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

**PAPER: Elements of Indian Music [SEC]**

**SEMESTER: III**

**SESSION: July-Dec**

**TEACHER NAME: Dr Sarita Pathak Yajurvedi**

**SYLLABUS**

* Unit 1 General discussion and study of the following terms:
  + Sangeet: Gayan, Vadan, Nritya
  + Swara: Shuddha Swara, Vikrit Swara, Teevra Vikrit, komal Vikrit, Chal-Achal Swara
  + Saptak: Mandra, Madhya, Taar Saptak
  + Varna: Sthayi, Arohi, Avrohi, Sanchari
  + Alankar
  + Laya: Vilambit, Madhya, Drut.
* Unit 2 Biography of the following musician:
  + M.S. Subbulakshmi
* Unit 3 Essays on the following topics:
  + The influence of Classical Music on Film songs.
  + Importance of Fine Arts in life.

* Unit 4 Description of Raga:
  + Bhairav or Alhaiya Bilawal
* Unit 5 Writing of five Alankars in Shuddh Swaras.
* Unit 6 Writing of Thekas of the following Talas along with Matras, Vibhags, Bols, Tali and Khali: Teentala, Kaharwa.
* Unit 7 General concept of Swarmalika.
* Unit 8 Knowledge of various musical instruments along with diagram and labelling:
  + Harmonium (For Vocal students)
  + Sitar (For Instrumental students)
  + Project: Field Visit to All India Radio or Sangeet Natak Akademi or other such institution relevant to the study and documentation of music material and thereafter submission of report based on the visit.

**COURSE DESCRIPTION**

The students have attained knowledge of the basic terminology related to the field of music. They have gained inspiration by studying about the life of great musicians and their musical journeys. They have acquired the information and apply their minds to express their views regarding varied aspects of this fine art. They have demonstrated their assimilated skill of engaging with the swaras in different permutation and combination by singing/playing various Alankars, Swarmalika, Ragas and Talas. Acquried knowledge of various musical instruments understood their structural section with labelling their diagrams. Field visits to All India Radio/ Sangeet Natak Akademi enhance their mental expanse regarding the contribution of these institutions in preserving and propagating Indian Music.

**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 and study of the following terms: Sangeet: Gayan, Vadan, Nritya Swara: Shuddha Swara, Vikrit Swara, Teevra Vikrit, komal Vikrit, Chal-Achal Swara Saptak: Mandra, Madhya, Taar Saptak Varna: Sthayi, Arohi, Avrohi, Sanchari Alankar Laya: Vilambit, Madhya, Drut.
* PRACTICAL- Prescribed Ragas: Bhairav or Alhaiya Bilawal Unit 2 Five Alankars in Bhairav or Alhaiya Bilawal (Singing and Playing.

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

* THEORY- Biography of the following musician: M.S. Subbulakshmi Essays on the following topics: The influence of Classical Music on Film songs. Importance of Fine Arts in life.
* PRACTICAL- Aaroh, Avaroh, Pakad and Swarmalika in Rag Bhairav or Alhaiya Bilawal. Ability to recite the Thekas of the following Talas: Teentala, Kaharwa

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

* THEORY-Raga: Description of Raga: Bhairav or Alhaiya Bilawal. Writing of five Alankars in Shuddh Swaras. Writing of Thekas of the following Talas along with Matras, Vibhags, Bols, Tali and Khali: Teentala, Kaharwa.
* PRACTICAL- Skill to play on Harmonium and/or sing any composition/ National Anthem. Playing five Alankars of Shuddha Swaras on Harmonium/Sitar. Ability to play Teentala on Tabla.

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

* THEORY- Knowledge of various musical instruments along with diagram and labelling: Harmonium (For Vocal students), Sitar (For Instrumental students). Project: Field Visit to All India Radio or Sangeet Natak Akademi or other such institution relevant to the study and documentation of music material and thereafter submission of report based on the visit.
* PRACTICAL- Singing/Playing of old film songs based on prescribed Ragas. Practical file with details of Ragas, Notations of compositions & Talas with Dugun, Tigun and Chaugun

**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. (2008) Kramik Pustak Malika ( Part- II, III, IV), Hathras, U.P., Sangeet Karyalya.
* Patwardhan, V.R. (1996), Raga Vigyan, Pune, MH, Publisher : Dr. Madhusudhanan Patwardhan.
* Bhatkhande, V.N., (6th Edition, I999), Bhatkhande Sargam Geet Sangrah, Hathras, U.P., Sangeet Karyalya.
* 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 (1st Edition, 2015) Shastreeya Sangeet Sikshan, New Delhi, Delhi, Akanksha Publishing House.
* Shrivastava, Harish Chandra (June:2002) Raga Parichaya, New Delhi, Delhi, Rubi Prakashan.
* Mishra, Lalmani, (1st Edition: 1979) Tantri Naad Part-I, Kanpur, U.P., Sahitya Ratnawali.
* Mishra, Chhotelal (1st Edition: 2006) Tala Prabhandh, New Delhi, Kanishka Publishers.

**SUGGESTED 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.
* Garg, Laxmi Narayan (1959) Sangeet Nibandhavali, Hathras, U.P., Sangeet Karyalaya.
* 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.
* Garg, Laxmi Narayan (3rd Edition: 2003) Nibandh Sangeet, Hathras, U.P., Sangeet Karyalaya,
* Mishra, Lalmani (4th Edition: 2011) Bhartiya Sangeet Vadya, Delhi, Bhartiya Gyanpeeth.
* Kasliwal, S.(2001),Classical Musical Instruments, New Delhi, Delhi, Rupa & co.
* Mishra, Chhotelal (1st Edition: 2006) Taal Prasoon, New Delhi, Delhi, Kanishka Publishers.

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