

BANGALORE



UNIVERSITY

NAAC ACCREDITED WITH 'A' GRADE

P.G. DEPARTMENT OF PERFORMING ARTS

JNANABHARATHI, BANGALORE-560056

MUSIC

SYLLABUS – M.A KARNATAKA MUSIC

VOCAL AND INSTRUMENTAL (VEENA, VIOLIN AND FLUTE)

CBCS SYSTEM- 2014

Dr. B.M. Jayashree. Professor of Music

Chairperson, BOS (PG)



M.A. KARNATAKA MUSIC

VOCAL AND INSTRUMENTAL (VEENA, VIOLIN AND FLUTE)

Semester scheme syllabus CBCS

Scheme of Examination, continuous Evaluation and other Requirements:

1. **ELIGIBILITY:** A Degree with music vocal/instrumental as one of the optional subject with at least 50% in the concerned optional subject an merit internal among these applicant Of A Graduate with minimum of 50% marks secured in the senior grade examination in music (vocal/instrumental) conducted by secondary education board of Karnataka OR a graduate with a minimum of 50% marks secured in PG Diploma or 2 years diploma or 4 year certificate course in vocal/instrumental music conducted either by any recognized Universities of any state out side Karnataka or central institution/Universities

Any degree with:

- a) Any certificate course in music
- b) All India Radio/Doordarshan gradation
- c) Any diploma in music or five years of learning certificate by any veteran musician
- d) Entrance test (practical) is compulsory for admission.

2. M.A. MUSIC course consists of four semesters.

3. First semester will have three theory paper (core), three practical papers (core) and one practical paper (soft core).

4. Second semester will have three theory papers (core), two practical papers (core), one is project work/Dissertation practical paper and one is practical paper (soft core)

5. Third semester will have two theory papers (core), three practical papers (core) and one is open Elective Practical paper

6. Fourth semester will have two theory Papers (core) two practical papers (core), one project work and one is Elective paper.

7. Each theory and practical paper carries 100 Marks. Theory and practical Examination for 70 Marks and 30 Marks for Internal Assessment. Witch cover Attendance, Tests, Seminars and assignments. Submission seminars papers and assignments and practical Record compulsory.

8. Practical in II semester will have project Work/Dissertation. Its carries 100 Marks. practical Examination for 70 Marks and 30 Marks for Internal Assessment. Witch cover Attendance, Tests, Seminars and assignments. Submission seminars papers and assignments and practical Record compulsory.

9. Practical in IV semester will have Concert Paper and Field work. The Concert Paper carries 70 Marks, Field study and Tour Report 30 Marks.

10. Minimum marks to pass in each paper both in theory and practical is 40% and 50% in aggregate of each semesters put together. However, there shall be no minimum marks for continuous evaluation.

11. Each theory will have four hours, practical six hours and project work/Dissertation and Elective eight hours, soft core three hours, open elective four hours per week.

12. Medium of instruction is in Kannada and English only.

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SEMESTER I

S.No	Core Subjects Music papers	Hours/Week	Marks IA	Marks Exam	Total Marks	Duration of Exam	Credits
1.	1.1 Theory	04	30	70	100	3 Hours	04
2	1.2 Theory	04	30	70	100	3 Hours	04
3	1.3 Theory	04	30	70	100	3 hours	04
4.	1.4 Practical	08	30	70	100	3 hours	04
5	1.5 Practical	08	30	70	100	3 hours	04
6	1.6 Practical	08	30	70	100	3 hours	04
7	1.7 soft core: Practical	03	30	70	100	3 hours	02
	Total	39				26

1.1: HISTORY OF INDIAN MUSIC

1.2: GREAT COMPOSERS OF KARNATAK MUSIC:

1.3: COMPOSITIONAL FORMS

1.4: ABHYASA GANA

1.5: SAMUDAYA KRITIS

1.6: MANODHARMA SANGEETHA

1.7: MRIDANGA BASICS



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SEMESTER II

S.No	Core Subjects Music papers	Hours/Week	Marks IA	Marks Exam	Total Marks	Duration of Exam	Credits
1.	2.1 Theory	04	30	70	100	3 Hours	04
2	2.2 Theory	04	30	70	100	3 Hours	04
3	2.3 Theory	04	30	70	100	3 hours	04
4.	2.4 Practical	08	30	70	100	3 hours	04
5	2.5 Practical	08	30	70	100	3 hours	04
6	2.6 Project work/ Dissertation	08	30	70	100	3 hours	04
7	2.7 soft core: Practical	03	30	70	100	3 hours	02
	Total	39				26

2.1: EVOLUTION OF MUSIC

2.2: SANGEETHA SHASTRA

2.3: PROJECT WORK

2.4: VARNAS

2.5: GROUP COMPOSITIONS

2.6: KALPANA SANGEETHA

2.7: MRIDANGA ELEMENTARY

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CBCS SYSTEM- 2014

SEMESTER III

S.No	Core Subjects Music papers	Hours/Week	Marks IA	Marks Exam	Total Marks	Duration of Exam	Credits
1.	3.1 Theory	04	30	70	100	3 Hours	04
2	3.2 Theory	04	30	70	100	3 Hours	04
3	3.3 Practicakl	08	30	70	100	3 hours	04
4.	3.4 Practical	08	30	70	100	3 hours	04
5	3.5 Practical	08	30	70	100	3 hours	04
6	3.6 Open Elective	04	30	70	100	3 hours	04
	Total	36				24

3.1: SCIENCE AND MUSIC

3.2: MUSICOLOGY

3.3: VISHESHARACHANAS

3.4: CREATIVE MUSIC

3.5: PALLAVIS

3.6: OPEN ELECTIVE



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SEMESTER IV

S.No	Core Subjects Music papers	Hours/Week	Marks IA	Marks Exam	Total Marks	Duration of Exam	Credits
1.	4.1 Theory	04	30	70	100	3 Hours	04
2	4.2 Theory	04	30	70	100	3 Hours	04
3	4.3 Practical	08	30	70	100	3 hours	04
4.	4.4 Practical	08	30	70	100	3 hours	04
5	4.5 Practical	08	30	70	100	3 hours	04
6	4.6 Elective: Practical	08	30	70	100	3 hours	04
	Total	40				24

