ANDHRA UNIVERSITY

Regulations and Revised Syllabus
Relating to Two Year
M.A. (MUSIC) DEGREE EXAMINATION(SEMESTER SYSTEM)
(WITH EFFECT FROM 2011-12)

1. Candidates for the Master of Arts Degree Examination shall be required:

   (a) To have passed the qualifying Examination of this University or an Examination of any other University recognized by the Academic Senate Equivalent thereto and:

   (b) To have undergone subsequently a further course of study extending over a period of two academic years in this University, each academic year consisting of two semesters ordinarily consecutive.

2. The course and scope of instruction shall be as defined in the syllabus prescribed.

3. (a) The candidates shall be required to take at the end of each semester of the Course of study an examination as detailed in the scheme for examination.

   (b) Candidates who have completed the first semester and have earned the necessary attendance and progress certificate shall be permitted to continue the second semester course irrespective of whether they have appeared or not at the previous examination. Such candidate may be permitted to appear for the 1st & 3rd semesters or 2nd & 4th semesters simultaneously.

   (c) Candidates appearing for the individual paper/papers shall obtain a minimum of 40% marks of each paper for a pass.

   The candidate shall be required to take at the end of the second year of the Course of study an examination as detailed in the scheme of examination. Each theory paper of the examination shall, unless otherwise prescribed be of three hours duration, and carry 100 marks.

   A candidate appearing for the whole examination shall be declared to have Passed the examination if he obtained not less than 40% of the total marks in all papers put together and also not less than 30% in the Semester end for a maximum of 100 marks in each paper. All other candidates shall be deemed to have failed in the examination.
4. The scheme of instruction and the scheme of the Examination of the various papers shall be as given in Annexure II.

5. (a) Notwithstanding anything contained in the above regulations in the case of practical papers, candidates shall obtain not less than 30% of marks to be declared to have passed in the examination and in the case of VIVA VOCE Examination also not less than 50% of marks of prescribed marks.

6. The names of successful candidates at the examination shall be arranged in the order in which they are registered for the examination as follows on the basis of the total marks obtained by each candidate at the First year and Second year Examination put together:

   I Class with Distinction : Those who obtain 70% and above
   I Class              : Those who obtain 60% and above but less than 70%
   II Class            : Those who obtain 50% and above but less than 60%
   III Class           : Those who obtain 40% and above but less than 50%

7. Only those candidates who appear and pass the examination in all the papers of the First year of the M.A. Degree examination and similarly all the papers of the Second year at first appearance are eligible to be placed in first class with Distinction. However, no candidate who has not passed all the papers relating to any year at the first appearance shall be eligible for the award of Medals or prize by the University and to receive certificates of rank obtained by them in the examination.

**Improvement Provision:**

Candidates declared to have passed Master’s Degree courses in Arts, obtaining third or second class may reappear again for the same examination to improve their class by appearing for all the paper(s) of any semester of previous or final examination or whole both the examinations with the existing regulations without further attendance at a college. Such reappearance shall be limited only to Two chances within 3 years after passing the first examination from the date of first appearance. Such candidates are not required to cancel their earlier results unless they want to retain their later result.

Candidates appearing for the above examination under transitory provision are eligible to appear and complete the examination or improve the class by appearing paper-wise as long as the transitory regulations are in force. Thereafter they should take the whole examination under the regulations then in force.
Note: All the practical classes will be taught only in Vocal. However, for the benefit of the candidates the following scheme is introduced with effect from 1995 batch of students, i.e., a candidate who is desirous of appearing for the practical examinations in any non percussion instruments like Veena, Violin & Flute etc., at the semester-end examinations of M.A. Previous and final year, may appear for the respective practicals in that particular instrument. But no special coaching in that particular instrument can be offered and no-demand can be made by any student in that direction.

ANNEXURE I

Regulations concerning Semester-End Examination:

(a) The examination shall be based on the question paper set by an external paper-setter and there shall be double valuation.

(b) In order to be eligible to be appointed as an internal examiner for the semester-end examination, a teacher shall have put in at least three years of service as a teacher for the degree.

(c) If the disparity between marks both awarded by the examiners in 20% or less the average marks shall be taken as the marks obtained in the paper. If the disparity happened to be more, the concerned paper shall be referred a third examiner who did not value that paper as first or second examiner by the results committee.

