of Five core courses
- *SOC (Skill Oriented Courses) – Student can choose one from each code
- *OOTC (Open Online Transdisciplinary Course) - Students can choose any relevant course of his / her choice from the online courses offered by governmental agencies like SWAYAM, NPTEL, etc.,

SEMESTER - IV								
S. No	Course	Code	Title of the Course	H/W	C	SEE	IA	Total Marks
1	OOSDC	PA-M 401	Open Online Skill Development Course	-	8	-	200	200
2	PW	PA-M 402	(A) Project Work (B) Concert Paper (P) (C) Ragam – Tanam- Pallavi (P)	24	12	300	0	300
*	Conducting classes for competitive exams, communication skills, UGC / CSIR and NET / SLET examinations			12	-	-	-	-
Total				36	20	300	200	500
Total Semesters				144	84	1350	850	2200

- Open Online Skill Development Course (OOSDC) - Students can choose any Two relevant courses of his / her choice from the online courses offered by governmental agencies like SWAYAM, NPTEL, etc., to get 8 credits (with 4 credits from each course)

SEMESTER-I
Core Course
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, HarikesanallurMuttayyaBhagavatar and Ramanathapuram Srinivasa Iyengar

Reference Books

Book

SangitaSampradayaPradarshini
Andhra Vaggeyakkaracaritralu
History of Indian Music
Great Composers- Book 1&2
History of music
Tanjore as a Seat of Music
South Indian Music Books Vol 1 to 6
An historical study of Indian Music
A Dictionary of South Indian Music and Musicians (All volumes)
SangitasastraSaramu
Raga at a glance
SangitasastraSudharnavamu
Articles In Music Journals
Articles Downloadable from The Website- www.musicresearch.in

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Out come

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

Core Course
PA-M 102: COMPOSITIONS IN SUDDHA MADHYAMA RAGA-s (P)

Objectives

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

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

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

Core Course
PA-M 103: COMPOSITIONS IN 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 shadavaudava ragas popularly prevailing in present music platforms.

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

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

Out come

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

Core Course
PA-M 104: GHANARAGA PANCHARATHNA KRITI-s OF THYAGARAJA (P)

Objectives

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.

To sing/play any two Ghanaraga Pancharatna 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.

Core Course
PA-M 105: GROUP KRITI-s OF THYAGARAJA (P)

Objectives

1. To learn the Group compositions other than Ghana raga Pancharatnams of Tyagaraja
2. To make the student to gain wide knowledge in the Compositions of Tyagaraja

To sing/play any **Four of following group compositions** of Tyagaraja

1. Kovur Pancharatnam
2. Tiruvotriyur Pancharatnam
3. Lalgudi Pancharatnam
4. Sri Ranga Pancharatnam

Out come

1. Ability to participate and perform in Tyagaraja Aradhana festival organized by various Organizations.
2. Ability to perform concerts with wide repertoire

Skill oriented Course - 1
PA-M 106(A): ABHYASA GHANA- TECHNICAL FOUNDATION -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 notes

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

Skill oriented Course - 1
PA-M 106(B): ABHYASA GHANA- TECHNICAL FOUNDATION -2

Objectives

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

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

Out come

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

Skill oriented Course - 2
PA-M 107(A): ABHYASA GHANA-TECHNICAL FOUNDATION- 3

Objectives

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

➤ **Ability to sing/play raga ranchaka, ragachayaprayoga-s for 5 main raga-s learnt in thepractical paper**

➤ **Ability to sing/play six mela-s (Scales) of any one chakra from the 72 Melakartha**

Outcome

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

Skill oriented Course - 2
PA-M 107(B): BHAJAN-s (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

➤ **To sing/play any six of the following composition**

Kabeerdas Bhajan, Meera Bhajan, Surdas Bhajan, Tulsidas Bhajan, Abhang, Tarangam Ashtapadi, Divyanama Sankirtanam, Utsavasamprdaya Kirtana-s, Annamacharya Compositions, Devaranama-s, Ramadasa Kirtana-s, Divya Prabandham, Tiruppavai, Tevaram, Tiruppugazh

Outcome

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

Audit Course
Indian Knowledge System - 1
PA-M 108: INDIAN KNOWLEDGE SYSTEM

Objectives

1. To make the student aware of ancient Indian Knowledge System related to Indian Music & Fine Arts
2. To make the student learn about the Cultural Heritage treasure of India

1. Indian Music – An Overview – M17 Module
2. Salient features of Karnataka Music - M-18 Module
3. Salient Features of Hindusthani Music – M-19 Module
4. History of Indian Music – M-20 Module
5. Bhakthi and Music – M-32 Module