4.1: MUSIC AN INTERDISCIPLINARY SUBJECT

4.2: DIFFERENT MUSICAL SYSTEMS AND INFLUENCES

4.3: SANKEERTANAS

4.4: IMPROVISED MUSIC

4.5: RAGA, THANA, PALLAVI

4.6: VINIKE OR CONCERT



BANGALORE UNIVERSITY

DEPARTMENT OF PERFORMING ARTS

Sneha Bhavana, Jnanabharathi campus, Bangalore -560056

Music: I semester

Core Subject

(PPR: Papers, HPW: Hours per Week, IAM: Internal Assessment Marks, EM: Exam Marks, TM: Total Marks, Cr: Credit)

Exam Duration: 3 Hours

PPR	TITLE	HPW	IAM	EM	TM	CR
1.1 THEORY	HISTORY OF INDIAN MUSIC	4	30	70	100	4
Unit 1	IMPORTANT MILESTONES IN THE HISTORY OF INDIAN MUSIC: A. Vedic Period: Music of the hymns, Swaras and their nomenclature used in the Vedic chant; Samagana, Evolution of Samasaptaka, Instruments used in the Vedic period. B. Post-Vedic, pre-bharata and Post Bharata period: Sacred music, Beginning of Art music, the three Gramas, Origin of concept of Raga. C. Medieval period: The transitional period in the evolution of Indian Music, Modification of Swarashtaka; Shuddha Vikritha swaras and other Musical concepts, division of Indian Classical Music into Karnatak and Hindusthani.					
Unit 2	MODERN ERA: The changing trends of Karnatak Music, Brief knowledge of some of the Lakshanakaras and Vaggeyakaras of this period, The revolutionary Golden era of Karnatak Music, Losses and gains until the contemporary times,					

	Democratization in Music.
Unit 3	<p>LITERARY SOURCES:</p> <p>An insight into some of the important musical treatises of the ancient and medieval periods in the development of Indian Music, Primary knowledge of the data, authorship and contents of the chapters in major musical texts:</p> <ol style="list-style-type: none"> Naradeeya Shiksha Natyashastra Brihaddeshi Sangeeta Ratnakara Swaramela Kalanidhi.
Unit 4	<p>Non- literary Sources:</p> <p>A brief knowledge of the non-literary sources in the development of Indian Classical Music:</p> <ol style="list-style-type: none"> Sculpture Inscriptions (Kudumiyamalai and Tirumala) Paintings Numismatics.
Unit 5	<p>ROYAL PATRONAGES:</p> <p>Patronage given to music in the past and the present, Principal seats of music during the 17th, 18th and 19th centuries in South India.</p>

PPR	TITLE	HPW	IAM	EM	TM	CR
1.2 THEORY	GREAT COMPOSERS OF KARNATAK MUSIC	4	30	70	100	4
Unit 1	<p>ROLE AND IMPORTANCE OF THE COMPOSERS OF MEDIEVAL PERIOD:</p> <ol style="list-style-type: none"> Shivasharanas Haridasas (Dasakoota and Vyasakoota) Talappakkam composers Others. 					
Unit 2	COMPOSERS OF MODERN ERA: Primary knowledge of the contributions					

	<p>of some of the prolific composers of this period:</p> <p>A. Pretrinity composers B. The Trinities. C. Post trinity composers.</p>
Unit 3	<p>STYLES OF MUSICAL TRINITIES:</p> <p>Detail knowledge of the Trinity's composing style. Critical study of any two musical compositions, each of Tyagaraja, MuthuswamiDikshitar and Shyamashastry. Ability to write appreciation essays on classical compositions, Their influences on the subsequent composers.</p>
Unit 4	<p>MYSORE COMPOSERS:</p> <p>Analytical study of the contributions of the following composers of Karnataka.</p> <p>a. Mysore Sadashiva Rao b. Veena Sheshanna c. Mysore Vasudevacharya d. Dr.L.Muthiah Bhagavatar e. Jayachamaraja Wodeyar.</p>
Unit 5	<p>RAGALAKSHANA:</p> <p>Ability to write detail Raga lakshana of the Ragas studied under practical course.</p>

PPR	TITLE	HPW	IAM	EM	TM	CR
1.3 THEORY	COMPOSITIONAL FORMS	4	30	70	100	4
Unit 1	<p>MUSICAL FORMS AND THEIR CLASSIFICATIONS:</p> <p>Knowledge of different Musical forms, Lakshana or characteristic features of the Musical forms figuring in Art Music, Sacred Music, Dance Music, Folk Music and Theater Music (Based on Karnatak Music). A study of different compositional forms of South India, used in Bhagavatamela, Yakshagana, Kuchipudi, geyanatakas, Kathakali, Kathakalakshepa and Bharatanatya.</p>					

Unit 2	<p>DIFFERENT MUSICAL FORMS OF KARNATAK MUSIC:</p> <p>A comparative and analytical study of the present Musical Forms of Karnatak Music.</p> <ol style="list-style-type: none"> a. Geetha - Lakshanageetha b. Swarajathi- Jathiswara c. Tanavarna-Padavarna d. Daruvarna- Tillana e. Kriti-Kirtana f. Ragamalika - Talamalika g. Pada -Javali h. Vachana -Devaranama i. Ashtapadi-Taranga.
Unit 3	<p>THEMES OF COMPOSITIONS:Acquaintance of various themes, in which the compositions of Karnatak Music are based upon:</p> <ol style="list-style-type: none"> A. Navavidha Bhakti B. Madhura Bhakti C. Nayaka-NayakiBhava D. Musical forms pertaining to these themes <p>composers who have composed on these themes</p>
Unit 4	<p>GEYANATAKAS:</p> <p>Detail study of any one of the following south Indian operas.</p> <ol style="list-style-type: none"> A. Nowkacharithra B. Prahlada Bhakti Vijaya C. SeetArAmaVijaya D. PallakisevaPrabhanda E. GeethagopalaSaptapadi.
Unit 5	<p>MUSICAL RHETORICS:A study of aesthetics of compositions and their structure.</p> <ol style="list-style-type: none"> A. Sangeethaalankara; Decorative patterns such as yati, swarakshara, Different types of mudras, MadhyamakaalaSahithya, Chittaiswara and itsSaahithya etc. B. Saahithyaalankara; An advanced knowledge of musical prosody; Chandas, Yamaka, Prasa, Varieties of Prasa, Padachchedas, Solecism, Equitable distribution of words and syllables in the sections of avarthas etc. C. Padyasahitya and Gadyasahithya.