The nearest average marks shall be taken as the marks obtained in the paper where nearer marks are equal benefits shall be given to the candidate.

(d) A candidate who fails in the semester examination who is not able to take it shall be eligible in the next year same semester.

ATTENDANCE:

Candidates shall put in attendance at the college for not less than 75% of the total number of working days. Condonation of shortage of attendance may be granted on the recommendation of the principal of the college concerned. Provided that no condonation shall be recommended in the case of candidates who have not put in attendance at the college for at least 66% of the total number of working days. If a candidate represents the University officially at games, sports of other officially organised extra-curricular activities it will be deemed that he has attended the college on the days he is absent for this purpose.
INSTRUCTION – METHODOLOGY:

The method of instruction shall comprise lectures, practical learning, guest lectures, concert practices, seminars, workshops, group discussions, quiz programmes.

EVALUATION:

The answer scripts of mid-semester examinations shall be valued by the internal faculty who taught the course. The scripts of semester-end examinations shall be valued by both internal and external examiners.

### Award of Grades:

<table>
<thead>
<tr>
<th>S.No.</th>
<th>Range of Marks</th>
<th>Grade</th>
<th>Grade Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>&gt; 85%</td>
<td>O</td>
<td>10.0</td>
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<tr>
<td>2.</td>
<td>75% - 85%</td>
<td>A</td>
<td>9.0</td>
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<tr>
<td>3.</td>
<td>67% - 74%</td>
<td>B</td>
<td>8.0</td>
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<tr>
<td>4.</td>
<td>58% - 66%</td>
<td>C</td>
<td>7.0</td>
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<tr>
<td>5.</td>
<td>50% - 57%</td>
<td>D</td>
<td>6.0</td>
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<tr>
<td>6.</td>
<td>40% - 49%</td>
<td>E</td>
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<tr>
<td>7.</td>
<td>&lt; 39%</td>
<td>F (Fail)</td>
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Distinction – CGPA 8.0 or more:
I Class – CGPA 6.5 or more but less than 8.0
II Class – CGPA 5.5 or more but less than 6.5
Pass – CGPA 5.0 or more.

Pass / fail shall not be indicated in the marks statement against each individual paper.

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## ANNEXURE-II
### SCHEME OF INSTRUCTION AND EXAMINATION

<table>
<thead>
<tr>
<th>Code</th>
<th>Name of the subject</th>
<th>Class Hours per week</th>
<th>Total</th>
<th>Exam Marks</th>
<th>Sessional Marks</th>
<th>Total marks</th>
<th>Credits</th>
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</table>

**1st year (1st semester)**

| Paper-1 | Technical Aspects of South Indian Music(Theory) | 5 | 1 | 6 | 85 | 15 | 100 | 5 |
| Paper-2 | Theory Aspects of South Indian Music(Theory)    | 4 | 1 | 5 | 85 | 15 | 100 | 5 |
| Paper-3 | Varnam and compositions in prescribed ragas(Practical –I) | 1 | 5 | 6 | 85 | 15 | 100 | 5 |
| Paper-4 | Group Kritis (Practical-II)                     | 2 | 5 | 7 | 85 | 15 | 100 | 5 |
| Paper-5 | Compositions in rare Ragas (Practical –III)     | 1 | 5 | 6 | 85 | 15 | 100 | 5 |

Total: 9 6 15 30 425 75 500 25

**1st year (2nd semester)**

| Paper-6 | Technical Aspects of South Indian Music(Theory) | 5 | 1 | 6 | 85 | 15 | 100 | 5 |
| Paper-7 | Theory Aspects of South Indian Music(Theory)    | 4 | 1 | 5 | 85 | 15 | 100 | 5 |
| Paper-8 | Varnam and compositions in Prescribed ragas(Practical-1) | - | 1 | 5 | 6 | 85 | 15 | 100 | 5 |
| Paper-9 | Group Kritis (Practical-II)                     | - | 1 | 5 | 6 | 85 | 15 | 100 | 5 |
| Paper-10 | Manodharma Sangeetam(Practical-III)              | - | 2 | 5 | 7 | 85 | 15 | 100 | 5 |

Total: 9 6 15 30 425 75 500 25
### 2nd year (3rd semester)

