**TEACHING PLAN for Academic Year 2020-2021**

**PAPER: An Introduction of Hindustani Music [GE]**

**SEMESTER: I**

**SESSION: July-December**

**TEACHER NAME: Dr Bipul Kumar Ray**

**SYLLABUS**

* Unit 1 Technical Terminology – Nada, Shruti, Swara (Shuddha & Vikrit), Alankar, Saptak, Raga, Aroha, Avroha, Pakad, Tala.
* Unit 2 Definition of Sangeet.
* Unit 3 General discussion about Classical, Semi Classical and Light music.

* Unit 4 Brief Introduction of Music in Vedic period.
* Unit 5 Detailed study of prescribed Ragas – Alahiya Bilawal & Bhupali.
* Unit 6 Ability to write Thaah, dugun & chaugun in prescribed talas – Teentaala, Jhaptaala, Kaharwa.
* Unit 7 Project work of any one reputed classical musician – Hindustani/Karanatak.

**COURSE DESCRIPTION**

By learning the technical terminologies, the students become aware of the basic and most commonly used terms in Indian music. The general discussion on the classical, semi-classical and light music gives them the knowledge of the prevalent streams of Indian music and their content. The learning of the Vedic Music teaches them the importance of inheritance and origination. The study of Ragas and Talas helps in understanding the fundamentals of music for the students.Through the project report, they not only learn the process of research but also get inspired by the lives of famous musicians.

**TEACHING TIME (No. Of Weeks)**

**12 Weeks approximately**

* **CLASSES-**The course is organized around daily lectures as per the time table. Students will be given reading assignments each week to help them follow the course content. These readings will be discussed in class in detail. There are 2 marks [Practical] and 2 Marks [Theory] for attendance as part of Internal assessment.

**UNIT WISE BREAK UP OF SYLLABUS**

**UNIT I [Week 1-3]**

* THEORY- Technical Terminology – Nada, Shruti, Swara (Shuddha & Vikrit), Alankar, Saptak, Raga, Aroha, Avroha, Pakad, Tala.
* PRACTICAL-Ragas – Prescribed Ragas: Alhaiya Bilawal, Bhoopali

**UNIT II (Week 4-6]**

* THEORY- Definition of Sangeet. General discussion about Classical, Semi Classical and Light music.
* PRACTICAL- Basic knowledge of Swaras (Shuddha and Vikrit). Five alankaras of Vocal/Instrumental (with bol patterns).

**UNIT III (Week 7-9)**

* THEORY- Brief Introduction of Music in Vedic period. Detailed study of prescribed Ragas – Alahiya Bilawal & Bhupali.
* PRACTICAL- Aaroha, Avaroha and Pakad of Raga Alhaiya Bilawal & Bhoopali with a Lakshana Geet or a drut khayal/ Razakhani Gat

**UNIT IV [ Week 10-12]**

* THEORY- Ragas- Ability to write Thaah, dugun & chaugun in prescribed talas – Teentaala, Jhaptaala, Kaharwa. Project work of any one reputed classical musician – Hindustani/Karanatak.
* PRACTICAL- Ability to keep the theka of following talas by hand beats - Tala-Teentaala, Jhaptaala & Kaharwa with Thaah and dugun. Guided listening & discussion of compositions/ dhun based on ragas.

**ASSESSMENT**

**Internal Assessment: 12 Marks [Practical]**

**Internal Assessment: 12 Marks [Theory]**

Students in this course will primarily have Two modes of assessment:

1. **Written assignment** -
2. **Class Test** – Two assignments of 5 marks each. Students will have to write one essay based assignment inclusive of bibliographies, and for the second assignment they will have to prepare Details study of Raga and taal along with Notation. The topics for the first assignment will be shared in class by the end of the first week of August. Field work is an important component of learning in this course. There will be a Class Test of 10 marks. It will take place tentatively in the third week of October after the mid semester break. Music Students must participated in College function like Annual day, Independence day, Vasantotsav and Sarswati pooja .Additionally there are 5 marks for Attendance

**ESSENTIAL READINGS-**

* Bhatkhande, V.N. (Part-I 1st Edition: 1951, Part-II 3rd Edition: April. 1969, Part-III 2nd Edition: April. 1968, Part-IV 2nd Edition: March. 1970) Bhatkhande Sangeet Shastra, Hathras, U.P., Sangeet Karyalaya.
* Mishra S.(1981), Great Masters of Hindustani Music, New Delhi, Delhi: Hem publishers.
* Govardhan, Shanti. (1st Edition, Part-I 2005, Part-I 2004) Sangeet Shastra Darpan. Allahabad, U.P., Rantakar Pathak.
* Shrivastava, Harish Chandra (1st Edition: 1970) Sangeet Nibandh Sangrah, Allahabad, U.P., Sangeet Sadan Prakashan.

**SUGGESTED READINGS-**

* Garg, Laxmi Narayan (3rd Edition: 2003) Nibandh Sangeet, Hathras, U.P., Sangeet Karyalaya.
* Garg, LN (1978), Hamare Sangeet Ratna, Hathras, U.P., Sangeet Karyalaya.
* Mishra, Lalmani (4th Edition: 2011) Bhartiya Sangeet Vadya, Delhi, Bhartiya Gyanpeeth.
* Mishra, Chhotelal (2004) Taal Prasoon, New Delhi, Delhi, Kanishka Publishers.
* Mishra, Chhotelal (2012) Tala Prasoon, New Delhi, Delhi, Kanishka Publishers.

-------------------------------------------------------------------------------------------------