PPR	TITLE	HPW	IAM	EM	TM	CR
1.4 Practicals	ABHYASAGAANA <i>PAPER ON DIFFERENT TYPES OF VARNAS</i>	8	30	70	100	4
Unit 1	ADI TALAVARNAS: Any Two Adi Tala Varnas in Three Degrees Speed, in the following Ragas: “Begada, Kedaragowla, Darbar and Saranga”.					
Unit 2	ATA TALAVARNAS: Any Two Ata taala Varnas in Three Degrees Speed, in the following Ragas: “Bhairavi, Kalyani, Kamboji and Thodi”					
Unit 3	RARE THALA VARNA: Any one Rare Varna in two degrees speed, in the following Thalas: “Mishra Jhampa, Thrishra Triputa and Chapu Thala”.					
Unit 4	RAGAMALIKA VARNA: Any one Ragamalika Varna in two degrees speed.					
Unit 5	DARUVARNA: Any one Daruvarna of Sri Mutthaiah Bhagavatar.					

PPR	TITLE	HPW	IAM	EM	TM	CR
1.5 Practicals	SAMUDAYAKRITHIS <i>PAPER ON A SET OF COMPOSITIONS, BASED ON PARTICULAR THEME</i>	8	30	70	100	4

Unit 1	GHANARAGA PANCHARATNAKRITHIS: Any Three Ghanaraga Pancharatna Krithis of Sri Thyagaraja.
Unit 2	NAVAGRAHAKRITHIS: Any Four Navagraha Krithis of Sri Muttuswami Deekshitar
Unit 3	MEENAKSHINAVARATNAMALIKA: Any Two Meenakshi Navaratnamalika Krithis of Sri Shyama Shastry.
Unit 4	CHAMUNDAMBAASHTOTTARASHATAKRITHIS: Any Two Chamundamba Ashtottarashata Krithis of Sri Muttaiah Bhagavatar.
Unit 5	NAVARATNAMALIKA: Any Two Navaratnamalika Keertanas of Sri Purandaradasa

PPR	TITLE	HPW	IAM	EM	TM	CR
1.6 Practical	MANODHARMA SANGEETHA	8	30	70	100	4
Unit 1	<ul style="list-style-type: none"> Any Two Madhyamakaala Krithis in the following Ragas: “Shubhapantuvarali, Saranga, Charukeshi and Hindola” 					
Unit 2	<ul style="list-style-type: none"> Any Two Vilambakaala Krithis in the following Ragas: “Kharaharapriya, Chakravaka, Simhendramadhyama and Bilahari”. 					
Unit 3	<ul style="list-style-type: none"> Any Two Compositions in the following Major Ragas, one each in the Madhyamakaala and Vilambakaala: “Kamboji, Kalyani, Mohana and Kamavardhini”. 					
Unit 4	<ul style="list-style-type: none"> Any Two Compositions in the Well-known Janyaragas, one each in the Madhyamakaala and Vilambakala: “Darbar, Abhogi, Vasantha and Anandabhairavi”. 					
Unit 5	<ul style="list-style-type: none"> Any Two Compositions in the following Minar Ragas: “Jaganmohini, Malahari, Mandari and Bahudari”. 					

NOTE: ABILITY TO RENDER RAGALAPANA, NERAVAL AND KALPANASWARAS IN THOSE RAGAS AND TO THE COMPOSITIONS TAUGHT IN THE PRACTICAL COURSE, IS A MUST.

PPR	TITLE	HPW	IAM	EM	TM	CR
1.7 Practical (Soft core)	MRIDANGA - BASICS	3	30	70	100	4
Unit 1	<ul style="list-style-type: none"> Evolution of Mridanga, Introduction to the word ‘Thala’, its description. 					
Unit 2	<ul style="list-style-type: none"> Knowledge of basic shabdaksharas(their characteristics) also to play basic shabdaksharasTha, Dhi ,Thom, Nam, Ta,Dhin,Chapu, Meetu ,Sampoornachapu&Arachapu. 					
Unit 3	<ul style="list-style-type: none"> Understanding the formation and Writing “Tha-Dhi-Thom-Nam”, Jathis ,Paluvarse, Different types of Urutus(Pharans) in 3 speeds &Tekaverse lessons in one speed- in a tabular format for Aditala and Sooladi Sapta Talas, Basic lessons (Baalapaata)in three speeds for oral rendering and playing-“Tha-Dhi-Thom-Nam” in AdiTala and only one speed in SooladiSaptaTalas. 					
Unit 4	<ul style="list-style-type: none"> Ability to render Jathis and Paluvarases, Korappu lessons - Thakita -Dhikita -Thomkita -Namkita in three speeds for AdiTala and Roopaka Tala, & only one speed in SooladiSaptaTalas, Different types of Urutus(Pharans) & to render Tekavarases-For AdiTala and RoopakaTala. 					
Unit 5	Knowledge of other Talavadyas used in Karnatak Music, Life History of Vidwan. H Puttachar&Vidwan. PalaniSubramanyaPillai.					

Music: II Semester

Core Subject

(PPR: Papers, HPW: Hours per Week, IAM: Internal Assessment Marks, EM: Exam Marks, TM: Total Marks, Cr: Credit)

Exam Duration: 3 Hours

PPR	TITLE	HPW	IAM	EM	TM	CR
2.1 THEORY	EVOLUTION OF MUSIC	4	30	70	100	4
Unit 1	<p>▪ VEENA THROUGH AGES:</p> <p>Primary knowledge of role and importance of Veena in the evolution of Indian Music and its different stages of development such as,</p> <ol style="list-style-type: none">Harp stageAddition of resonatorIntroduction of fretsRange of note producedPlucking technics.					
Unit 2	<p>▪ LAKSHANAGRANTHAS:</p> <p>Role and importance of LakshanaGranthas in the evolution of Music, outline knowledge of the data, authorship, contents of the chapters in Major Musical Treatises.</p> <ol style="list-style-type: none">ChaturdandiPrakashikaSangeethaSaramrithaRagalakshanamSangrahaChudamaniSangitaSampradayaPradarshini <p>A brief outline of some of the important works written in the 19th and 20th centuries in Telugu and Kannada literatures.</p>					