<table>
<thead>
<tr>
<th>Paper</th>
<th>Course Description</th>
<th>Credits</th>
<th>Theory</th>
<th>Tutorial</th>
<th>Examination</th>
<th>Practical</th>
<th>Total</th>
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<tr>
<td>Paper-11</td>
<td>History of Indian Music (Theory)</td>
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<td>1</td>
<td>6</td>
<td>85</td>
<td>15</td>
<td>100</td>
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<tr>
<td>Paper-12</td>
<td>Comparative Music (Theory)</td>
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<td>1</td>
<td>5</td>
<td>85</td>
<td>15</td>
<td>100</td>
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<tr>
<td>Paper-13</td>
<td>Compositions in the ragas (Practical-I)</td>
<td>1</td>
<td>5</td>
<td>6</td>
<td>85</td>
<td>15</td>
<td>100</td>
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<tr>
<td>Paper-14</td>
<td>Manodharma Sangeetam (Practical-II)</td>
<td>2</td>
<td>5</td>
<td>7</td>
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<td>15</td>
<td>100</td>
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<tr>
<td>Paper-15</td>
<td>Concert</td>
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<td><strong>15</strong></td>
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<td><strong>75</strong></td>
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### 2nd year (4th semester)

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<th>Paper</th>
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<th>Credits</th>
<th>Theory</th>
<th>Tutorial</th>
<th>Examination</th>
<th>Practical</th>
<th>Total</th>
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</thead>
<tbody>
<tr>
<td>Paper-16</td>
<td>History of Indian Music (Theory)</td>
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<td>1</td>
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<td>Paper-17</td>
<td>Comparative Music (Theory)</td>
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<td>Paper-18</td>
<td>Dissertation</td>
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<td>100</td>
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<td>Paper-19</td>
<td>Practical-I (Specialization &amp; Viva-voce)</td>
<td>-</td>
<td>1</td>
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<tr>
<td>Paper-20</td>
<td>Practical-II (Ragam-Tanam-Pallavi, Tuning of Tambura &amp; Vina)</td>
<td>-</td>
<td>2</td>
<td>6</td>
<td>8</td>
<td>85</td>
<td>15</td>
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<td><strong>Total:</strong></td>
<td></td>
<td><strong>13</strong></td>
<td><strong>6</strong></td>
<td><strong>11</strong></td>
<td><strong>440</strong></td>
<td><strong>60</strong></td>
<td><strong>500</strong></td>
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</tbody>
</table>

**Note:** ELIGIBILITY CRITERIA FOR Admission into M.A. Music Course No. 252.

i) Candidates with B.A. Music or B. Music or

ii) Candidate of B.A./B.Com./B.Sc./B.C.A./B.L./B.E./M.B.B.S. should have passed diploma/certificate course in Music. Or

iii) Any graded artist in All India Radio in Carnatic Classical Music with any Degree.

iv) Maximum age limit for the course is 50 years.

Note: - “Music “means “Carnatic Classical Music “.
III. SCHEME OF EXAMINATION

Papers for 1st Semester Examination: 5 (Theory-2 & Practicals-3)

**Paper-I:** (Theory) Technical Aspects of South Indian Music 100 Marks

**Paper-II:** (Theory) Theoretical Aspects of South Indian Music 100 Marks

**Paper-III:** (Practical -I) Varanam and Compositions in prescribed ragas 100 Marks

**Paper-IV:** **(Practical -II) Group Kritis** 100 Marks

**Paper - V :** (Practical -III) Compositions in Rare Ragas 100 Marks


Papers for 2nd Semester Examination: 5 (Theory-2 & Practical-3)

**Paper-I:** (Theory) Technical Aspects of South Indian Music 100 Marks

**Paper-II:** (Theory) Theoretical Aspects of South Indian Music 100 Marks

**Paper-III:** (Practical) Varanam and Compositions in prescribed ragas 100 Marks

**Paper-IV:** **(Practical) Group Kritis** 100 Marks

**Paper-V:** (Practical) Manodharma Sangitam 100 Marks

Papers for 3rd Semester Examination: 5 (Theory-2 & Practicals-3)

