

**INDEX****Department of Music****B A (Hons.) II Music-Karnatak Music (Vocal/Veena/ Violin)****Semester- IV**

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**B.A. (Hons.) Karnatak Music Vocal (Vocal/ Veena/Violin)**  
**Syllabus for DSC Papers**

**SEMESTER – IV**  
**DSC- 10: Theory - Indian Music**

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Theory - Indian Music (401)	4	3	1	0	<ul style="list-style-type: none"> <li>Class XII Pass</li> <li>Must have learnt for a minimum of 4 years at an established music institute or from a reputed guru</li> </ul>	Must have studied the following papers <ul style="list-style-type: none"> <li>General Musicology (Sem- I)</li> <li>Theory of Indian Music (Sem – II)</li> <li>Historical Study of Indian Music (Sem- III)</li> </ul> <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> <li>Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components</li> <li>Knowledge of the notation system</li> </ul>

**Learning Objectives**

- The main focus of this unit is to create an in-depth knowledge about the everlasting history of Indian Music, its technical terms, old texts and biographies.
- To study the notation of the compositions and imbibe the basic concepts of Indian notation system.

**Learning outcomes**

- Knowledge of various concepts and terminologies prevailed in ancient music of India.
- Awareness about the status and popularity of Karnatak Music in the society.
- Learning about the life and contributions of great Composers of yester years and modern period.

**SYLLABUS**

**UNIT – I (5 hours)**

Historical Study of the following:

- Tana
- Gandharava
- Marga,
- Desi
- Prabandha
- Alapa- Alapti

**UNIT – II (8 hours)**

- Raga classification From: Medieval to modern period.

### **UNIT – III (8 hours)**

Patronage of Music in Post independent India

- Sangita Sabha
- Mass Media
- Government Organisations
- Corporate

### **UNIT – IV (4 hours)**

**Biographies -Vocal: -**

- Gopal Nayak
- Mysore Vasudevachar
- Vinakuppier
- Chengalvaraya Shastri
- Kavi Kunjara Bharati
- Ghanam Krishna Iyer
- Subbaraya Shastri
- Papanasam Sivan

**Biographies - Violin: -**

- Dwaram Venkataswami Naidu
- Mysore Chowdiah and any Six biographies from the list given for Vocal.

**Biographies -Veena: -**

- Veena Seshanna
- Aatoor Krishna Pisharoti
- Kaaraikudi Sambasivayyar and any six biographies from the list given for Vocal.

### **UNIT – V (8 Hours)**

- Notation of Ata tala Varnam in 2-degrees of speed.

### **UNIT – VI (06 Hours)**

- Raga Lakshana of prescribed ragas.

## **UNIT – VII (06 Hours)**

- Introduction to musical forms figuring in Abhyasa Ganam

### **Suggestive readings**

- Prajnanananda, Swami, (1963), A Historical Study of Indian Music, Calcutta, Ramakrishna Vedanta Muth, Page No 5 to 73
- Bhagyalekshmy, Dr. S. (1999), LakshanaGranthas in Music, Madras, CBH Publications, Page 21 to 14
- Bhathkhande, V.N. (1984), Music Systems in India: A comparative Study of some of the leading Music Systems of the 15th, 16th, 17th and 18th Centuries, New Delhi, S.Lal and co. Page 13 to 101
- Sambamoorthy, P. Prof. (1959), Great Musicians, Madras, Indian Book Publishing House Page No. 1 to 20, 77 to 86
- Music Journals – Sangeet Natak Academy.
- Journal of Music Academy, Madras.

## DSC- 11: Stage Performance(4)

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
<b>Stage Performance - 4 (402)</b>	<b>4</b>	<b>0</b>	<b>0</b>	<b>4</b>	<ul style="list-style-type: none"> <li>• Class XII Pass</li> <li>• Must have learnt for a minimum of 4 years at an established music institute or a reputed Guru</li> </ul>	<p>Must have studied the following papers</p> <ul style="list-style-type: none"> <li>• General Musicology (Sem- I)</li> <li>• Theory of Indian Music (Sem – II)</li> <li>• Ragas, Talas of Semester. -I,II &amp; III</li> </ul> <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> <li>• Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components</li> <li>• Knowledge of notation systems</li> <li>• Knowledge of the 10 Mela And ragas</li> </ul>

### Learning Objectives

- The main focus of this course is to develop an aptitude towards the practical ability in singing the compositions of the prominent composers of Karnatak Music and develop an understanding about the concert pattern of it.

