



**ANDHRA PRADESH STATE COUNCIL OF HIGHER EDUCATION**

**MINOR**

**Subject: MUSIC**

**w.e.f. AY 2023-24**

**COURSE STRUCTURE**

<b>Semester</b>	<b>Course Number</b>	<b>Course Name</b>	<b>No. of Hrs/Week</b>	<b>No. of Credits</b>
<b>Semester-II</b>	1	Basic Exercise of South Indian Classical Music & Sankeertana-s of Annamacharya (Practical)	4	4
<b>Semester-III</b>	2	Tana varna-s and Compositions in Prescribed raga-s & Keertana-s of Bhadrachala Ramadas & Devaranama-s of Purandara das (Practical)	4	4
<b>Semester-IV</b>	3	Devotional Compositions in various Languages (Theory)	4	4
	4	Ghana raga Pancharatna keertana-s, Divya naama & Utsava Sampradaya keertana-s of Tyagaraja (Practical)	4	4
<b>Semester-V</b>	5	Group Kriti-s & Nottu swara-s of Dikshitar (Practical)	4	4
	6	Patriotic Songs in Various Indian Languages and Folk Songs (Practical)	4	4

## SEMESTER-II

### COURSE 1: BASIC EXERCISE OF SOUTH INDIAN CLASSICAL MUSIC & SANKEERTANA-S OF ANNAMACHARYA

Theory

Credits: 4

4 hrs/week

**Course Objectives:** A Proverb is aptly suited for Performing Art Subjects that “ Practice makes a man perfect.” Music is a Practical oriented subject. Basic swara Exercises are essential to learn by every student in this paper. Generally, students will learn how to practice the 3 speeds of these basic exercises in one or two Major raga-s only. But, this will not sufficient to learn for students to sing at least 4 to 5 raga-s . Music needs lot s practice i.e., hours together for smooth learning of the further coming compositions. So, every teacher should give them proper guidance and instructions to the students. For the first time after the basic exercises, lyrics will be introduced through Gita varieties. These are the compositions, which have both swara and sahitya importance. All the gita varieties are interesting to know about their lyrical importance composed in different Taala-s to learn and to practice 3 in speeds. And compositions like Swarajathi & Swarapallavi learning also generates interest. By practicing in this way , the further songs can easily learn by the students. We all know that, Tallapaaka Annamacharya was the First Telugu Composer “ Toli Telugu Vaaggeyakaarudu” and also popular as” Sankeeranaacharya.”. With the great efforts of TTD , nearly 12,000 Sakeertana-s of Annamayya are could ale to preserve out of 32, 000 sankeertanas of Annamayya. His songs are very interesting to not only to the Singers but also to feast to the listeners.

#### **Learning outcomes :**

By Practicing the basic exercises in 3 speeds will be very helpful to the students. This kind of Practice must be done in popular Janaka & janya ragas . Practice of 3 speeds of Alankaras helps the student to i). recognising the swara-s, , ii) singing in a suitable Adhaara sruti etc

#### **Syllabus:**

Unit1: (i) Sarali swara-s: (08), (ii) Janta swara-s ( 06 ), (iii) Hecchu sthaayi swara-s (02) ,  
(iv) Daatu swara-s: (02) (v) Alankara-s (07)

Unit 3: Gitam-s : (i) Pillari gita-s (02), (ii) Saamaanya Gita-s (04), (iii) Lakshna Gitam (01)

Unit 4: Swara Pallavi (01) & Swarajathi (ordinary) (02)

Unit 5: Annamayya sankeertana-s (04)

#### **References:**

Gaanakala bodhini – Smt & Sri TS Partha Saradhi

Krotta Sangia Vidya darpanamu - Ekaa Subbarao

Sangeetha Sastram – Aripiraala Satyanarayana.

Sangita Saastra Saaramu (vols 1 & 2) - Prof. SR Janaki raman

South Indian Music (Vols 1 to 6) – Prof. P Sambamurty

**Co-Curricular Activities:**

There is lot of scope to conduct Seminars, Quiz and Competitions on each and every topic in this course. Ex: Competitions can be conducted on Gitams. Gitams in 3 speeds or particularly in Trisra jaati Gitam to sing in 3 speeds to be sung.