Unit 3	<ul style="list-style-type: none"> ▪ RAGA CLASSIFICATIONS: Brief knowledge of Origin and Development of Scales and Ragas,a study of various Raga classifications of ancient, medieval and modern periods. A. GramaMoorchana and Jathi system, B. Bhaasha-Vibhaasha-Antarbhaasha Ragas, C. Shuddha- Chaayalaga-Sankirna Ragas, D. Raganga, Upanga, Kriyanga and Bhashanga Ragas, E. Poorvapasiddha and Adhunapasiddha Ragas, F. Raga-Ragini - Putra Ragas, G. Sooryansha - Chandraamsharaagas, H. Uttama, Madhyama and Adhama Ragas, I. Ghana, Naya, Deshi Ragas, J. theJanaka and Janya Ragas.
Unit 4	<ul style="list-style-type: none"> ▪ EVOLUTION OF MUSICAL FORMS: Detail study of Ancient musical forms. A. Different Prabhandas, B. Thayas, C. Sulaadis, D. Vrittanamas and others.
Unit 5	<p>VRINDAGAANA:</p> <p>Origin and development of VrindaGana, the different Kutapas and their functions; VamsikaBrinda, Chinnamela, periyamela; Sangeethamela; Compositional forms used in kutapas.</p>

PPR	TITLE	HPW	IAM	EM	TM	CR
2.2 THEORY	SANGEETHASHASTRA	4	30	70	100	4
Unit 1	<ul style="list-style-type: none"> ▪ TECHNICAL TERMS: Meaning and definition of the following technical terms of Karnatak Music: Naada,Shruti,Sthayi,Anumandra, Atitaara,Swara, Anuswara, Chittaiswara, Etthugadeswara,Grahaswara, Amshaswara, Nyasa swara, Sangathi, Edupu, Thala, Laya,Thalaanga,Yathi, Prasthara,Kaala,Kale,Nadeetc. 					

Unit 2	<p>▪ MUSICAL NOTES:</p> <p>Origen and development of Swaras, the Swara nomenclature, The Prakriti and Vikritiswaras,Vadi, Samvadi, Vivadi and Anuvadiswaras, Number of swaras and Swarasthanas of Karnatak Music.</p>
Unit 3	<p>▪ RAAGAS:</p> <p>The origin and definition of Raaga, A brief knowledge of the ragas existed in the past, Dasha vidha lakshanas and Trayodasha lakshanas of the Ragas mentioned in the ancient Sanskrit works, Acquaintance of different categories of Ragas such as BattisaRagas,VivadiRagas, ApoorvaRagas, PratimadhyamaRagas etc.</p>
Unit 4	<p>▪ GAMAKAS:</p> <p>Understanding the importance of Gamakas in Karnatak Music.</p> <p>A. Various types of Varnaas and Alankaaras B. The Definition of Gamakas C. Difference between Gamakas and anuswaras D. DashaVidhaGamakas E. Panchdashavidhagamakas F. The Application of Gamakas in vocal and instrumental Music.</p>
Unit 5	<p>▪ PALLAVI SINGING:</p> <p>The evolution of Ragalapana Paddhati; Types of Ragaalapti, Different stages of raagaalapana,Thana, its ancient connotations;Shuddha, Bhinna and KutaTanas, Varieties of Taana, principles and style of Taana singing, The originof Pallavi singing, Structure of Pallavi;Eduppu,Purvanga,Uttaranga, Padagarbha, Arudi, Varieties of Pallavi;Chowka Kala, Madhyama Kala Pallavis, Nadaipallavis, Rattaipallavis, Ragamalika and ThalamalikaPallavis etc., Scholarly approach to Pallavi Singing, role of manodharmasangeetha in Pallavi singing.</p>

PPR	TITLE	HPW	IAM	EM	TM	CR
2.3 THEORY	PROJECT WORK.	4	30	70	100	4
<i>A STUDENT HAS TO WRITE A DISSERTATION ON THE SUBJECT GIVEN BY THE MUSIC FACULTY AND SHOULD SUBMIT THE SAME TO THE DEPARTMENT, WITH IN THE SPECIFIED PERIOD.</i>						

PPR	TITLE	HPW	IAM	EM	TM	CR
2.4 Practicals	VARNAS	8	30	70	100	4
Unit 1	<ul style="list-style-type: none"> ▪ ADITHALAVARNAS: Any TwoAdiThalaVarnas in Three Degrees Speed, in the following Ragas: “Saveri, Natikuranji, Arabhi and Shahana”. 					
Unit 2	<ul style="list-style-type: none"> ▪ ATATHALAVARNAS: Any TwoAtathalaVarnas in three degrees speed, in the following Ragas: “Shankarabharana, Reetigowla, Dhanyasi and Kaanada”. 					
Unit 3	<ul style="list-style-type: none"> ▪ RAREVARNA: Any one Rare Varna in two degrees speed, in the following Thalass: “KhandaTriputa, Chaturashra Ata and Roopaka”. 					
Unit 4	<ul style="list-style-type: none"> ▪ DARUVARNA: Any one Daruvarna of Sri MuttaiiahBhagavatar 					
Unit 5	<ul style="list-style-type: none"> ▪ PADAVARNA: Any one Padavarna. 					

PPR	TITLE	HPW	IAM	EM	TM	CR
2.5 Practicals	GROUP COMPOSITIONS: <i>PAPER ON A SET OF COMPOSITIONS, BASED ON PARTICULAR THEME.</i>	8	30	70	100	4
Unit 1	<ul style="list-style-type: none"> ▪ NAVAVARANAKRITHIS: Any two Navavarana Krithis of Sri Muttuswami Dikshitar. 					
Unit 2	<ul style="list-style-type: none"> ▪ TIRUVATTIYUR AND LALGUDI PANCHARATNA KRITHIS: Any Two compositions, one each from Tiruvattiyur and Lalgudi Pancharatnas of Sri Thyagaraja. 					
Unit 3	<ul style="list-style-type: none"> ▪ PANCHALINGAKRITHIS: Any two Panchalinga Krithis of Sri Muttuswami Deekshitar. 					
Unit 4	<ul style="list-style-type: none"> ▪ NAVARATRIKRITHIS: Any two compositions of Navaratri Krithis of Sri Swathi Tirunal. 					
Unit 5	<ul style="list-style-type: none"> ▪ KOVOR AND SRIRANGAPANCHARATNAS: Any two compositions, one each from Kovor and Sriranga Pancharatna Krithis of Sri Thyagaraja. 					