### Learning outcomes

- Ability to demonstrate various musical forms and creative aspects of ragas from the prescribed syllabus

### SYLLABUS

#### Prescribed Ragas

- Todi
- Dhanyasi
- Varali
- Natakuranji
- Hindolam
- Darbar
- Nadhanamakriya
- Malayamarutam
- Athana

## **UNIT – I (20 Hours)**

- One Javali and One Tillana

## **UNIT – II (20 Hours)**

- Two Advanced Varnam in Ata tala (in two degrees of speed)

## **UNIT – III (20 hours)**

- 2 kritis of Muthuswamy Dikshitar (Including one Panchalinga Kriti)

## **UNIT - IV ( 20 Hours)**

- One kriti each of Shyama Shastry, Subbraya Shastri, Papanasam Sivan, Gopala krishna Bharati, Patnam Subramanya Iyer and Swati Tirunal.

## **UNIT – V (20 Hours)**

- 2 Tyagarajakritis (including one Pancharathnam)

## **UNIT – VI (20 hours)**

- Brief Alapana of Bhairavi, Bilahari, Saveri , Kambhoji, Madhyamavati Suddha Dhanyasi ,Purvi Kalyani and Kalpana Swaras in two speeds.

### **Suggestive readings**

- Panchapakesalyer, A.S. (2002), Ganamrutha Varna Malika, Chennai, Karnatic Music Book Centre
- Kriti Mani Malai - T K Govinda Rao
- Kriti Mani Malai - Ranga Ramanuja Iyenkar

## DSC- 12: Ragas, Talas and their Application – (4)

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
<b>Ragas, Talas and their Application- (4)</b>  <b>(403)</b>	<b>4</b>	<b>0</b>	<b>0</b>	<b>4</b>	<ul style="list-style-type: none"> <li>• Class XII Pass</li> <li>• Must have learnt for a minimum of 4 years at an established music institute or a reputed Guru</li> </ul>	Must have studied the following papers <ul style="list-style-type: none"> <li>• General Musicology (Sem- I)</li> <li>• Theory of Indian Music (Sem – II)</li> <li>• Ragas, Talas of Sem.-I, II &amp; III</li> </ul> <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> <li>• Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components</li> <li>• Knowledge of notation systems</li> <li>• Knowledge of the 10 Mela &amp; ragas</li> </ul>

### Learning Objectives

- This course aims at practically elaborate and illustrate the compositions mentioned in the syllabus and orally demonstrate the creativity and know-how of the ragas and details about the compositions

### Learning outcomes

- Ability to improvise and demonstrate characteristic features of ragas through various musical forms

## SYLLABUS

### Prescribed Ragas

- Todi
- Dhanyasi
- Varali
- Natakuranji
- Hindolam
- Darbar
- Nadhanamakriya
- Malayamarutam

- Athana

## **UNIT – I (20 Hours)**

- One Javali and One Tillana

## **UNIT – II (20 Hours)**

- Two Advanced Varnam in Ata tala (in two degrees of speed)

## **UNIT – III (20 hours)**

- 2 kritis of Muthuswamy Dikshitar (Including one Panchalinga Kriti)

## **UNIT - IV ( 20 Hours)**

- One kriti each of Shyama Shastri, Subbraya Shastri, Papanasam Sivan, Gopala krishna Bharati, Patnam Subramanya Iyer and Swati Tirunal.

## **UNIT – V (20 Hours)**

- 2 Tyagaraja kritis (including one Pancharathnam)

## **UNIT – VI (20 hours)**

- Brief Alapana of Bhairavi, Bilahari, Saveri , Kambhoji, Madhyamavati Suddha Dhanyasi, Purvi Kalyani and Kalpana Swaras in two speeds.

