

Discipline Specific Course (DSC – 2)

Practical: Advance Stage Performance-1

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Advance Stage Performance -1 DSC -2	4	0	0	4	• B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the raga and tala covered in the BA (Hons) Course

Credit: 4

Course Objectives:

This course is mainly practical based. Students understand the characteristic features of prescribed ragas and compositions. Understand the planning of the concert.

Course Learning Outcomes:

1. Students gain skills of performance techniques along with the accompaniments.
2. Gain knowledge of various compositions composed by different composers.
3. Gain skills of Ragam-Tanam-Pallavi rendering along with accompaniments.

Contents

Unit-I: Performance of one hour duration with accompaniments, before an audience, planned by the candidate within the list of Prescribed Raga-s

List of Ragas Prescribed: (List: A.) For Composition: - (45 Hours)

- Abheri, Kannada, Garudadhwani, Bahudari,
- Devamanohari, Balahamsa, Hindolam
- Vachaspati, Charukesi, Ramapriya
- Yamunakalyani, Kapi, Mayamalavagoula

Unit-II:List B. For Pallavi Exposition (35 Hours)

- Sankarabharanam , Saveri,
- Kalyani, Kedaragaula,
- Kharaharapriya, Mohanam
- Mukhari, Shanmukhapriya

Unit- III:List C. For Nondetailed exposition (20 Hours)

- Sankarabharanam , Simhendramadhyama, Kalyani, Kiravani, Todi, Kambhoji
- Nattai, Goula, Arabhi, Varali, Sri, Kedaragoula, Suddhasaveri
- Bhairavi, Kharaharapriya, Mukhari, Saveri, Sriranjani, Vasanta, Begada
- Anandabhairavi, Dhanyasi , Madhyamavati, Hamsadhwani, Khamas

Unit-IV: Compositions should include one each of the following (20 Hours)

- Swarajati of either Syama Sastry, or Swati Tirunal, or Ponnayya Pillai.
- Navaratnamalika; Navaratri Kriti, Navaavarana Kriti; Pancha Linga Sthala Kriti;
- Ghana raga Pancharatnam, Tiruvottiyoor Pancharathnam; Kovoor Pancharatnam;
- Compositions should also represent musical forms like Padavarnam; Divyanama Sankirtanam, Padam, Javali, Tillana, Ragamalika; Thiruppughazh, Kavadihindu, Devarnama, Lakshana Gita, Suladis etc.

Suggested Readings:

1. Panchapakesa Iyer, A.S. (2002), Ganamrutha Varna Malika, Karnatic Music Book Centre, Chennai
2. Rao, T.K Govinda (1999), Compositions of Tyagaraja, Ganamandir Publications, Chennai
3. Rao, T.K Govinda (1997), Compositions of Syama Sastri, Ganamandir Publications, Chennai
4. Rao, T.K Govinda (1997), Compositions of Muddusvami Dikshitar, Ganamandir Publications, Chennai