











## DSC- 18: Course -603, (Practical – 12) 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>(603)</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 5 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 &amp; Sem.- II</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 • Knowledge of the 10 Mela &amp; 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 the practical nuances inherent in compositions of prominent composers.
- Developing the competency at the performance level.

### Content

#### Unit I (20 Hours)

- One Pancharatnam,
- One Padavarnam.
- Two Kritis of Tyagaraja,
- One Kriti of Muthuswamy Dikshitar,

- Two kritis of Swati Tirunal
- One Kritis of any other composer.

### **Unit II (30 Hours)**

- Brief exposition of prescribed ragas from unit 3.
- Ragalapana – Niraval-Kalpanaswaras in general.

### **Unit III (48 Hours)**

- Ragam – Tanam-Pallavi in Adi, Khanda Triputa and Jhampa talas
- Ragas like Kalyani, Kharahara Priya, Shanmukhapriya and Mohanam.

### **Unit IV (22 Hours)**

Ragas to be covered for Composition:

- Asaveri,
- Mayamalavagoula,
- Valaji,
- Poornachandrika,
- Yadukulakamboji,
- Revagupti,
- Poorvi Kalyani,
- Senchurutti,

### **Suggestive Readings:**

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

## Semester -VI

### DSE - IV - Fundamental Knowledge of Karnatak Music (4)

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

#### Learning Objectives:

- 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.
- To study basic concept of Karnatak music notation Course
- To study the basic concept of the tala of Karnatak Music and musical forms
- 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 Outcomes:

- 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.
- Ability to give a brief shade of ragas through musical forms- Geetam and Varnam
- Ability to demonstrate the seven basic talas through Alankaras and geetams.



- Gain knowledge of ragas and structures of musical forms through kriti and varnam

## **Syllabus**

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

- Manodharma Sangitam
- Raga Alapana
- Kalpanaswaram

### **Unit: II Basic knowledge of Lakshana Granthas (2 Hours)**

- Chaturdanti Prakashika
- Sangita Sampradaya Pradarshini

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

- Kriti - Keertana
- Padam
- Javali

### **Unit: IV Knowledge of Notation (2 Hours)**

- Notate any Kriti
- Notate any Varnam

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

- Tyagaraja
- Shyama Shastri
- Muttuswamy Dikshitar

### **Unit: VI Ragalakshana of Prescribed ragas (2 Hours)**

#### **Suggestive Readings:**

- 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

**Syllabus:****Unit: I (15 Hours)**

- Ability to sing Varnam in Two Speeds

**Unit: II (25 Hours )**

- One kriti each composed by Tyagaraja, Shyama Shastri and Muttuswami Dikshitar
- One Simple Padam

**Unit: III (15 Hours )**

- One Javali

**Unit: IV (25 Hours )**

- Basic Understanding of Ragalapana and Swarakalpana

**Unit : V (10 Hours )**

- Ability to Tune tambura

**Ragas Prescribed:**

- Abhogi
- Khamas
- Vasantha
- Madhyamavati
- Bhairavi

**Suggestive Readings:**

- 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