

SRI PADMAVATI MAHILA VISVAVIDYALAYAM, TIRUPATI

(Women's University)

Programme Project Report

M.A. Music

Directorate of Distance Education, Sri Padmavati Mahila Visvavidyalayam (Women's University) Tirupati (A.P) would like to take permission for M.A Music through Distance mode. It was offering M.A Music (DM) programme since 2002, since then hundreds of students took their PG degree and there by getting their employment individually.

(a) Programme Mission and Objectives

- The major mission and vision of the University is 'Emancipation and Empowerment of women through Higher Education 'in tune with this mission 'Music' as an Art form can empower women with human qualities. Hence, women with aptitude for music can upgrade their professional competence as well as can fulfill their career advancements through PG Programme in Music.

(b) Relevance of the Programme with HEI's Mission and Goals

- Sri Padmavati Mahila Visvavidyalayam has been established with a mission to emancipate and empower women through education and provide them necessary knowledge and skills to find a gainful occupation and function as better builders of the home and society.
- Many women join teaching profession by taking Performing Arts as academics with the necessary qualifications. In due course of time they like to upgrade qualifications by acquiring degrees. Such people are aspiring to obtain MA degree in Music not only for their career advancement but also for their skill development in their profession. For this group of people, obtaining MA Degree through Distance Mode is the better choice which can fulfil their higher educational aspiration as well as career advancement need.

(c) Nature of Prospective Target Group of Learners

There are women in the society like:-

- Renowned performers who aspire to acquire Post Graduate Degree.
- Women having interest in Music across different cross sections of the society due to various reasons would have joined in different courses and perusing different vocations. For such people there is an urge to acquire qualifications in Music.
- Teachers in Music College for career advancement are eager to acquire higher degrees. For all such women M.A Music through Distance Mode is the best choice.

(d) Appropriateness of Programme to be Conducted in Open and Distance Learning Mode to Acquire Specific Skills and Competence:

MA Music Programme will help the learners to acquire the following competencies and skills after the completion of the programme

- Understand the various theories, practical compositions thoroughly in Music.
- Acquire the skills in Music.
- Apply the knowledge and skills in practice.
- Utilize ICT in acquisition of knowledge & skills related to their curriculum.
- Integrate art with education and make use of art as medium of education.

(e) Instructional Design

(i). Curriculum structure of M.A. Music 1st SEMESTER

M.A.Music 1st SEMESTER						
Paper Code	Title	No of credits	No of Assignments	Internal Marks	Semester end examinations	Total Marks
1.1C.T	History of Indian Music – I	4	2	20	80	100
1.2C.T	Musicology – I	4	2	20	80	100
1.3C.P	Abhyasagana (practical's)	4	2	20	80	100
1.4C.P	Musical Forms-1 (practical's)	4	2	20	80	100
I.5 C.P	Tyagaraja Ganaraga Pancharatnas (practical's)	4	2	20	80	100
	No of credits	20				500
M.A.Music 2nd SEMESTER						
2.1C.T	History Of Indian Music - II	4	2	20	80	100
2..2C.T	Musicology - II	4	2	20	80	100
2.3 C.P	Musical Forms -2	4	2	20	80	100
2.4 C.P	Compositions	4	2	20	80	100
2.5 C.P	Group Krities	4	2	20	80	100
	No of credits	20				500

M.A.Music 3rd SEMESTER						
3.1 C.T	History Of Indian Music - III	4	2	20	80	100
3.2 C.P	Manodharma Sangita	4	2	20	80	100
3.3 C.P	Ragam – Tanam – Pallavi-1	4	2	20	80	100
3.4 C.P	Trinity And Post Trinity Compositions	4	2	20	80	100
3.5 C.P.	Group Kritis	4	2	20	80	100
	No of credits	20				500
M.A.Music 4th SEMESTER						
4.1 C.T	Research And Contemporary Music, Musicologists	4	2	20	80	100
4.2 C.P	Ragam – Tanam – Pallavi	4	2	20	80	100
4.3C.P	Concert Paper	4	2	20	80	100
4.4 C.P	Post Trinity Compositions	4	2	20	80	100
4.5C.P	Traditional Folk Music – Light music 10 songs	4	2	20	80	100
	No of credits	20				500