Ref : <https://epgp.inflibnet.ac.in/Home/ViewSubject?catid=7TaLuFYWesLa5bbdLbUHdg==>

Outcome

1. Help the student to obtain outline Knowledge on Indian Music and Aesthetics
2. To get an overview of Indian Musical tradition, which is helpful in attending competitive Exams

II- SEMESTER
Core Course
PA-M 201: HISTORY OF MUSIC (T)

Objectives

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| <ol style="list-style-type: none"> 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 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 KavdiChindu.
Unit -4	Concept of Mela and the classification of raga-s under mela-s as described in the following works: - Svaramelakalanidhi of Ramamatya, Caturdandiprakasika of Venkatamakhi and its anubandha and the SangrahaCudamani of Govinda.
Unit -5	Music patronised in the courts of Tanjavur, Tiruvananthapuram, Mysore, Vijayanagaram and Madras (Chennai)

Facets of notation in South Indian Music

Ragalakshanasangraha

Ragas at a glance

Raga lakshanasangrahamu (Pt.1-3)

RagamTanamPallavi

Essays on Tala and Laya

Tala sangraha

Ragalakshanasangraha

SaradaGopalam

HemaRamanathan

S R Janakiraman

NookalaCinnaSatyanarayana

M B Vedavalli

N Ramanathan

B M Sundaram

HemaRamanathan

Outcomes

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| <ol style="list-style-type: none"> 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. |
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Core Course
PA-M- 202: COMPOSITIONS IN PRATI MADHYAMA RAGA-s (P)

Objectives

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.

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

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

Outcomes

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

Core Course
PA-M 203: COMPOSITIONS IN 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.

➤ **To sing/play any six kirtana-s in the following Bhashanga raga-s:**

Anandabhairavi, Kapi, Athana, Saranga, Kambhoji, 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

Core Course
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

➤ **To sing/play any Six 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

Core Course
PA-M 205: COMPOSITIONS FROM GEYANATAKA-s (P)

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 GeyaNataka-s

PrahladhaBhakthiVijayam -Nandanarcharitam,
NaukaCharitam -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.

Skill Oriented Course - 3
PA-M 206(A): ABHYASA GHANA -TECHNICAL FOUNDATION -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

1. Ability to render/play SaptatalaAlankara 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

Skill Oriented Course - 3
PA-M 206(B): ABHYASA GHANA-TECHNICAL FOUNDATION-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

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

Outcomes

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

Skill Oriented Course - 4
PA-M 207(A): ABHYASA GHANA-TECHNICAL FOUNDATION -6

Objective

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

Skill Oriented Course - 4
PA-M 207(B): SWARAJATI-s OF SYAMASASTRY (P)

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

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.

OOTC - 1
PA-M-208: OPEN ONLINE TRANSDISCIPLINARY COURSE

Open Online Transdisciplinary Course (OOTC) – Students can choose any relevant course of his / her choice from the online courses offered by governmental agencies like SWAYAM, NPTEL, etc.,

Audit Course
Indian Knowledge System - 2
PA-M 209: INDIAN KNOWLEDGE SYSTEM

Objectives

1. To make the student advanced and deep insight in to ancient Indian Knowledge System related to Indian Music & Fine Arts
2. To make the student learn about the Cultural Heritage treasure and advancements of Indian Music & Fine Arts

1. Classical Dance forms of India – M35
2. The Trinity of South Indian Music – M25
3. Music Literature – M38
4. Musical Instruments of South India – M-21
5. Bhakti Saints of India – M33& M34

Ref: <https://epgp.inflibnet.ac.in/Home/ViewSubject?catid=7TaLuFYWesLa5bbdLbUHdg==>

Outcome

1. Help the student to obtain advanced Knowledge on Indian Music and Aesthetics
2. To get deep knowledge of Indian Musical tradition this is helpful in attending competitive exams

SEMESTER-III
Core Course
PA-M 301: STUDY OF LAKSHANA GRANDHA-s (T)

Objective

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| 1. To attain complete knowledge about musical history |
| 2. To well verse on Lakshanagrantas 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 Naradiya Siksha
Unit -3	Outline Knowledge of the chapters of Sangitaratnakara of Sarngadeva and the contents
unit -4	Detailed study of the raga classification system in the desi period - raganga, upanga, kriyanga and bhashanga; Uttama-Madhyama-Adhama raga-s; Ghana-Naya-Desi raga-s. Raga - ragini system, raga dhyana, raga and rasa in Indian music
Unit-5	Detailed study of the Svaramelakalanidhi of Ramamatya and Caturdandiprakashika of Venkatamakhi.