### SEMESTER-III

#### COURSE 2: TANA VARNA-S AND COMPOSITIONS IN PRESCRIBED RAGA-S & KEERTANA-S OF RAMADASU

Theory

Credits: 4

4 hrs/week

**Course Objectives:** Tana varna-s are very important compositions for every student to learn in classical music. These compositions are known as “the encyclopedia of Raga-s”. Learning and singing the varna-s, getting perfection in singing 1 st & 2<sup>nd</sup> speeds, is not an easy task. Likely the Syama sastry’s Swarajathi in Yadukula kambhoji raga is also a difficult composition. By practicing these compositions, the kriti forms will be learnt. Kriti is very important in concert presentation.

**Learning Outcome:** This is an interesting paper. Students feel happy to learn the songs. Learning and practicing all types of Gitams in 3 speeds is mandatory. The compositions like Pillari gitams, Lakshana gitam, Ghana raga gitams are taught in this paper. Songs or compositions which contain swara-s, and lyrics like Swarajathi-s and singing only swara compositions like Swarapallavi and practicing 2 speeds helps the students to sing in their own convenient pitch. Learning Compositions in Prescribed Ragas is also an interesting one to the students who are interested to know about the brief swarupa of the Ragas and their Sancharas, through singing mode. Miscellaneous items like Ashtapadi, Tarangam etc., songs much easier than the kriti. So students are very much interested to learn.

#### **Syllabus:**

Unit 1: Taana Varna-s – (04)

Unit 2 : Ata taala varna-s (02)

Unit 3: Bhairavi swrajati of Syama sastry

Unit 4: Compositions in Prescribed Ragas (10)

Unit 5: Keertana-s of Bhadrachala Ramadasu (06)

#### **References:**

Sangita sastra saramu (vols 1 & 2) - Prof. SR Janaki raman

South Indian Music (Vols 1 to 6) – Prof. P. Subbarao

Krotta Sangia Vidya darpanamu- Sri Ekaa Subbarao

Sangita sastra saramu (vols 1 & 2) - Prof. SR Janaki raman

#### **Co-Curricular Activities :**

There is lot of scope to conduct Seminars, Quiz and Competitions on each and every topic in this paper.

## SEMESTER-IV

### COURSE 3: DEVOTIONAL COMPOSITIONS IN VARIOUS LANGUAGES

Theory

Credits: 4

4 hrs/week

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#### Course Objectives :

This is very interesting paper to learn the songs in various languages of our India. Somehow, the music part is easy but language and its pronouncing the words is little difficult. But, it's also interesting. This is an integrational programme.

**Learning Outcomes:** Students feel happy to learn the songs in other languages of our India.

#### Syllabus

Unit 1: Tana varna-s (04)

Unit 2: Compositions in prescribed raga-s (08)

Unit 3: Hindi bhajans of Meera bai , Soora das / Kabir das (02)

**Unit 4 :** Miscellaneous items of various Indian languages (02)

Unit 5: --- do --- (02)

#### References:

Books on Bhajanas and Keertanas of various languages ...

(No specific books are mentioned).

#### Co-curricular Activities:

There is lot of scope to conduct Seminars, Quiz and Competitions on each and every topic i.e., Different Taala aspects of South Indian music, Traditional Lakshana grantha-s and also folk music and Compositions on Madhura bhakti, folk Music.

## SEMESTER-IV

### COURSE 4: GHANARAGA PANCHARATNA KEERTANA-S, DIVYA NAAMA & UTSAVA SAMPRADAYA KEEERTANA-S OF TYAGARAJA

Theory

Credits: 4

4 hrs/week

**Course objectives :** This is a very interesting practical paper. In this paper, the very popular Tyagaraja Ghana raga pancharatna keertana-s have been mentioned to taught. And the very simple Divyanama & Utsava sampradaya keertana-s have been learnt in this paper. .

**Learning out comes:** Evry music student eager to learnt these pancharatna kriti-s, “Endaro mahaanubhaavulu , Saadhimchene O manasaaa & Jagada ananda kaarakaaaa’ songs which these kritis are poplar by singing the geat vidwans every year, in Tyagaraja aradana festivals. And the other compositions arealso interesting and easer to the students.