**Paper-I:** (Theory) History of Indian Music. 100 Marks

**Paper-II:** (Theory) Comparative Music Prescribed 100 Marks

**Paper-III:** (Practical).Compositions in the ragas 100 Marks

**Paper -IV:** (Practical) Manodharma Sangeetam 100 Marks

**Paper-V:** Concert 100 Marks


Papers for 4th Semester Examination: 5 (Theory-3 & Practical-2)

**Paper-I:** (Theory) History of Indian Music. 100 Marks

**Paper-II:** (Theory) Comparative Music & Opera (Prahalada Bhakti Vijayam) 100 Marks

**Paper-III:** (Theory) Dissertation and Viva 100 Marks

**Paper-IV:** (Practical) Specialization & Viva-voce 100 Marks

**Paper-V:** (Practical) Ragam – Tanam – Pallavi, Tuning of Tambura & Vina 100 Marks

Dr. K. Saraswati Vidyardhi  
Chairperson  
PG Adhoc Board of Studies.

To,  
The Dean  
Academic affairs,  
Andhra University,  
Visakhapatnam.

Sir,


***

I am herewith submitting the hard and soft copies of the Regulation and Revised syllabus of M.A. (Music) Degree Examination with effect from 2011-12.

Thanking you Sir,

Yours faithfully,

(K.SARASWATI VIDYARDHI)  
CHAIRPERSON B.O.S.
M.A. (MUSIC) SYLLABUS to be implemented
From 2011-2012 admitted batch
Semester-I

Paper-I: (Theory) Technical Aspects of South Indian Music. 100 Marks

Unit-1: i) Sruthi nomenclatures – various views regarding the number of sruthis used in Indian Music. ii) Suddha – Vikriti swaras – Various views.

Unit-2: Bharatha’s experiment: i) Dhruva Vina and Chala Vina, ii) Significance of the experiment. iii) Musical intervals expressed in fractions and also in cyclic cents.

Unit-3: Following Raga Lakshanas:
Sriranjani, Begada, Charukesi, Kannada, Simhendramadhyamam, Kedaragaula, Rithigoula, Poornachandrika, Ramapriya,

Unit-4: a) Types of Tana: Sudha and Kuta Tanas and other types.
     b) Varnas and Alankaras.

Unit-5: An advanced knowledge of prosody:
A. Musical Prosody: i) Distribution of words and Syllables in the section of the Avarta, ii) Padachcheda.

B. General Prosody: i) Varieties of Prasa, Yati ii) Yamakam and yati beauties in Sahityam.

Paper-II: (Theory) Theoretical Aspects of South Indian Music. 100 Marks

Unit-1: Ancient tala system: i) Marga and Desi talas, ii) Knowledge of the 108 Talas, iii) Samakshara talas.

Unit-2: Psychology of Music: i) Ragas and Rasabhavas ii) Ingredients of Ragas and Rasabhavas

Unit-3: Madhura bhakti, Nayaki and Nayaka theme.

Unit-4: Folk Music
i) Origin and development of Folk music. ii) Classification of folk songs

Unit-5: Recent developments in classical music.

Paper-III: Practical-I: Varnam and Compositions in prescribed ragas. 100 Marks
Unit-1: Adi tala Varnam Singing in three speeds (Compulsory)

**Compositions in the following ragas:**

Unit-2: Sriranjani, Begada, Ritigaula

Unit-3: Charukesi, Simhendramadhyamam, Ramapriya

Unit-4: Kedaragaula, Poornachandrika, Kannada.

Unit-5: Miscellaneous Items:
   i. Tarangam, ii. Utsavasampradaya Keertana, iii. Sadasiva Brahmendra Keertana
   iv. Thumu Narasimhasu Keertana

**Paper-IV: Practical-II: Group Kritis** 100 Marks

Unit-1. Ghanaraga Pancharatnam – Goula

Unit-2. Two compositions in any group from each of the Pancharatnas of Tyagaraja
   a. Kovoor Pancharatnas.
   b. Tiruvattiyoor Pancharatnas

Unit-3. Two Panchalingasthala Kritis of Dikshitar

Unit-4. Two of the Navaratri Kritis of swati Tirunal

Unit-5. Two of the Shodasa Ganapati Kritis of Dikshitar.

