**TEACHING PLAN for Academic Year 2021-2022**

**PAPER: Basic Concepts of Hindustani Music [GE]**

**SEMESTER: II**

**SESSION: March-July**

**TEACHER NAME: Dr Bipul Kumar Ray**

**SYLLABUS**

* Unit 1 Raga, Thaat (Mela), Vadi, Samvadi, Laya, Tala Matra, Tali-Khali and Vibhag.
* Unit 2 Brief introduction of Music in ancient period with brief discussion of the following texts:
* Natyashastra
* Sangeet Ratnakar
* Unit 3 Detailed description of raga, Yaman and Kafi.
* Unit 4 Ability to write notation of Drut Khyal/Razakhani Gat in prescribed Ragas.
* Unit 5 Essay on the following topis :
* Music and Meditation
* Impact of Classical Music on Film Music
* Unit 6 Description of following Talas: Teentala, Ektala and Dadra.
* Unit 7 Ability to write tala notaion of teentala, ektala and Dadra with Thaah,Dugun & Chaugun.
* Unit 8 Project work on any one of the musical instrument of Hindustani music

**COURSE DESCRIPTION**

The basic elements of musicology and a glimpse of the music in ancient period through varied texts is a part of this paper which is a further step towards the study of music. By learning the description of Ragas and Talas, the students are introduced to a new level of learning. Essays on the prescribed topics increase the writing abilities and also give a better understanding of the subject. The students submit a project work on musical instruments, which teaches them the origin, variety and usage of instruments

**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- Raga, Thaat (Mela), Vadi, Samvadi, Laya, Tala Matra, Tali-Khali and Vibhag.
* PRACTICAL- Prescribed Ragas: Yaman, Kafi. Ability to sing or play five Alankars in prescribed Ragas.

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

* THEORY- Brief introduction of Music in ancient period with brief discussion of the following texts: Natyashastra, Sangeet Ratnakar
* PRACTICAL- Knowledge of Musical embellishments/ different stroke patterns: Meend, Kana, Murki, Khatka, Zamzama, Krintan.

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

* THEORY- Detailed description of raga, Yaman and Kafi. Ability to write notation of Drut Khyal/Razakhani Gat in prescribed Ragas. Essay on the following topis: Music and Meditation Impact of Classical Music on Film Music.
* PRACTICAL- Ability to sing or play Drut Khayal/ Razakhani gat in Raga Yaman and Kafi with five Tanas.

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

* THEORY- Description of following Talas: Teentala, Ektala and Dadra. Ability to write tala notaion of teentala, ektala and Dadra with Thaah, Dugun & Chaugun. Project work on any one of the musical instrument of Hindustani music
* PRACTICAL- Ability to keep the theka of following talas by hand beats - Teentaala, Ektala and Dadra with Dugun. Guided Listening and discussions 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.
* 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.
* Chowdhary S. (2000) Sharangdeva krit sangeet ratnakar, New Delhi, Delhi: Radha Publications.
* 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.
* Gautam, MR (1980) The musical heritage of India, New Delhi, Delhi: Abhinav Publications.

**SUGGESTED READINGS-**

* 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.
* Tagore, S.M (2005) Universal History of Music, New Delhi, Delhi, Sanjay Prakashan.
* Sharma, BS (1977) Pashchatya Sangeet Shiksha, Hathras, U.P., Sangeet karyalaya.

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