#### **Syllabus:**

Unit 1: Ghanaraga Pancharana kriti : Naata ragam

Unit 2: Ghanaraga Pancharana kriti : Aarabhi ragam

Unit 3: Ghanaraga Pancharana kriti : Sri ragam

Unit 4: Divya naama keertanas of Tyagaraja (04)

Unit 5: Utsava Sampradaaya keertana-s (02)

#### **References:**

- 1.Gaanakala bodhini – Smt & Sri TS Partha Saradhi
2. Krotta Sangia Vidya darpanamu - Ekaa Subbarao
3. Sangita Sastramu (vol-1) – Aripiraala Satyanarayana.
4. Sangita Saastra Saaramu (vols 1 & 2) - Prof. SR Janaki raman
5. South Indian Music (Vols 1 to 6) – Prof. P Sambamurty

#### **Co- curricular Activities:**

There is lot of scope to conduct Seminars, Quiz and Competitions on each and every topic in this course.

## SEMESTER-V

### COURSE 5: GROUP KRITI-S & NOTTU SWARA-S OF DIKSHITAR

Theory

Credits: 4

4 hrs/week

#### Course Objectives:

This paper contains the small & Nottu swara-s of Dishitar, a great Vaaggeyakaara and also one of the of musical Trinity of Carnatic Music. In fact Dikshitar's kriti-s are very difficult to learn by the students, this paper is introduced as a minor paper to the non – music students. . Because, the non-musical students can also enjoy the greatness and the sweetness of the compositions. To make it easy to ease of the students, very less small kriti-s are given in Syllabus :. Coming to his nottu swara-s they are very pleasing and peculiar compositions, composed on Western band style. Every student can enjoy the songs to learn.

#### Learning Outcomes:

All the students will definitely enjoy by learning these songs, especially the nottu swara-s. Students can enjoy the gamaka-s of the songs which can be said as an asset to the Indian classical music by learning the small kriti-s and without gamaka-s the Nottu swara-s are composed, in Western Music style of the compositions of the same composer.

#### Syllabus:

Unit 1: Dikshitar's Shodasa Ganapati keertana (01)

Unit 2: Dikshitar's Guruguha keertana (01)

Unit 3: Nava graha Keertana (01)

Unit 4: Dikshitar's Navaavarana Keertana (01)

Unit 5: Dikshitar's nottu swara-s (05)

#### References:

Nottu swara-s of Dikshitar

2. Muthu swamy Dikshitar's Keertanal – TK GOvinda R

3;. Sampradaya pradarsini (Vols 1-4) – Subbarama dikshitar

Sangita Sourabhaalu (vols- 1 to 4) – Dr. SriPaada Pinakapani

#### Co-curricular Activities:

There is lot of scope to conduct Seminars, Quiz and Competitions on each and every topic in this course.

## SEMESTER-V

### COURSE 6: PATRIOTIC SONGS IN VARIOUS INDIAN LANGUAGES AND FOLK SONGS

Theory

Credits: 4

4 hrs/week

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#### **Course Objectives:**

Every Student should have patriotism and respect towards their mother land. Being as an Indian Music student, everyone should pay gratitude towards our mother India'. The first four parts of this paper contains syllabus on Patriotic songs, and the rest of the paper is on folk songs. All the songs of this paper are little easy compared to the songs of classical music.

#### **Learning Outcomes:**

Students feel happy to learn the patriotic songs, which give motivation and inspiration. Because, there will not be any Sangati-s, difficult swara sanchara-s. etc. Students will enjoy the feel of patriotism through the lyrics. likely the folk songs are also.. The reason is that 'all these songs are com under the category of Lyrical oriented. The slang and the accent of singing the folk songs is difficult, bu interesting to learn.

#### **Syllabus:**

Unit 1 : Patriotic songs in Telugu (02)

Unit 2: Patriotic songs in Hindi /other Indian languages (02)

Unit 3: Patriotic songs in Sanskrit / other Indian languages (02)

Unit 4: Flag hoisting Songs (02)

Unit 5: Folk songs (02)

#### **Reference:**

No books are specified for this chapter.

#### **Co-Curricular activities:**

There is lot of scope to conduct Seminars, Quiz and Competitions on each and every topic in this course.