**Paper-V: Practical-III: Compositions in Rare Ragas**

Unit-1. Saraswati Manohari, Narayana gowla,

Unit-2. Simha Vahini, Sruthi ranjani,

Unit-3. Mani rangu, Bindu malini

Unit-4. Manji, Vijaya Naagari

Unit-5. Rasali, Manjari

**Semester-II**

**Paper-I: (Theory) Technical Aspects of South Indian Music.** 100 Marks

Unit-1: i) Cycles of 5ths, 4ths and 3rds to be derived in fractions as well as in cents
      ii) Concepts of Vadi, Samvadi, Anuvadi & Vivadi

Unit-2: Music and Mathematics.
   i. Harmonics - Tonality
   ii. **Progressions** :- a) Geometrical     b) Arithmetic
   iii. Recent development in Mela Prastara-s and formula to find out the serial number of Melakarta.
iv. Significant compositions with specialties in tala.
v. **Means:** a) Arithmetic b) Harmonic.

**Unit-3: Following Raga Lakshanas:**
Madhyamavathi, Sudhadhanyasi, Mukhari, Devamanohari, Kapi, Nagaswaravali, Amrita varshini, Vachaspathi and Dharmavathi.

**Unit-4:** The Kirtana plates of Tallapaka composers and the light thrown by them on the history of music.

**Unit-5:** Knowledge of the following Lakshana Grandhas
i) Natyasastra ii) Sangeethamakarandam iii) Brihaddesi

**Paper-II: (Theory) Theoretical Aspects of South Indian Music.** 100 Marks

**Unit-1:** **Talasystem:** i) Tala prastara Krama, ii) Navasandhi talas used in temple rituals, iii) Talas in Tiruppugal hymns.

**Unit-2:** i) Four classical theories of Rasa. ii) The application of traditional Rasa sastra to Music. iii) The number of Rasas. Ragas useful for portraying particular Rasas iv) Shades of these Rasas.

**Unit-3:** Musical forms whose sahityas pertain to madhura bhakti theme. Vaggeyakaras who have composed on this theme.

**Unit-4:** Kathakalashepam and paddhati followed it.

**Unit-5:** Classification of Ragas

**Paper-III: (Practical): Varnam and Compositions in prescribed ragas.** 100 Marks

**Unit 1.** Ata tala Varnam singing in 2 degrees of speed & in Trisram (Compulsory)

**Compositions in the following ragas,**

**Unit- 2:** Amrita varshini, Vachaspathi and Dharmavathi
**Unit- 3:** Madhyamavathi, Sudhha dhanyasi and Nagaswaravali
**Unit- 4:** Mukhari, Devamanohari and Kapi
Unit- 5. Miscellaneous Items:

i. Ashtapadi; ii. Devaranama; iii. Annamacharya Keertanas, iv) Bhadrachala Ramadas Keertana.

The compositions shall as far as possible be representative of the following composers, besides the Trinity:


Paper-IV: Practical-II: Group Kritis 100 Marks

Unit-1. Ghana raga Pancha ratnam – Varali
Unit-2. Two compositions in any group from each of the Pancharatnas of Tyagaraja.
   a. Lalgudi Pancharatnas.
   b. Sriranga Pancharatnas.
Unit-3. Two out of Navagraha kritis of Muthuswami Dikshitar
Unit-4. Two out of the Navaratnamalika of Syama Sastri
Unit-5. Two Kamalamba Avarana kritis of Dikshitar

Paper-V: Practical-III: Manodharma Sangitam 100 Marks

Semester-III

Paper-I: (Theory) History of Indian Music. 100 Marks

Unit-1: Different periods of numerical history and their distinctive features, landmarks in the history of music.

Unit-2: a) Origin and evolution of concerts.
   b) Manodharma Sangitam and its branches.

Unit-3: Music of Samagana: i) Vedic and Laukika notes ii) Development of Saman
Scale iii) Classification of Samagana iv) Stobhas v) Instruments used in Samagana vi) Signs and mnemonics vii) Procedure of recitation of saman chants.

**Unit-4:** An outline knowledge of the contents of the following Lakshana Granthas:

i) Sangita Ratnakara ii) Swaramelakalanidhi iii) Ragavibodham

**Unit-5:** Sahana, Surati, Latangi, Natakuranji, Sama, Janaranjani, Devagandhari, Darbar, Hamsanandi, Dhanyasi, Subha pantuvarali & Vagadheeswari.