PPR	TITLE	HPW	IAM	EM	TM	CR
2.6 Practical	KALPANASANGEETHA. PAPER ON MUSIC EXTEMPORIZATION	8	30	70	100	4
Unit 1	<ul style="list-style-type: none"> ▪ Any two Madhyamakaala Krithis in the following Ragas: “Shanmukhapriya, Lathangi, Naata, Kalyanavasantha and Shuddha Dhanyasi”. 					
Unit 2	<ul style="list-style-type: none"> ▪ Any two Vilambakaala Krithis in the following Ragas: “Mayamalavagowla, Keeravani, Sriranjini and Dhanyasi”. 					
Unit 3	<ul style="list-style-type: none"> ▪ Any two compositions in the following Major Ragas, one Each in Madhyamakaala and Vilambakaala: “Shankarabharana, Vachaspathi, Bhairavi and Poorvikalyani”. 					

Unit 4	<ul style="list-style-type: none"> Any two compositions in the following Well-known Janyaragas, one each in Madhyamakaala and Vilambakaala: “Reetigowla, Saveri, Ranjini and Arabhi”.
Unit 5	<ul style="list-style-type: none"> Any two compositions in the following Minar Ragas: “Naayaki, Kedara, Devamanohari and Saraswathi”.

NOTE: ABILITY TO RENDER RAGALAPANA, NERAVAL AND KALPANASWARAS IN THOSE RAGAS AND TO THE COMPOSITIONS TAUGHT IN THE PRACTICAL COURSE, IS A MUST.

PPR	TITLE	HPW	IAM	EM	TM	CR
2.7 Practical (Soft core)	MRIDANGA ELEMENTARY	3	30	70	100	4
Unit 1	<ul style="list-style-type: none"> Understanding the formation and Writing Basic lesson in three speeds-“Tha-Dhi-Thom-Nam”,Thakita- Dhikita- Thomkita- Namkita in KhandaChapuTala and Mishra Chapu Tala in a tabular format for any Graha, Rendering the same lessons in three speeds-“Tha-Dhi-Thom-Nam”,Thakita- Dhikita- Thomkita- Namkita in KhandaChapuTala and Mishra ChapuTala for any graha. 					
Unit 2	<ul style="list-style-type: none"> Understanding the formation and Writing Mohara and Mukthaya(one kaala) lessons in a tabular format for any Graha.(for AdiThala ,RupakaThala , KhandaChapuTala and Mishra Chapu Tala) and render the same. 					
Unit 3	<ul style="list-style-type: none"> Writing lessons in a tabular format Tha - di- gi- na- thom lessons for AdiThala ,RupakaThala , KhandaChapuTala and Mishra ChapuTala, small Korappu for Aditala and Mishra Chapu Tala and render the same. 					
Unit 4	<ul style="list-style-type: none"> Tuning of Mridanga,Ghata,Khanjari and Morsing, the elements in a ThaniAvarthana, ability to render nadais in AdiThala ,RupakaThala , KhandaChapuTala and Mishra ChapuTala, Urutu + Mohara and Mukthaya in AdiThala ,RupakaThala and Mishra Chapu Tala, to render these lessons in different Grahas 					

Unit 5	<ul style="list-style-type: none"> ▪ The relationship between Music and lyrics and the role of thala, importance of Percussion instruments in concerts (Kutcheris), their needs, limitations and problems, knowledge of materials used in construction of different Talavadyas(Mridanga,Ghata,Khanjari and Morsing), References of Thalavadyas in various texts and compositions, life History of Vid.M.L. Veerabhadriah&Palghat Mani Iyer.
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Music: III Semester

Core Subject

(PPR: Papers, HPW: Hours per Week,IAM: Internal Assessment Marks, EM: Exam Marks, TM:Total Marks, Cr: Credit)

Exam Duration: 3 Hours

PPR	TITLE	HPW	IAM	EM	TM	CR
3.1 THEORY	SCIENCE AND MUSIC	4	30	70	100	4
Unit 1	<ul style="list-style-type: none"> ▪ MUSIC AND PHYSICS: Fundamental ideas about musical sounds and their characteristics: Naada, Naadotpatti, aahaata-anaahata-pratyahatanaada; Speed of transmission of sound; velocity of sound, mechanism of transmission; wave motion; longitudinal and transverse wave motion; the laws of transverse waves; vibration of strings and air column; source and its relations with the velocity of sound, Pitch, Intensity, Timbre. The international Philharmonic pitch, Absolute Pitch and relative Pitch; Elementary distinction between Pitch and frequency of sound; Physical significance of Harmony and discord; phenomenon of basis; fundamental and overtones; Node and Antinodes; resonance and Resonators; combination of Notes; musical interval (descriptive and non-mathematical). 					

Unit 2	<ul style="list-style-type: none"> ▪ ACOUSTICS: Acoustics of concert halls- production of transmission of sounds, reflection of sounds; echoes, Characteristic features of open air theatre, concert hall and opera house ; theatres with revolving stages; the sangitaMahal in Tanjore and the Gewandhaus in Leipzig, Germany; Sound proof chambers.
Unit 3	<ul style="list-style-type: none"> ▪ MUSIC AND TECHNOLOGY: Meaning and definition of the word technology, Knowledge of different types of technologies, Influence of technology on Music (Music education, Music performances, Music preservation and propagation) etc., Its necessity, scope and limitations, Advantages and disadvantages, Principles and usefulness of Radio, Television, Microphone, Gramophone, Tape Recorder, Voice recorder and Computer.
Unit 4	<ul style="list-style-type: none"> ▪ CLASSIFICATION OF INDIAN INSTRUMENTS: Indian system of classification of instruments; Tatha (string), Sushira(Wind), Avanaddha(Percussion), and Ghana (solid). A study of their parts, construction and techniques of play, Magudi and Ardhamagudi, Science behind manufacturing and sound production of Tamboora, Veena, Nagaswara, violin, Flute and Mridanga.
Unit 5	<ul style="list-style-type: none"> ▪ RAGALAKSHANA: Ability to write detail Raga lakshana of the Ragas studied under practical course.