(ii) **Detailed syllabi: Enclosed**

(iii) **Duration of the programme: 2 years**

(iv) **Faculty and Supporting Staff:**

Teaching faculty of the Regular Department

Dr. Dwaram V.J. Lakshmi, Professor

Dr.K.Saraswathi Vasudev, Professor

Dr.R.N.S. Saileswari. Assistant Professor

Mrs.U.Hima Bindu., Assistant Professor

Supporting Staff: Secretarial Assistance: 01

Office Subordinate:01

(v) **Instructional Delivery Mechanism**

- **Instructional Delivery Mechanism:** The programme will be delivered in a blended mode i.e. through resource – based self – learning, face-to-face academic counseling, workshops, practice sessions, faculty- learner interactions in person or by telephone, skype etc.
- **Media:**
Preparation of self-learning material in print will be the major media supported by audio lessons in the form of CD's
- **Student Support Service Systems:**
 - Proximity of the learner support centers for learners.
 - Supply of Print-rich self-learning material.
 - Supply of CD's
 - Organizing Face-to-Face Academic Counseling and workshop sessions in a phased manner during the course duration.
 - Providing simulated teaching practice.
 - Telephone Counseling.
 - Feedback on Assignments.
 - Guiding practice sessions

(f) **Procedure for Admissions, Curriculum Transaction and Evaluation**

(i) **Admissions:**

- Directorate of Distance Education shall adopt the admission procedure laid down by the University by following the rule of reservation as per the AP reorganization act of 2014.

- **Eligibility** : Any recognized Degree with Vocal Music or Vocal Music as one of the main subjects or any recognized Degree with diploma/certificate in Vocal Music, Vocal Music or equivalent or any recognized Degree with a grading in Vocal or Vocal in classical Music Audition board of All India Radio or Degree four years systematic training from Guru.
- **Fee Structure:** Rs.18,000/- for 2 years.

Curriculum Transaction

The Contact Programme Classes will be conducted in face to face mode in every Learner Support Centre and Nodal Centre for 10 days in a semester i.e., 240 hours for 4 semesters.

Evaluation:

- Each learner has to submit three Assignments in each year in each theory paper/theory course. Each Assignment carries 10 marks.
- University Examination theory papers will be assessed by Internal and external examiners.
- University Practical Examination will be assessed by the External Examiners only for each practical for 100 marks

(g) Requirement of the Library: The learners can make use of the resources available in the University library, Departmental library and the library at the Distance Education center.

(h) Cost Estimation of the Programme:

Estimated Expenditure:

- | | | |
|---|---|--|
| • Staff Salaries | - | Salaries shall be paid as per University regulations |
| • Student Support Services | - | Rs.2,00,000-00 |
| • Material Development | - | Rs.10,00,000-00 for updating the SLM |
| • To Study Centers
(academic activities and Administration etc.) | - | Rs.30% of the learner's fee on prorata basis |
| • Working Expenditure & Contingencies | - | Rs.1,00,000-00 |

(i) Quality Assurance Mechanism and Expected Programme Outcomes: Qualitative course material will be prepared with the help of experts. Advanced technology will be used in teaching the learners which will be promoted by effective coordinators. It would enhance the employability skills of the learners and could fulfill the aspirations of women seeking M.A Music Programme with high quality competence and rich aptitude in Music.

**SRI PADMAVATI MAHILA VISVA VIDYALAYAM, TIRUPATI
(WOMENS' UNIVERSITY)**

DIRECTORATE OF DISTANCE EDUCATION:

M.A. MUSIC (CBCS – SEMESTER PATTERN)

GENERAL INSTRUCTIONS:

‘C’ means Core, ‘T’ means Theory, ‘P’ means Practicals, ‘EE’ means External Elective, ‘IE’ means Internal Elective

SEMESTER I

PAPER CODE

Paper –1.1 C.T HISTORY OF INDIAN MUSIC- I

Unit – I : Outline knowledge of the contents of the following:

1. Saman chants
2. Bharata's Natya Sastra
3. Brihaddesi
4. Sangita Ratnakara

Unit – II : Musical concepts

Grama – Murchana – Jati – Palais – Raga – Swara nomenclatures

Unit – III: Musical forms:

Outline knowledge of musical forms - Daru, Gita, Prabandha, Sankirtana Dasara padas.

Unit – IV: Musical Instruments classification of musical instruments; Kutapas.

Unit – IV: Music in Temples

A general study of Music & Musical instruments in Temples.

REFERENCE BOOKS:

1. Saman chants in Theory and present practice by ganesh Hari Tarleker 1995.
2. Prof P.Sambamurti South Indian Music Vols I to VI .
3. A Historical studys of Indian Music- 2002 by Surami Prajnananda
4. Music Rituals in Temples of South India by geetha Rajagopal 2009.
5. Temple Musical Intruments of Kerala –by L.S. Rajagopalan.
6. Brihaddesi by Prof. Dwaram Bhavanarayana Rao 2001
7. Andhra Vaggeyakara Charitramu-by Balantrapu Rajanikanta Rao.
8. Sangita Sastra Saramu- Dr S.R. Janakiraman-1989.