### **Suggestive readings**

- Panchapakesalyer, A.S. (2002), Ganamrutha Varna Malika, Chennai, Karnatic Music Book Centre
- Kriti Mani Malai - T K Govinda Rao
- Kriti Mani Malai - Ranga Ramanuja Iyenkar



## **Course - III K V -409 DSE – II Fundamental Knowledge Of Karnatak Music**

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course
		Lecture	Tutorial	Practical		
<b>Fundamental Knowledge of Karnatak Music</b>	<b>4</b>	<b>1</b>	<b>0</b>	<b>3</b>	<b>Class XII Pass</b>	<b>Basic understanding about Ragas, Talas and Musical Forms of Karnataka Music</b>

### **Course Objective**

- The focus of the course is to establish a better understanding of basic theory of the Karnatak Music
- To study the basic concept of opted musical instrument's basic structure and tuning

### **Course Learning Outcome**

- Gain knowledge of the basic terminologies of Karnatak music as well as tuning and structure of respective musical instrument.
- Ability to demonstrate elementary concepts of mela and raga classification
- The student understands the characteristics of selected Raga of the unit
- Gain basic knowledge of musical forms – Geetam, Varnam and kriti

### **Content**

#### **Unit 1 Knowledge about Swara (2 Hours)**

- Nada and Its Varieties
- Sruti and its varieties
- Shodasa Swara

#### **Unit 2 Elementary knowledge about terms (2 Hours)**

- Raga Classification
- Janya -Janaka
- Varjya - Vakra

#### **Unit 3 Basic elements of Tala (3 Hours)**

- Anga
- Shadanga
- Jati
- Sapta suladi talas

#### **Unit 4 Basic knowledge about the musical forms (3 Hours)**

- Geetam
- Varnam
- Kriti

**Unit 5** Ragalakshana of Ragas prescribed in Elective-I (3 Hours )

- Kalyani
- Kambhoji
- Shuddha dhanyasi

**Unit 6** Basic knowledge of parts structure of Tambura (2 Hours)**References**

Sambamoorthy, P. Prof. (Vol 3, 1971), A dictionary of South Indian Music, Madras, Indian Music Publishing House

Sambamoorthy, P. Prof. (Vol. 1, 1983), South Indian Music, Madras, Indian Music Publishing House,

Sambamoorthy, P. Prof. (Vol. 2, 1982), South Indian Music, Madras, Indian Music Publishing House,

Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, Madras, Indian Music Publishing House,

Bhagyalekshmy, Dr. S. (1990), Ragas in Carnatic Music, Trivandrum, CBH Publications

Kuppuswamy, Gowry Dr. (1990), Textbook of Comparative Music, Trivandrum, CBH publications

**Course KV 410 DSE – II Stage Performance and Practical Assessment**

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course
		Lecture	Tutorial	Practical		
<b>KV 510 Stage Performance &amp; Practical Assessment</b>	<b>6</b>	<b>4</b>	<b>0</b>	<b>2</b>	<b>Class XII Pass</b>	<b>Basic understanding about Ragas, Talas and Musical Forms of Karnataka Music</b>

**Learning Objective**

- The main focus is to study the simple musical forms and Talas
- To study the concept of rendering /bowing musical exercises in various speed

**Learning Outcome**

- Ability to demonstrate the seven basic talas through Alankaras and geetams.
- Gain knowledge of ragas and structures of musical forms through kriti and varnam

**Contents:**

**Unit 1: ( 20 Hours)**

Alankaras in two speeds

- Dhruva
- Mathya
- Jhampa
- Ata

**Unit 2: (20 Hours )**

Alankaras (any two) to be rendered in the Ragas

- Mohana
- Kalyani

**Unit 3: ( 20 Hours)**

- Any 2 kritis

**Unit 4: (20 Hours)**

- One simple Varnam.

**Unit 5: (10 Hours)**

- Knowledge of Tuning Tambura

**References**

- Panchapakesa Iyer, A.S. (2002), Ganamrutha Bodhini , Chennai, Karnatic Music Book Centre
- Panchapakesa Iyer, A.S. (2002), Ganamrutha Varna Malika, Chennai, Karnatic Music Book Centre
- Kriti Mani Malai - T K Govinda Rao
- Kriti Mani Malai - Ranga Ramanuja Iyengar

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### **Department of Music**

#### **B A (Hons.) III Music-Karnatak Music (Vocal/Veena/ Violin)**

#### **Semester- V**

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**B.A. (Hons.) III**  
**Karnatak Music Vocal/Instrumental (Veena/Violin)**  
**Syllabus for DSC Papers**

