

DSC – 18: Ragas, talas and their applications (6)

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
RAGAS, TALAS AND THEIR APPLICATIONS (6) (603)	4	0	0	4	Class XII Pass Must have learnt for a minimum of 5 years at an established music institute or from a reputed artiste /guru	Must have studied the following papers – General Theory (Sem I) Theory of Indian Music (Sem II) Ragas and talas of Sem I-V OR Must have an understanding of the basic concepts such as Shruti, Svara, Raga, Tala etc and their associated components Knowledge of the Bhatkhande and Paluskar notation systems Knowledge of the 10 Thaatas Knowledge of the Time Theory of ragas Ragas and talas of Sem I-V

Learning Objectives:

To focus more on the Viva-Voce of the student.

To teach new compositions based on various talas

Learning Outcomes:

The student will be able to explain the grammatical rules of a raga in detail.

He/she will develop the confidence to differentiate between similar ragas.

The student will be able to sing new compositions in new talas

Syllabus: Prescribed Ragas:

Miyan ki Todi

Multani

Gaud Sarang

Chhayana

Ramkali

Vibhas

Unit I – Vocal Music (120 hours):

Vilambit and Drut Khayal with gayaki to be presented in all ragas prescribed above
Dhrupad-Dhamar or Sadra composition in each of the prescribed ragas with Alap, Layakari & Upaj

Knowledge and demonstration of the following talas – Teevra & Deepchandi

Ability to make a comparative analysis of similar ragas from all the ragas prescribed in all the semesters

Ability to tune the Tanpura

OR

Unit II – Instrumental Music (120 hours):

Masitkhani and Razakhani gats with elaboration to be presented in all ragas prescribed above

Gat with elaboration in any 3 of the following Talas - Dhamar, Ektal, Jhaptal & Adachautala

Knowledge and demonstration of the following talas – Teevra & Deepchandi

Ability to make a comparative analysis of similar ragas from all the ragas prescribed in all the semesters

To demonstrate the ability to tune one's respective instrument

Note: Students of Vocal and Instrumental music will have to prepare according to the requirements of their respective Units.

Suggestive readings:

Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part I, Hathras, U.P., Sangeet Karyalya

Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part II, Hathras, U.P., Sangeet Karyalya

Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part III, Hathras, U.P., Sangeet Karyalya

Bhatkhande, V.N. (1970) Kramik Pustak Malika, Part IV, Hathras, U.P., Sangeet Karyalya

Patwardhan, V.R. (2001) Raga Vigyan, Part I, Pune, Maharashtra, Publisher - Dr.

Madhusudhanan Patwardhan

Patwardhan, V.R. (1996) Raga Vigyan, Part II, Pune, Maharashtra, Publisher - Dr.

Madhusudhanan Patwardhan

Patwardhan, V.R. (1991) Raga Vigyan, Part III, Pune, Maharashtra, Publisher - Dr.

Madhusudhanan Patwardhan

Patwardhan, V.R. (1959) Raga Vigyan, Part IV, Pune, Maharashtra, Publisher - Dr.

Madhusudhanan Patwardhan

Thakur, Omkar Nath (1977) Sangeetanjali, Part I, Bombay, Maharashtra, Pandit Omkar NathThakur Estate

Thakur, Omkar Nath (1975) Sangeetanjali, Part II, Bombay, Maharashtra, Pandit Omkar NathThakur Estate

Thakur, Omkar Nath (2005) Sangeetanjali, Part III, Bombay, Maharashtra, Pandit Omkar NathThakur Estate

Thakur, Omkar Nath (2003) Sangeetanjali, Part IV, Bombay, Maharashtra, Pandit Omkar NathThakur Estate

Mishra, Lalmani (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnalaya

Aggarwal, V.K. and Nagpal, Alka (2004) Sitar and its Compositions, Part I-II, Delhi, Sanjay Prakashan

Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi, Sanjay Prakashan