PAPER CODE- PAPER –1.2 C.T - MUSICOLOGY – I

Unit – I : Detailed study of

1. Mela Namencature
2. Janaka janya systems

Unit – II : Tala, Angas, Saptatalas, 2 sets of Laghujatis, Tala Dasa Pranas, Desadi, Madhyadi Talas, 108 Talas, 175 Talas, Chapu Talas, Talas used in Tiruppugazh, Navasandhi Talas.

Unit – III: Madhura Bhakti in, Tiruppavai, Kshetravya padas, Ashtapadi, compositions of Annamacharya, Meera.

Unit – IV: 1. Mudras
2. Musical prosody
3. Rasa Theory

Unit – V : Raga Lakshanas

- | | |
|-------------|--------------------|
| 1. Nata | 6. Mayamalavagowla |
| 2. Gowla | 7. Sankarabharanam |
| 3. Arabhi | 8. Bhiravi |
| 4. Varati. | 9. Kambhoji |
| 5. Sriragam | 10.Todi |

REFERENCE BOOKS:

1. Prof P.Sambamurti South Indian Music – Vols I to VI
2. History of Indian Music Prof P.Sambamurthy .
3. Raga in Carnatic Music bu S. Bhagyalakshmy .
4. Supprasiddha Vaggeyakarulu- by Dr. Dwaram V,J,Lakshmi

PAPER CODE -1.3 C.P – ABHYASA GANA

Alankaras in 7 ragas

Tana Varnam	–	1
Pada Varnam	–	1
Navaragamalika	–	1
Adi Tala Varna	–	1 Trikalams
Ata Tala Varna	–	1 Trikalams

PAPER CODE –1.4 C.P Musical forms-1

Ashtapadi	-	1
Ugabhogam	-	1
Lakshana Gitam	-	1
Dasa Padas	-	2
Annamayya	-	2
Tevaram	-	1
Divya Prabandham	-	1
Tiruppavai	-	1
Padyam	-	1
Viruttam	-	1

PAPER CODE –I.5 C.P Tyagaraja Ganaraga Pancharatnas

Tyagarajas' Ghanaraga Pancharatnas

1. Nata
2. Gaula
3. Arabhi
4. Varali
5. Sriraga

M.A. MUSIC (CBCS – SEMESTER PATTERN)

SEMESTER- II

PAER CODE 2.1 C.T : HISTORY OF INDIAN MUSIC - II

Unit – I : Music in Epics, Puranas, Kavyas, Tolkappiyams, Sangam Literature.

Unit – II : Thaya, Suladi, Chitta Tanas, Alankaras

Unit – III: Raga Vibodha, Chaturdandi Prakasika, Sangita Saramrita, Sankirtana Lakshanam

Unit – IV: Royal Patronage in Vijayanagar, Gajapatis & Venkatagiri.Samstanams

Unit – V : Musical inscriptions, Iconohiaphy ,Music in Kudimiyamalai, Stone pillars and Tirumayam.

REFERENCE BOOKS:

1. South Indian Music-by Prof P.Sambamurti – Vols I to VI.
2. A Historical Study of Indian Music –2002- Swami Prajnananda.
3. Chaturdandi Prakasika by Prof Dwara Bhavanarayana Rao.

PAPER CODE 2. 2 C.T : MUSICOLOGY - II

- Unit – I :** Sruti nomenclature b) Bharata's experiment relating to Dhruva Vina and Chala Vina, Significance of the experiment; Various views regarding the number of Srutis used in Indian Music.
- Unit – II :** Cycles of Fourths and Fifths; Discussion of the Validity of Derivation of 22 Srutis by the method of cycles of fourths and fifths. Musical intervals expressed in fractions and Cyclic cents.
- Unit – III:** Science of Music: Use of Technology in the propagation and Preservation of Music, Tape Recorder, Compact disk, Radio, Television and Computer.
- Unit – IV:** Accoustics of concert halls, Echo, requirements of open – air theatre and concert hall.
- Unit – V :** Ragalakshanas of
1) Anandabhairavi, 2) Kalyani 3) Bhairavi 4) Kharaharapriya 5) Saveri
6) Begada 7) Sriranjani 8) Madhayamavati

REFERENCE BOOKS:

1. South Indian Music-by Prof P.Sambamurti – Vols I to VI.
2. Sangita Sastra Saramu- Dr S.R. Janakiraman-1989. (Telugu)

PAPER CODE 2.3 C.P -Musical forms -2

Bhadrachala Ramadasa Kirtana	-	1
Narayana Tirtha Tarangam	-	1
Kshetrayya	-	1
Sadasiva Brahmendra	-	1
Nandanar charitram	-	1
Nowkacharitram	-	1
Prahaladha bhaktivijayam	-	1
Namavalis	-	1
Adhyamaramayana keerthana	-	1
Ramanataka keerthana	-	1