PPR	TITLE	HPW	IAM	EM	TM	CR
3.2 THEORY	MUSICOLOGY	4	30	70	100	4
Unit 1	<ul style="list-style-type: none"> ▪ THE TWENTY TWO SHRUTIS: Shrutis and Shruti Nomenclatures, Bharata's experimentation of 'Dhruva and Chala veenas', Significance of the experiments, Various views regarding the number of Shrutis used in Indian Music, Cycles of third, fourth and fifth, Discussion of the validity of derivation of the 22 shrutis by the method of cycles of fourth and fifth, Musical intervals expressed in fractions and also in cyclic counts. 					

Unit 2	<ul style="list-style-type: none"> ▪ TAALA AND ITS PLACE IN INDIAN MUSIC: <p>Study of Maarga & Deshi Talas, Knowledge of 108 talas, The Suladi sapta talas, Navasandhi talas used in temple rituals, The famous incident of Sharabanandana taala, The scheme of 175 talas, Shadangas & Shodashaangas, Detail knowledge of the Tala dashapraanas, Deshadi and Madhyadi talas, Chapu tala and its varieties, Importance of Laya in Karnatak Music.</p>
Unit 3	<ul style="list-style-type: none"> ▪ MODEL SHIFT OF TONIC: <p>Origen and development of Musical scales, Graha bhedha, its possibilities and limitations, murchanakaarakamelas and murchanakaarakaraagas.</p>
Unit 4	<ul style="list-style-type: none"> ▪ MELAPADDHATHI: <p>Evolution of the concept of Mela, Different MelaPaddhatis and Mela Nomenclatures propounded by different Lakshanakaras, Scheme of 72 melakartas, Asampoorna and Kramasampoornamelapaddhathis.</p>
Unit 5	<ul style="list-style-type: none"> ▪ RAGA NOMENCLATURES: <p>Katapayadisoothra, Knowledge of different Raga nomenclatures of Karnatak Music, Their relevance in the present day context.</p>

PPR	TITLE	HPW	IAM	EM	TM	CR
3.3 Practical	VISHESHARACHANAS <i>PAPER ON SPECIAL COMPOSITIONS OF KARNATAK MUSIC:</i>	8	30	70	100	4
Unit 1	<ul style="list-style-type: none"> ▪ Any two Swarajathis of Sri ShyamaShastry: “Bhairavi, Thodi, Yadukulakamboji”. 					
Unit 2	<ul style="list-style-type: none"> ▪ Any two Rare Krithis in the following Ragas: “Ishamanohari, Andholika, Mararanjini, Umabharana, Kaikavashi, Kiranavali, Kuntala, Goulipanthu, Rasali, Gopikavasantha, Bangala, Chenchukamboji”. 					
Unit 3.	<ul style="list-style-type: none"> ▪ Any two compositions, one each from Prahlada Bhakti Vijaya and Nowkacharitra of Sri Thyagaraja. 					

Unit 4	<ul style="list-style-type: none"> Any five compositions, one each from the categories of Pada, Javali, Taranga Ashtapadi and Thillana.
Unit 5	<ul style="list-style-type: none"> Any two compositions, one each from the categories of Ragamalika and Mela ragamalika (Any one Chakra) of Maha Vaidhyanatha Iyyar.

PPR	TITLE	HPW	IAM	EM	TM	CR
3.4 Practicals	CREATIVE MUSIC. <i>PAPER ON MUSIC EXTEMPORIZATION</i>	8	30	70	100	4
Unit 1	<ul style="list-style-type: none"> Any two MadhyamakaalaKrithis in the following Ragas: “Atana, Sourashtra, Sarasaangi and Dharmavathi”. 					
Unit 2	<ul style="list-style-type: none"> Any two VilambakaalaKrithis in the following Ragas: “Varaali, Begada, Harikamboji and HindusthaniKapi”. 					
Unit 3	<ul style="list-style-type: none"> Any two compositions in the following Major Ragas, one each in Madhyamakaala and Vilambakaala: “Thodi, Madhyamavathi, Hemavathi and Ramapriya”. 					
Unit 4	<ul style="list-style-type: none"> Any two compositions in the following Well-known Janyaragas, one each in the Madhyamakaala and Vilambakaala: “Shahana, Kaanada, Kamach and Suruti”. 					
Unit 5	<ul style="list-style-type: none"> Any two compositions in the following Minar Ragas: “Manirangu, Saama, Janjuti, Asaveri and Neelaambari”. 					

NOTE: ABILITY TO RENDER RAGALAPANA, NERAVAL AND KALPANA SWARAS IN THOSE RAGAS AND TO THE COMPOSITIONS TAUGHT IN THE PRACTICAL COURSE, IS A MUST.

PPR	TITLE	HPW	IAM	EM	TM	CR
3.5 Practicals	PALLAVIs: <i>PAPER ON ABSOLUTE CREATIVITY OF AN INDIVIDUAL:</i>	8	30	70	100	4
Unit 1	One Dwikalai Pallavi, in any Suladi saptaThala					
Unit 2	One Choukakai Pallavi in any SuladisaptaThalas.					
Unit 3	One Ekakalai Pallavi in any Sulaadisaptathalas.					
Unit 4	One KhandachapuThala Pallavi					
Unit 5	One TrishraNadai Pallavi in any of theThalas					

NOTE: RENDERING PALLAVIS IN TRIKAALA, TRISHRANADE, ANULOMA, VILOMA AND PRATILOMA KRAMA, ALONG WITH DETAIL, HIGHLY CREATIVE AND IMAGINATIVE RAGAALAPANA, THANA, NERAVAL AND KALPANA SWARA IS A MUST. THE PALLAVIS SHOULD BE TAUGHT IN THE FOLLOWING RAGAS:

SHANKARABHARANA, MOHANA, SHANMUKHAPRIYA, SAVERI, KALYANI, HINDOLA, KAMBOJI, KHARAHARAPRIYA AND KAMAVARDHINI.

NADAIS: TRISHRA, CHATURASHRA AND KHANDANADAIS.