**Paper-II: (Theory) Comparative Music. 100 Marks**

**Part - A**

**Unit-1:** The scope of comparative music: i) Staff notation: Study of Western notation, ii) Symbols used in Western Staff notation, iii) Symbols used for denoting gamaka and ornamentation.

**Unit-2:** A. i) Absolute pitch and Relative pitch, ii) Notes bearing Septimal ratios, B. Scales of: i) Just intonation, ii) Tempered scale, iii) Pythagorean Scale, iv) Whole tone Scale.

**Unit-3:** Biographies of the following; Bach, Beethoven, Mozart and Wagner.

**Part – B**

**Unit-4:** Comparative study of the six ragas and three talas of Hindustani with their Equivalents in Karnatic music viz.

**Ragas:**
1. Yaman – Kalyani.
2. Bhairav – Mayamalavagoula.
3. Bilaval – Dheera Sankarabharanam

**Talas:**
1. Thin Tal – Aditalam.

**Unit -5:** Life sketches: i) Tansen ii) Amirkhusro iii) V.N. Bhatkande
Paper-III: Practical-I: Compositions in the following ragas. 100 Marks.

Unit-1: Sahana, Surati, Darbar
Unit-2: Latangi, Subhapantuvarali, Hamsanandi
Unit-3: Natakuranji, Sama, Dhanyasi.
Unit-4: Devagandhari, Vagadhiswari, Janaranjani,

Unit-5: Miscellaneous Items.

Kshetrayya pada-1 Tillana-1; Tiruppugal-1; Standard Ragamalika-1.

- Under this Ragamalika section any one of the Charkas from 72 Mela Ragamalika may be taught.

Paper-IV: Practical-II 100 Marks

A) Manodharma Sangeetam 75 Marks
On prescribed compositions

B) 10 songs from the opera Prahlada Bhakti Vijayam 25 Marks

Paper-V: Practical-III Concert 100 Marks

Semester-IV

Paper-I: (Theory) History of Indian Music. 100 Marks

Unit-1: An outline knowledge of the contents of the following Lakshana Granthas:
   i) Chaturdandi Prakasika; ii. Sangita Saramritam; iii. Sangrahachudamani;

Unit-2: One of the following shall be studied in detail
   (To be prescribed from time to time):
   i. Swara and raga Chapter in Sangeeta Ratnakaramu.
   ii. Swara and Raga chapters in Swaramela Kalanidhi.
   iii. Mela and Vina Chapters in Chaturdandi Prakasika.

Unit-3: History of the fretting of the Vina and the evolution of tuning of strings.

Unit-4: a) Musical inscription of Kudimiyamalai
       b) Music of Post Tyagaraja period.

Unit-5: Structure of the Pallavi, Prathamanga, Dvitiyanga; varieties of Pallavi and Nadai Pallavi.
Paper-II: (Theory) (A) Comparative Music & (B) Opera (Prahlada Bhakti Vijayam) 100 Marks

A. Comparative Music:

Unit-2: a) Chords: Major and Minor Chords, Triads. b) Tala and Time measure, Time signature.
Unit-3: Western major and minor Scales and Modes

B. Opera:

Unit-4: a) Origin and development of the Geya nataka b) Darus
Unit-5: a) Notation of the Opera Songs b) Content of the opera.

Paper-III: (Theory) Dissertation and Viva 100 Marks

Paper-IV: Practical-I 100 Marks

A. Specialization of the Compositions of one Particular Composer 75 Marks

(One composer to be prescribed from time to time)
a) Papanasam Sivan b) Swati Tirunal
c) Patnam Subrahmania Iyer d) Ramanathapuram Srinivasa Iyengar
e) Muttayya Bhagavatar f) Mysore Vasudevachari

B. Viva – Voce 25 Marks
Paper-V: Practical-II: Ragam – Tanam- Pallavi

A. Ability to expound 6 Pallavis inclusive of at least 3 pallavis in chauka kala. Ability to render anuloma and Viloma and Tri kalam, Chauka kala Pallavis. Ability to grasp and render pallavis in Adi, Rupaka, Triputa and jhampa talas.

Pallavi in major and minor ragas and their exposition inclusive of Niraval, Kalpana swaram, Ragamalika swaras and rendering of Pallavis in given themes. 80 Marks

B. Tuning of Tambura & Vina 20 Marks

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