

Discipline Specific Course - 3

Practical: Advance Ragas, Talas and their Applications-1

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Advance Ragas, Talas and their Applications-1 DSC -3	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:

Students Understand the practical demonstration of raga, tala and compositions. Students understand the characteristic features of prescribed raga and compositions. Understand the planning of the concert.

Course Learning Outcomes:

Students are able to explain orally the theoretical aspects of ragas and talas. Gain the knowledge of compositions and be able to demonstrate the talas and creative aspects of ragas.

Able to render pallavi skilfully.

Contents

Unit-I: Viva-voce: Practical & Viva Voce test of compositions learned in the following

Raga-s (List - A) (35 Hours)

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

Unit-II: List -B :Exposition of prescribed Ragas Ragam -Tanam - Pallavi (45 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; Kovoov Pancharathnam; Venkatesa Pancharatnam of Vina kuppayyar
- 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