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**SEMESTER – V**

**DSC- 13: Course 501 (Theory-5): Indian Music**

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (If any)
		L	T	P		
Indian Music)	4	3	1	0	<ul style="list-style-type: none"> <li>• Class XII Pass</li> <li>• Must have learnt for a minimum of 4 years at an established music institute or from a reputed guru</li> </ul>	Must have studied the following papers <ul style="list-style-type: none"> <li>• General Musicology (Sem- I)</li> <li>• Theory of Indian Music (Sem – II)</li> <li>• Historical Study of Indian Music (Sem-III)</li> <li>• Theory of Indian Music II ( Sem- IV)</li> </ul> OR <ul style="list-style-type: none"> <li>• Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components</li> <li>• Knowledge of the notation system</li> </ul> *Ragas and Composition covered in Sem- I, II, III, IV

**Course Objective**

- The main focus of this unit is to create an in-depth knowledge about the everlasting history of Indian Music, its technical terms, old texts and biographies. It also deals with notation of the compositions and imbibes the basic concepts of Indian notation system.

**Course Learning Outcome**

- Ability to apply the subject knowledge and build up the practical aspects.
- Gain knowledge of the characteristic features of prescribed ragas and Life and Contributions of composers of different streams of classical music.
- Develop the knowledge of construction and playing technique of Percussion Instruments.

**Contents**

**Unit 1 (8 Hours)**

- Notation of Kritis in Adi (Single Kalai) and Roopaka talas.

## **Unit 2 (4 Hours)**

- Raga Lakshanas of the prescribed ragas.

## **Unit 3 (4 Hours)**

- Musical forms figuring in Sabha Gana.

## **Unit 4 (8 Hours)**

- Detailed study of forms in Manodharma Sangita

## **Unit 5 (8 Hours)**

- Life and contribution of Bach, Beethoven, Mozart, Tirupati Narayana Swamy, Pattabhiramayya, Mysore Sadasiva Rao, Parur Sundaram Iyer, M A Kalyanakrishna Bhagavatar.

## **Unit 6 (8 Hours)**

- Construction and playing technique of Mridangam & Playing techniques of Upa Pakka Vadya.

## **Unit 7(5 Hours)**

- Kacheri Dharma

## **References**

- Bhagya Lakshmi, Dr. S. (1990), Ragas in Carnatic Music, Trivandrum, CBH Publications, Page no. 82 to 365
- Subba Rao, B. (Vol 1, 1956) Raga Nidhi, Poona, Pandit Vinayakrao Patwardhan
- Subba Rao, B. (Vol 2, 1993) Raga Nidhi, Madras, The Music Academy
- Subba Rao, B. (Vol 3, 1993) Raga Nidhi, Madras, The Music Academy
- Subba Rao, B. (Vol 4, 1993) Raga Nidhi, Madras, The Music Academy
- South Indian Music Books-III- Prof. P. Samba Moorthy, Page no. 126 to 224
- South Indian Music, Book-IV , Prof. P. Samba Moorthy -Page NO. 1 to 65, 310 to 322.
- Great Musicians- Page 18 to 72
- Bharatheeya Sangeet Vadya- Dr. Lalmani Mishra Page 52-142
- An Introduction to Indian Music B.C. Deva 47 to 58

## DSC- 14: Course- 502. (Practical- 9): Stage Performance (5)

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
<b>Stage Performance - 5 (502)</b>	<b>4</b>	<b>0</b>	<b>0</b>	<b>4</b>	<ul style="list-style-type: none"> <li>• Class XII Pass</li> <li>• Must have learnt for a minimum of 4 years at an established music institute or a reputed Guru</li> </ul>	<p>Must have studied the following papers</p> <ul style="list-style-type: none"> <li>• General Musicology (Sem- I)</li> <li>• Theory of Indian Music (Sem – II)</li> <li>• Ragas, Talas of Sem.-I, II, III &amp; IV</li> </ul> <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> <li>• Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components</li> <li>• Knowledge of notation systems</li> <li>• Knowledge of the 10 Mela And ragas</li> </ul>

### Course Objective

- The main focus of this course is to develop an aptitude towards the practical ability in singing the compositions of the prominent composers of Karnatak Music and develop an understanding about the concert pattern of it.