PPR	TITLE	HPW	IAM	EM	TM	CR
3.6	Open Elective For other department students	4	30	70	100	4
Unit 1	Introduction to Indian Music Theory Brief introduction of Instruments of Indian Music					
Unit 2	Shivasharanas and Haridasas contribution to Karnatak Music Knowledge of SuladiSaptaTalas					
Unit 3	I- Foundation Excercise – 5 SaraliVarsai's, 1 JantiVarsai's					

	II- PillariGeethe -1, SanchariGeethe – 1
Unit 4	University anthem
Unit 5	State Anthem

Music: IV Semester

Core Subject

(PPR: Papers, HPW: Hours per Week, IAM: Internal Assessment Marks, EM: Exam Marks, TM: Total Marks, Cr: Credit)

Exam Duration: 3 Hours

PPR	TITLE	HPW	IAM	EM	TM	CR
4.1 THEORY	MUSIC, AN INTERDISCIPLINARY SUBJECT.	4	30	70	100	4
Unit 1	<ul style="list-style-type: none"> ▪ MUSIC AND PSYCHOLOGY: The psychological aspects of Music: Sensation, perception and cognition; Music and aesthetics; relation of music to emotions, Musical stimuli; Tonal relationships; musical (material, melody, rhythm, Harmony, Timbre, Overtones, Shruthis, volume, form - Vocal, Instrumental, Solo, ensembles etc.), effective response, raga and rasa, navarasa, gaana rasa and Bhakti Rasa, The therapeutic value of Music. 					
Unit 2	<ul style="list-style-type: none"> ▪ MUSIC AND PHYSIOLOGY: Structure and functions of human throat, ear and Larynx, Types of voice; Soprano, Alto, tenor and bass, Vowel quality, Voice culture, Gaayakagunaas and doshaas. 					
Unit 3	<ul style="list-style-type: none"> ▪ INTERRELATIONSHIPS: interdisciplinary nature of Music with other subjects such as <ol style="list-style-type: none"> A. History B. Mathematics C. Literature D. Aesthetics E. Philosophy etc. and its growing trends. 					

Unit 4	<ul style="list-style-type: none"> ▪ GEOGRAPHICAL FACTORS: Various geographical factors and their influences on the growth of a country's Music.
Unit 5	<ul style="list-style-type: none"> ▪ RAGALAKSHANA: Ability to write detail Raga lakshana of the Ragas studied under practical course

PPR	TITLE	HPW	IAM	EM	TM	CR
4.2 THEORY	DIFFERENT MUSICAL SYSTEMS AND INFLUENCES.	4	30	70	100	4
Unit 1	<ul style="list-style-type: none"> ▪ WESTERN MUSIC: Study of Major tone, Minor tone, semi tone, Lemma, disis octave, Major and minor Diatonic scales, sharp and flat notes, chords, Major and minor modes, Explanation of melody, Polyphony, Harmony and Antiphony. Knowledge of solfa and staff notation. 					
Unit 2	<ul style="list-style-type: none"> ▪ WESTERN MUSICAL FORMS: Knowledge of different Musical forms of the west such as Symphony, Sonata, Randeu, Fugue, Program Music, Chamber Music etc. Comparative study of the Indian and Western Musical forms. 					
Unit 3	<ul style="list-style-type: none"> ▪ IMPORTANT WESTERN INSTRUMENTS: Keyed and Keyless instruments, Compound wind instruments, Pan pipes, Instruments with shruti coupling, Bowing technique, Plucking technique, Blowing technique, Cross fingering , Knowledge of instruments forming the western orchestra, Study of parts of important instruments. 					
Unit 4	<ul style="list-style-type: none"> ▪ MUTUAL INFLUENCES: Influence of Hindustani music and western music on Karnatak Music and vice versa. Comparison of the main ragas and talas of Hindustani music and Karnatic Music. 					
Unit 5	<ul style="list-style-type: none"> ▪ KATCHERIPADDHATI: The evolution of KatcheriPaddhati, the recent trends in concerts, duties, responsibilities, scope and limitations of an artist, Concert planning, the compositions chosen for a concert, Responsibilities of organizers,Qualities of an ideal listener, Music appreciation and criticism. 					

PPR	TITLE	HPW	IAM	EM	TM	CR
4.3 Practical	SANKEERTANAS. <i>PAPER ON DEVOTIONAL COMPOSITIONS:</i>	8	30	70	100	4
Unit 1	Any two divyanaamaKrithis of Sri Thyagaraja.					
Unit 2	Any two UtsavasampradaayaKrithis of Sri Thyagaraja.					
Unit 3.	Any two compositions, one each of SriAnnamacharya and BhadrachalaRamadas.					
Unit 4	Any two Devaranaamas, along with suitable Ugabhogas and two Vachanas					
Unit 5	Any two compositions one each of SriSadashivabrahmendra and MayuramVishwanathaShastry.					

PPR	TITLE	HPW	IAM	EM	TM	CR
4.4 Practicals	IMPROVISED MUSIC.	8	30	70	100	4
Unit 1	<ul style="list-style-type: none"> ▪ Any two MadhyamakaalaKrithis in the following Ragas: “Gowla, Mohanakalyani, Gowrimanohari, Yadukulakamboji”. 					
Unit 2	<ul style="list-style-type: none"> ▪ Any two VilambakaalaKrithis in the following Ragas: “Mukhari, Abheri, Hameerkalyani and Devagandhari”. 					
Unit 3	<ul style="list-style-type: none"> ▪ Any two compositions in the following Major Ragas, one each in Madhyamakaala and Vilambakaala: “Rishabhapriya, Vagadheeshvari and Bhavapriya”. 					
Unit 4	<ul style="list-style-type: none"> ▪ Any two Krithis in the following Well-known Janyaragas, one each in the Madhyamakaala and Vilambakaala: “Kedaragowla, Shree, Saramathi and Naatikuranji”. 					
Unit 5	<ul style="list-style-type: none"> ▪ Any two Krithis in the following Minor Ragas: “Kuranji, Behaag, Huseni and Janaranjini”. 					

NOTE: ABILITY TO RENDER RAGALAPANA, NERAVAL AND KALPANA SWARAS IN THOSE RAGAS AND TO THE COMPOSITIONS TAUGHT IN THE PRACTICAL COURSE, IS A MUST.

PPR	TITLE	HPW	IAM	EM	TM	CR
4.5 Practicals	RAGA, THANA, PALLAVI. <i>PAPER ON ABSOLUTE CREATIVITY OF AN INDIVIDUAL:</i>	8	30	70	100	4
Unit 1	One Dwikalai Pallavi, in any Suladi saptaThala					
Unit 2	One Choukakai Pallavi in any SuladisaptaThalas.					
Unit 3	One MishrachapuThala Pallavi.					
Unit 4	One KhandaNadai Pallavi in any of theThalas					
Unit 5	One Ragamalika Pallavi, inclusive of any Raga.					

