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

**PAPER: Theory of Indian Music, Medieval Granthas & Contribution of Musicians & Musicologists. [DSC]**

**SEMESTER: III**

**SESSION: July-Dec**

**TEACHER NAME: Dr Sarita Pathak Yajurvedi**

**SYLLABUS**

* **Section-1**
* General discussion & definition of the following:
* Ragon ka Samay Siddhant, Sandhiprakash Raga, Parmelapraveshak Raga.
* Detailed study of the following musical forms: Thumri, Dadra, Tappa.
* Elaborate study of the following Ragas: Bageshree, Bhimpalasi, Bhupali.
* Writing of the following Talas, their Vibhags, Bols, Matras, Sam, Tali and Khali and their Dugun, Tigun & Chaugun : Teentala, Ektala, Chautala, Roopak, Kaharwa, Dadra, Jhaptala.
* **Section-2**
* General study of following Granthas with special reference to their time period, chapterisation and contents :- Ahobal’s Sangeet Parijat, Venkatamakhi’s Chaturdandiprakashika.
* Life & Contributions of the following musicians and musicologist :- Pt. Krishna Narayan Ratanjankar, Beethoven, Vilayat Khan, Muthuswami Dikshitar.
* **Section-3**
* Writing of compositions in notation of Vilambit Khayal, Drut Khayal and Dhrupad or Dhamar. Or Notation Writing of Maseetkhani Gat, Razakhani Gat in Teentala, one Gat in other than Teentala. (For Instrumental Music students) Or Only Visually challenged students have the option of attempting either notation or an essay on the following topics: Raga ka Samay Siddhant.
* Hindustani Sangeet mein Laya.
* Shastreeya Sangeet evam Sugam Sangeet.

**COURSE DESCRIPTION**

The indepth knowledge of the semi-classical forms like Thumri, Dadra, Tappa is imparted. Elaborate knowledge of the popular Ragas- Bageshree, Bhupali and Bhimpalasi is given. Students are able to recite the Thekas and their Dugun, Tigun and Chaugun recitation of many Talas. They attain knowledge of significant Granthas with special reference to their time period.

**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 5 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-Sangeet: General discussion & definition of the following:

Ragon ka Samay Siddhant, Sandhiprakash Raga, Parmelapraveshak Raga. Detailed study of the following musical forms: Thumri, Dadra, Tappa. Elaborate study of the following Ragas: Bageshree, Bhimpalasi, Bhupali.

* PRACTICAL- Prescribed Ragas – Bageshree, Bhoopali, Bhimpalasi. Vocal Music One Vilambit Khayal with Alaaps and Taans in any of the prescribed Ragas. Madhyalaya Khayal in the prescribed Ragas

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

* THEORY- Writing of the following Talas, their Vibhags, Bols, Matras, Sam, Tali and Khali and their Dugun, Tigun & Chaugun : Teentala, Ektala, Chautala, Roopak, Kaharwa, Dadra, Jhaptala. General study of following Granthas with special reference to their time period, chapterisation and contents :- Ahobal’s Sangeet Parijat, Venkatamakhi’s Chaturdandiprakashika.
* PRACTICAL- One Dhrupad with Dugun, Tigun and Chaugan or One Dhamar with Dugun, Tigun and Chaugan. One Raga based Bhajan/Lokgeet. Instrumental Music Maseetkhani Gat with Tanas in the prescribed Ragas

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

* THEORY- Life & Contributions of the following musicians and musicologist :- Pt. Krishna Narayan Ratanjankar, Beethoven, Vilayat Khan, Muthuswami Dikshitar. Shastreeya Sangeet evam Sugam Sangeet.

* PRACTICAL- Razakhani Gat (Tanas and Jhala) in the prescribed Ragas. Gat in any Tala other than Teentala. Raga or Folk music based dhun,

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

* THEORY- Writing of compositions in notation of Vilambit Khayal, Drut Khayal and Dhrupad or Dhamar. Or Notation Writing of Maseetkhani Gat, Razakhani Gat in Teentala, one Gat in other than Teentala. (For Instrumental Music students) Or Only Visually challenged students have the option of attempting either notation or an essay on the following topics: Raga ka Samay Siddhant. Hindustani Sangeet mein Laya.
* PRACTICAL- Ability to recite the Thekas of the following Talas with Tali and Khali. Teentala, Ektala,Chautala, Roopak, Kaharwa, Dadra, Jhaptala. Knowledge of playing Harmonium or any musical instrument.

**ASSESSMENT**

**Internal Assessment: 25 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. (Jan- 1982) Sangeet Paddhatiyon ka Tulanatmak Adhyayan, Hathras, U.P., Sangeet Karyalaya.
* Ahobal (3rd Edition: 1971) Sangeet Parijaat, Hathras, U.P., Sangeet Karyalaya. Ramamatya, (1979) Swarmela Kala Nidhi, Hathras, U.P., Sangeet Karyalaya.
* hrivastava, Harish Chandra (1987) Taal Parichaya, Allahabad, U.P., Sangeet Sadan Prakashan.
* Mishra, Lalmani (4th Edition: 2011) Bhartiya Sangeet Vadya, Delhi, Bhartiya Gyanpeeth,
* Venkatamakhi (1970) Chaturdandiprakashika, Shantiniketan Vishwabharti
* Garg, Laxmi Narayan (2013) Bharat Ke Sangeetkar, Hathras, U.P., Sangeet Karyalaya.
* Saraf, Rama (1st Edition: 2003) Sangeet Sarita, Delhi, Vidyanidhi Prakashan.
* Garg, Laxmi Narayan (3rd Edition: 2003) Nibandh Sangeet, Hathras, U.P., Sangeet Karyalaya.
* Shrivastava, Harish Chandra (2003) Sangeet Nibandh Sangrah, Allahabad, U.P., Sangeet Sadan Prakashan.
* Singh, Tejpal (1st Edition: 2006) Vidhivat Sangeet Sikshan, Delhi, Pathak Publication.
* Kasliwal, S. (1 st Edition: 2002) Sur Tara, New Delhi, Delhi, Kanishka Publishers.

**SUGGESTED READINGS-**

* Bhatkhande, V.N. (2008) Kramik Pustak Malika (Part- II, III, IV) Hathras, U.P., Sangeet Karyalaya.
* Patwardhan, V.R. (1996), Rag Vigyan, Pune, MH, Publisher : Dr. Madhusudhanan Patwardhan.
* Bhatkhande, V.N., (6thEdition, I999), Bhatkhande Sargam Geet Sangrah, Hathras, U.P., Sangeet Karyalya.
* Mishra, Lalmani, (1st Edition: 1979) Tantri Naad Part-I, Kanpur, U.P., Sahitya Ratnawali.
* Ratanjankar, Krishna Narayan (1990) Abhinav Geet Manjari, Mumbai, Maharashtra, Acharya S. N. Ratanjankar Foundation.
* Jha, Ramashraya (2014) Abhinav Geetanjali, Allahabad, U.P., Sangeet Sadan Prakashan.
* Singh, Tejpal (1stEdition, 2015) Shastreeya Sangeet Shikshan, New Delhi, Delhi, Akanksha Publishing House.
* Shrivastava, Harish Chandra (June: 2002) Raga Parichaya, New Delhi, Delhi, Rubi Prakashan.
* Mishra, Chhotelal (1stEdition: 2006) Tala Prabandh, New Delhi, Kanishka Publishers.

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