### Course Learning Outcome

- Ability to demonstrate the practical nuances inherent in compositions of prominent composers.
- Developing the competency at the performance level.

### Contents

#### Unit -1 ( 24 Hours)

- 2 Pancharathnams,
- 2 kritis of Tyagaraja
- 2 Kritis of Muttuswamy Dikshitar
- 1 Kriti of Shyama Sastry
- 1 Kriti of Swati Tirunal
- 1 Kshetrajna Padam.

### **Unit -2 ( 24 Hours)**

- Ragalapana – Niraval – and Kalpana Swaram for major kritis and ragas.

### **Unit- 3 (30 Hours)**

- Ragam Tanam Pallavi in Adi, Khanta Triputa, Jhampa tala in the following ragas:
- Sankarabharanam
- Pantuvarali
- Bilahari
- Kalyani
- Mohanam
- Bhairavi

### **Unit - 4 ( 20 Hours)**

- Practical understanding of playing techniques of Mridangam & Violin as accompanying instruments.

### **Unit 5 (22 Hours)**

- Ragas to be covered for composition:
- Sourashtram
- Devagandhari
- Surati
- Kharaharapriya
- Sahana
- Nilambari
- Sindhubhairavi
- Desh
- Simhendra Madhyam
- Kaapi

### **References**

- Panchapakesa Iyer, A.S. (2002), Ganamrutha Varna Malika, Chennai, Karnatic Music Book Centre • Kriti Mani Malai - T K Govinda Rao
- Kriti Mani Malai - Ranga Ramanuja Iyenkar



## DSC- 15: Course -503, (Practical – 10)

### Ragas, Talas and their Application

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
<b>Ragas, Talas and their Application</b>  <b>(503)</b>	<b>4</b>	<b>0</b>	<b>0</b>	<b>4</b>	<ul style="list-style-type: none"> <li>• Class XII Pass</li> <li>• Must have learnt for a minimum of 4 years at an established music institute or a reputed Guru</li> </ul>	Must have studied the following papers <ul style="list-style-type: none"> <li>• General Musicology (Sem- I)</li> <li>• Theory of Indian Music (Sem – II)</li> <li>• Ragas, Talas of Sem.-I, II, III, IV</li> </ul> <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> <li>• Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components</li> <li>• Knowledge of notation systems</li> <li>• Knowledge of the 10 Mela &amp; ragas</li> </ul>

#### Course Objective

- The main focus of this course is to develop an aptitude towards the practical ability in singing the compositions of the prominent composers of Karnatak Music and develop an understanding about the concert pattern of it.

#### Course Learning Outcome

- Ability to demonstrate the practical nuances inherent in compositions of prominent composers.
- Developing the competency at the performance level.

#### Contents

##### Unit 1 (24 Hours)

- 2 Pancharathnams
- 2 kritis of Tyagaraja
- 2 Kritis of Muttuswamy Dikshitar
- 1 Kirti of Shyama Sastry
- 1 Kirti of Swati Tirunal
- 1 Kshetrajna Padam.

## **Unit 2 (24 Hours)**

- Ragalapana – Niraval – and Kalpanasvaram for kritis in major ragas.

## **Unit 3 (30 Hours)**

- Ragam Tanam Pallavi in Adi, Khanta triputa, Jhampa tala in the following ragas:
- Sankarabharanam
- Pantuvarali
- Bilahari
- Kalyani
- Mohanam
- Bhairavi

## **Unit 4 (20 Hours)**

- Practical understanding of playing techniques of Mridangam & Violin as accompanying instruments.