Reference Books

Book	Author
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	S.Bhagyalekshmy
SangitasastraSaramu	S.R.Janakiraman

Outcome

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

Core Course
PA-M 302: VILAMBAKALA KRITI-s (P)

Objective

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| 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, MuttuswamyDikshita, SyamaSastri, Swati Tirunal, Mysore Vasudevachar, HarikesanallurMuttayyaBhagavatar, Ramanad Srinivasa Ayyangar, Papanasam Sivan, SubbarayaSastri, SubbaramaDikshitar, VeenaiKuppaiyer

Out come

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

Core Course
PA-M 303: GROUP KRITI-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.

➤ Ability to sing /play any **Five** Compositions from any of the following Group Krti-s

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

Out come

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

Core Course
PA-M 304: COMPOSITIONS IN 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

➤ **Ability to sing/play 6 compositions in following raga**

Kadanakuthalam ,Begada, Reethigowla, Anandhabhairavi,Sahana, Devamanohari, Nalinakanthi, Nattakurinchi, Sri raga, Poornachandrika, Darbaru, Gaula, Kannada, Kedaram, Kunthalavarali

Out come

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

Core Course
PA-M 305: COMPOSITIONS IN POST TRINITY COMPOSERS (P)

Objectives

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|---|
| <ol style="list-style-type: none">1. To educate the student about the recent past composition of carnatic music2. To gain knowledge about the composers of modern period of Carnatic music |
|---|

➤ Any **six** Compositions of the following composers:

1. AnnasvamiSastri
2. CeyyurCengalvarayaSastri
3. HarikesanallurMuttayyaBhagavata
4. JayacamarajaWodeyar
5. KoteeswaraIyer
6. MahaVaidyanathaIyer
7. Mysore Vasudevachari
8. Neelakanta Sivan
9. Papanasam Sivan
10. PatnamSubrahmaniaIyer
11. RamanathapuramSrinivasa Iyengar
12. Ramasvami Sivan
13. SubbarayaSastri
14. Tanjore Quartet
15. TiruvottriyurTyagayyar
16. VeenaKuppayyar
17. WalajapetVenkataramanaBhagavata

Out come

- | |
|--|
| <ol style="list-style-type: none">1. Updated music repertoire to be established in the competitive music platform2. This will help for Extended Knowledge about various composers |
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Skill oriented course - 5
PA-M 306(A): MANODHARMA SANGEETHAM (P)

Objectives

- | |
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| <ol style="list-style-type: none">1. To enrich the knowledge of innovative music2. To educate the student to sing/play raga alapananeraival and Kalpanaswarawhich are the crucial Sections of creative music. |
|--|

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

Outcome

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

Skill Oriented Course - 5
PA-M 306(B): RAGAMALIKA COMPOSITIONS (P)

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 compositions**

Out comes

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

Skill Oriented Course - 6
PA-M 307(A): COMPOSITIONS OF DANCE REPERTOIRE (P)

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**

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.

Skill Oriented Course - 6
PA-M 307(B): COMPOSITIONS OF 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

➤ **Any four compositions** of the following composers:

- | | |
|---------------------------------|--|
| 1. Tirupati Narayanaswamy | 7. Bellari Venkatesa Achar |
| 2. Ogirala Veera Raghava sharma | 8. Noorani Paramaeswaran Ramaswamy |
| 3. Lalgudi Jayaraman | 9. Thulaseevanam M. Ramakrishna Pillai |
| 4. Galipenchala Narasimha Rao | 10. Mangalampalli Balamurali Krishna |
| 5. M.D. Ramanathan | 11. N.Ch. Krishnamacharya |
| 6. R.K. Padmanabha | |

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.

OOTC - 2
PA-M 308: OPEN ONLINE TRAN DISCIPLINARY COURSE

- Open Online Tran disciplinary Course (OOTC) – Students can choose any relevant course of his / her choice from the online courses offered by governmental agencies like SWAYAM, NPTEL, etc.,

SEMESTER IV
OOSDC
PA-M 401: OPEN ONLINE SKILL DEVELOPMENT COURSE

Open Online Skill development Course (OOSDC) – Students can choose any relevant course of his / her choice from the online courses offered by governmental agencies like SWAYAM, NPTEL MOOCS etc., and come with a certificates worth of 8 credits

SEMESTER IV
PA-M 402(A): PROJECT WORK (P)

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

SEMESTER IV
PA-M 402(B): 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

- 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

SEMESTER IV
PA-M 402(C): 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

The following pallavi-s is 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.
