**TEACHING PLAN for Academic Year 2021-22**

**PAPER: Musicology and Study of Ragas and Talas [DSC]**

**SEMESTER: VI**

**SESSION: January-April**

**TEACHER NAME: Dr Bipul Kumar Ray**

**SYLLABUS**

* **Section-1**
* Musical references as found in Mahabharata.
* Comparative study of notation system of Pt.Vishnu Narayana Bhatkhande and Pt.Vishnu Digambar Paluskar.
* Classification of Musical Instruments : TataVadya, Avanaddha Vadya, Sushir Vadya, Ghan Vadya.
* Gayak ke Gun-Avgun.
* Raga Lakshan.
* **Section-2**
* Detailed study of the following Ragas : Puriyadhanashri, Hamir, Des.
* Writings of Talas with their Vibhags, Bols, Matras, Sam, Tali and Khali of the following : Ektala, Jhaptala, Teentala, Tilwada, Roopak, Kaharwa, Dhamar, Chautala, Dadra.
* Ability to write Dugun, Tigun and Chaugun of the prescribed Talas.
* Detailed study of the following musical forms : Sadra, Trivat, Chaturang, Tarana.
* General study of western instruments adapted in Indian Classical Music – Violin, Guitar.
* General understanding of Harmony or Melody.
* **Section-3**
* Writing of compositions in Notation of Vilambit Khyal, Dhrupad/ Dhamar.(For Vocal students)
* Notation writing of Maseetkhani Gat, Razakhani Gat in Teentala and Gat in other than Teentala. Or Only Visually challenged students have the option of attempting either notation or an essay on the following topics:
* Bhartiya Sangeet Ke Vividh Roop.
* Vyaktitva nirman mein Sangeet ki bhoomika.
* Rashtreeya Ekta mein Sangeet ka yogdan.

**COURSE DESCRIPTION**

Students have acquired knowledge and understood the musical references found in the epic Mahabharata. Gained proficiency in the comparative study of the two major notation systems, which has provided them with virtual understanding of the two methods. Achieved discernment on the classification of instruments – such as a) String instruments, b) Drum instruments, c) Wind instruments, and d) Percussion instruments. Imbibed erudition of the importance of Raga Lakshanas and are able to apply the same to the definition of Ragas. They have understood the assets and flaws of the performing musicians which they employ to their advantage during performances. Acquried cognition of writing notations of traditional compositions and further developing their skills to independently read and learn authentic compositions on their own. Visually challanged students have engaged their mind to writing on prescribed topics, thereby developing their expression and learning better skills for declaration.

**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- Musical references as found in Mahabharata. Comparative study of notation system of Pt.Vishnu Narayana Bhatkhande and Pt.Vishnu Digambar Paluskar. Classification of Musical Instruments: TataVadya, Avanaddha Vadya, Sushir Vadya, Ghan Vadya. Gayak ke Gun-Avgun. Raga Lakshan.
* PRACTICAL- Prescribed Ragas – Puriyadhanashri, Hameer, Des.

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

* THEORY- Margi evam Desi Sangeet.Detailed study of the following Ragas : Todi, Kedar, Patdeep. Notation Writing of Talas, their Vibhags, Bols, Matras, Sam, Tali and Khali: Tilwada, Dhamar, Ektala, Choutala, Dadra, Keherwa, Teentala. Detailed study of the following Ragas : Puriyadhanashri, Hamir, Des. Writings of Talas with their Vibhags, Bols, Matras, Sam, Tali and Khali of the following : Ektala, Jhaptala, Teentala, Tilwada, Roopak, Kaharwa, Dhamar, Chautala, Dadra.
* PRACTICAL- One Vilambit Khayal with Alaaps and Tanas in any of the prescribed Ragas. Madhyalaya Khayal in the prescribed Raga.

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

* THEORY- Ability to write Dugun, Tigun and Chaugun of the prescribed Talas. Detailed study of the following musical forms : Sadra, Trivat, Chaturang, Tarana. General study of western instruments adapted in Indian Classical Music – Violin, Guitar. General understanding of Harmony or Melody.Writing of compositions in Notation of Vilambit Khyal, Dhrupad/ Dhamar.(For Vocal students)
* PRACTICAL- One Dhrupad Or One Dhamar with Dugun, Tigun and Chaugun.

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

* THEORY- Notation writing of Maseetkhani Gat, Razakhani Gat in Teentala and Gat in other than Teentala. Or Only Visually challenged students have the option of attempting either notation or an essay on the following topics: Bhartiya Sangeet Ke Vividh Roop. Vyaktitva nirman mein Sangeet ki bhoomika. Rashtreeya Ekta mein Sangeet ka yogdan
* PRACTICAL- Maseetkhani Gat in any one of the prescribed Ragas. Razakhani Gat in the prescribed Ragas. Gat in any Tala other than Teentala or a Dhun.

**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-**

* Sharangdeva (1st Edition: 1964) Sangeet Ratnakar, Hathras, U.P., Sangeet Karyalaya.
* Chandorkar, Vijaya (1993) Bhartiya Sangeet Mein Nibaddha Tatha Anibaddha Gaan, Delhi University, Delhi, Hindi Madhyam Karyanvayan Nideshalya.
* Kasliwal, S. (2001), Classical Musical Instruments, New Delhi, Delhi, Rupa & co.
* Rajan, Renu (1st Edition: 2010) Bhartiya Shastriya Sangeet Ke Vividh ayam, Delhi, Ankit Publications.
* Mishra, Chhotelal (1st Edition: 2006) Taal Prabandh, New Delhi, Delhi, Kanishka Punlishers.
* Deva, B.C. (1st Edtion: 1974) History of Indian Music, Delhi, New Age International Publishers.
* Garg, Laxmi Narayan (3rd Edition: 2003) Nibandh Sangeet, Hathras, U.P., Sangeet Karyalaya.
* Shrivastava, Harish Chandra (1st Edition: 1970) Sangeet Nibandh Sangrah, Allahabad, U.P., Sangeet Sadan Prakashan.
* Sharma, Premlata, Sangeet Mein Nibaddha aur Anibaddha.
* Mishra, Lalmani (4th Edition: 2011) Bhartiya Sangeet Vadya, Delhi, Bhartiya Gyanpeeth.

**SUGGESTED READINGS-**

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

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