NOTE: RENDERING PALLAVIS IN TRIKAALA, TRISHRANADAI, ANULOMA, VILOMA AND PRATILOMAKRAMA, ALONG WITH DETAIL, HIGHLY CREATIVE AND IMAGINATIVE RAGAALAPANA, THANA, Ghanaraga Thana, NERAVAL AND KALPANASWARAIS A MUST. THE PALLAVIS OF THE FIRST FOUR UNITS SHOULD BE TAUGHT IN THE FOLLOWING RAGAS:

Thodi, Bhairavi, Simhendramadhyama, Hemavathi, Varali, Poorvikalyani, BegadeAndMadhyamavathi.

NADAIS: Thrishra, Chaturashra and KhandaNadais.

PPR	TITLE	HPW	IAM	EM	TM	CR
4.6	VINIKE OR CONCERT.	8	30	70	100	4
	<p><i>NOTE: A STUDENT HAS TO PERFORM A CONCERT, ALONG WITH SUITABLE ACCOMPANIMENTS AND IN FRONT OF INVITED GUESTS AND AUDIENCE.</i></p> <p><i>NOTE: Field study tour is a part of IV semester, study tour is compulsory to be conducted in IV semester for duration of one week. Report submission of study tour is compulsory.</i></p>					

REFERENCE BOOKS

1. Natyashastra of Bharata
 2. Sangita Ratnakara of Sarngadeva
 3. Brihaddeshi of Matanga
 4. Manasollasa of Someshwara
 5. Sangita Sudha of govinda Dikshita
 6. Chaturdandi Prakashika of Venkatamakhin
 7. Sangita Saramruta of tulaja
 8. Sangraha Choodamani of Govinda
 9. Sangita Samopradaya Pradarshini of Subbarama Dikshitar
 10. South Indian Music Vol I to VI- Prof.P.Sambamoorthi
 11. A Dictionary of South Indian Music and Musicians –do-
 12. Historical Development of Indian Music – Swami Prajnananda
 13. A History of Indian Music –do-
 14. Music of the nation –do-
 15. Story of Indian Music – O .Goswamy
 16. Music of India – H.A.Popely
 17. Music of Hindustan Fox Stragways
 18. Ragas of Karnatic Music – N.S.Ramachandran
 19. History of South Indian Music – R RangaramanujaIyengar
 20. Introduction to the study of Indian Music – Clements.E
 21. The Music and Musical Instruments – C.R.Day
 22. An Inrodcution to Indian Music – B.C.Deva
 23. \Indian Music –do-
 24. Musical Instrum,ents of India – S.Krishnaswamy
 25. History of Indian Music – B.A.Pingley
 26. Hindusthani Music – G.H.Ranade
 27. Theory of Indian Music- - Vasantha Madhavi
 28. Teaching of Music – Prof.P.Sambamurthi
 29. Great Composers – Vol-1 & 2 Prof.P.Sambamurthi
 30. Teaching of Music – Dr.Gowry Kuppuswamy & hariharan
 31. Journals of Madras Music Academy
 32. Indian Music Journal, New Delhi
 33. Encyclopedia Indica
 34. Garland Vol-1-6 N.Rajagopalan
 35. Hindu Music – S.M.Tagore
 36. Raga Thana Pallavi – Dr.M.B.Vedavalli
 37. Raganidhi- P.Subbarao
 38. Nowkachariotre – Y.Bhagavathi
 39. Pallaki seva pradpandham - Gowri Kuppuswamy & K.Hariharan
 40. Musical compoers during wodeyar dynastry – Dr.Meera Rajaram Pranesh
 41. Composers –V.Raghavan (Editor)
- ii. Kannada Books:
1. Gana Kale – Rallapalli Anantakrishna Sharma
 2. Bharatiya Kaladarsghana- A.NA.Kri
 3. Karnataka Sangita Sudha – Prof.V.Ramaratnam & Dr.V.S.Samopathkumaracharya
 4. Raga Alapana paddhati taana mattu Pallavi – N.Chennakeshavaiah
 5. Bharatitya Sangita Darshana – Gayathri Rajapur
 6. Karnataka Sangita VAhibni – Prof.R.Sathyanarayana
 7. Chaturdandi Prakashika - -do-
 8. Sadguru Tyhagaraja – Dr.V.S.Sampathkumaracharya

9. Karnataka Sangita Paribhashika Shabdakosha – Vol 1&2, Dr.V.S.S.Acharya
10. Varnagalu – Vol-1&2 Dr.T.N.Padma
11. Javali –do-
12. Tillana-do-
13. Ragamalike –do-
14. Na Kanda KAlavidhara – Sangita Kalaniodhi.K.Vasudevacharya
15. Prahlada Bhakti vijaya – Dr.S.V.Rukmini
16. Karnatak Sangita Darpana- Vol 1-3 Dr.Sachidevi
17. Thyagaraja Yoga AVibhavam – Vol- 1to7 Prism Pubmiction
18. Mysore Sadashivarayaru – Prof.V.Ramaratnam
19. 19ne shatamanada Sangita Vaggeyakararu – Dr.M.Suryaprasad
20. Sri Thyagaraja Kritihigalalli sangita mattu Bhakti – Dr.T.N.Padma
21. Sangita Sampradaya Pradarshini – Dr.Anandaram Udupa
22. Lakshya Lakshana paddhati – R.R.Keshavamurthy
23. Ragakosha –do-
24. Sangita Darpana – Vol 1&2 Prof.V.Ramaratbnam, M.V.Ratna,
R.I.Anantharamaih
25. Kirtana DArpana – do-
26. Karnataka Kirtana Tarangini =- Prof.V.Ramaratnam
27. Apurva Vaggeya Krithi Sangraha –do-
28. Prachina Kriti Geya Sangraha –do-
29. Vasudeva Kirtana Manjari – S.Krishnamurthi

INTERNAL ASSESSMENT

Division of Internal Assessment Marks

I, II, and IVth Semester

Attendance – 05 Marks

Behavior – 05 Marks

Class Assignment – 20 Marks

IVth Semester:

Attendance + Behavior – 05 Marks

Class Assignments – 05 Marks

Thematic Presentation – 20 Marks