## **Unit 5 (22 Hours)**

- Ragas to be covered for composition:
- Sourashtram
- Devagandhari
- Surati
- Kharaharapriya
- Sahana
- Nilambari
- Sindhubhairavi
- Desh
- Simhendra Madhyam
- Kaapi

## **References**

- Panchapakesa Iyer, A.S. (2002), Ganamrutha Varna Malika, Chennai, Karnatic Music Book Centre
- Kriti Mani Malai - T K Govinda Rao
- Kriti Mani Malai - Ranga Ramanuja Iyenkar

**Semester -V - DSE -III**  
**Course - KV -509 Theory - Fundamental Knowledge of Karnatak Music**

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course
		Lecture	Tutorial	Practical		
<b>K V -509 Fundamental Knowledge of Karnatak Music</b>	<b>4</b>	<b>1</b>	<b>0</b>	<b>3</b>	<b>Class XII Pass</b>	<b>Basic understanding about Ragas, Talas and Musical Forms of Karnatak Music</b>

**Course Objective**

- Main Objective The main focus of the course is to establish a better understanding of the Karnatak Music to the students of other music disciplines. Therefore, the course is more practically inclined along with relevant theory for achieving better understanding. This helps the students of other disciplines to acquire theoretical and practical skills and idea about this stream from the foundation level, thus giving them a holistic approach in Karnatak Music Learning.
- The focus of the course is to establish a better understanding of basic theory of the Karnatak Music
- To study basic concept of Karnatak music notation Course
- To study the basic concept of the tala of Karnatak Music and musical forms

**Course Outcome**

- Students will gain knowledge of the basic terminologies of Karnatak music and its importance in the musical rendition
- Ability to demonstrate elementary concepts of mela and raga classification
- The student will understand the characteristics of selected Raga of the unit and to notate musical form Geetam
- Students will able to demonstrate the preliminary lessons of Karnatak Music
- The student will understand the simple talas through Alankaras and Geetams.

**Syllabus**

**Unit: I -Technical Terms ( 3 Hours)**

- Gamaka
- Sanchara
- Kalapramana
- Raga Alapana
- Kalpanaswara

**Unit: -II Basic knowledge of Lakshana Granthas (3 Hours )**

- Sangita Sara
- Swaramela Kalanidhi

**Unit: III – Brief knowledge of Musical Forms (3 Hours)**

- Tana Varnam

- Pada Varnam
- Daru Varnam

**Unit: IV – Brief knowledge of 72 mela scheme (3 Hours)**

- Katapayadi Scheme
- Bhuta Samkhya

**Unit: V Brief life Sketch and contribution ( 3 Hours)**

- Purandara dasa
- Annamacharya

### References

- Sambamoorthy, P. Prof. (Vol 3, 1971), A dictionary of South Indian Music, Madras, Indian Music Publishing House
- Sambamoorthy, P. Prof. (Vol. 1, 1983), South Indian Music, Madras, Indian Music Publishing House,
- Sambamoorthy, P. Prof. (Vol. 2, 1982), South Indian Music, Madras, Indian Music Publishing House,
- Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, Madras, Indian Music Publishing House,
- Bhagyalekshmy, Dr. S. (1990), Ragas in Carnatic Music, Trivandrum, CBH Publications
- Kuppaswamy, Gowry Dr. (1990), Textbook of Comparative Music, Trivandrum, CBH publications
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### **Course KV- 510 DSE – III: Stage Performance and Practical Assessment**

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course
		Lecture	Tutorial	Practical		
<b>KV 510 Stage Performance &amp; Practical Assessment</b>	<b>4</b>	<b>0</b>	<b>0</b>	<b>4</b>	<b>Class XII Pass</b>	<b>Basic understanding about Ragas, Talas and Musical Forms of Karnataka Music</b>

### Learning Objective

- The main focus is to study the simple musical forms and Talas
- To study the concept of rendering /bowing musical exercises in various speed

### Learning Outcome

- Ability to demonstrate the seven basic talas through Alankaras and geetams.
- Gain knowledge of ragas and structures of musical forms through kriti and varnam

### Contents

#### Unit : I

**( 20 Hours)**

- Ability to sing Learnt Gitams in Three Speeds

**Unit : II (20 Hours)**

- One Purandara Dasa kriti
- One Annamacharya Keertana

**Unit : III (20 Hours )**

- Any one Tana Varnam

**Unit : IV ( 20 Hours )**

- Two Krities in any prescribed raga

**Unit : V (10 Hours)**

- Ability to Tune tambura

**Ragas Prescribed:**

- Hindolam
- Bilahari
- Hamsadwani
- Sriranjani
- Pantuvarali

**References**

- Panchapakesa Iyer, A.S. (2002), Ganamrutha Bodhini , Chennai, Karnatic Music Book Centre
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