PAPER CODE 2.4 C.P Compositions

<u>Tyagaraja</u>	-	2 Kritis
Syama Sastry	-	2 Kritis
Muthuswami Dikshitar	-	2 Kritis
Swati Tirunal	-	2 Kritis

PAPER CODE 2.5 C.P Group kritis

1. Navavarana Kriti	-	1
2. Navagraha Kriti	-	1
3. Navarathri Kriti	-	1
4. Panchalingastala Kriti	-	1
5. Syamasastri Swarajati	-	3

III SEMESTER

PAPER CODE 3.1 C.T: HISTORY OF INDIAN MUSIC - III

- Unit – I :** Sangita Chudamani
Sangita Sampradaya Pradarsini
Telugu Works from 1850 A.D
- Unit – II :** Structure & Analysis of the musical compositions: Tarangam, Padam. Kriti
Kirtana Ragamalika and Tillana .
- Unit – III :** Katha Kalakshepam, Yakshagana, Vidhi Natakam, KuraVanji Natakam,
Burrakatha, Tolubommalata.
- Unit – IV :** Study of Life and contribution of musical trinity.P
- Unit – V :** Physiology of Music.
Eare, larynx ,vocalcards , Gayakagunadhoshas

REFERENCE BOOKS:

1. Sangeeta Sampradaya Pradarsini - Subbarama Dikshitar
2. Yakshaganam-Prof S.V Jogarao
3. Tyagaraja keertanal-u-savyakyana Vivaranamu-Kalluri Verabhadra Sastry
4. Deekhita Dakshatamanjari-Niraghatam Ramakrishna Sarma
5. South Indian Music-Prof P.Sambamurti – Vols I to VI.
6. Sangeeta Saurabham- Dr. S.Pinakapani

PAPER CODE 3.2 C.P : MANODHARMA SANGITA

Kharaharapriya

Begada

Natakuranji

Mohana

Bilahari

Kedaragaula

Kalyani

Purvikalyani

Pantuvarali

Todi

PAPER CODE 3.3 C.P : RAGAM – TANAM – PALLAVI-1

Tanam singing / Playng

4 Pallavis out of which atleast one must be a nadapallavi other than chaturasta

Vilomam, anulomam, Tistram and pratilomam are compulsory

Neraval and swarakalpana are compulsory

PAPER CODE 3.4 C.P Trinity and post Trinity compositions

Any 6 compositions from any two of the following composers

Vina Kuppayar

Subbarayasastry

Patnam Subrahmanya Iyer

Mysore Vasudevachar

Oothukkadu Venkata Subbayyar

Papanasam Sivan

PAPER CODE 3.5 C. P group Kritis

Any 6 compositions from Navavarana, Navagraha and Navaratri,

Panchlingasthala and alike

M.A. MUSIC (CBCS – SEMESTER PATTERN)

SEMESTER – IV

**PAPER CODE 4.1 C.T: RESEARCH AND CONTEMPORARY MUSIC,
MUSICOLISTS**

Unit – I : Research in Music, Research areas, Electronic instruments, service, repair, making of instruments.

Unit – II : Music institutions and Music Education.

Unit – III : Hindusthani Music – That system, Dhrupad, Khyal.

Unit – IV : Musicologists of the 20th century and their musical works.

Pt. Ratanjankar , Prof. P. Sambamurty, Prajnananda, V. Premalatha

BC. Deva T.V. Subba Rao Dr. S. Sita

Unit-V: Women composers and Musicians of the 20th century

PAPER CODE - 4.2 C.P: RAGAM – TANAM – PALLAVI

4 Pallavis out of which one is a four kalai chowkam.

And one is an intricate Pallavi

Ragamalika Neraval and ragamalika swarakalpana are to be introduced

Two Muktayis in each pallavi must be taught.

PAPER CODE 4.3 C.P: CONCERT PAPER

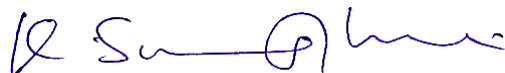
Concert performance of 1 hour duration with accompaniments

PAPER CODE 4.4 C.P

Post trinity compositions 6 Items

PAPER CODE 4.5 CP :

Traditional Folk Music - Light music 10 songs



**BOS Chairperson
Department of Music & Fine Arts
Sri Padmavati Mahila Visvavidyalayam**