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

**PAPER: Fundamentals of Indian Music [DSC]**

**SEMESTER: 1**

**SESSION: Nov-Feb**

**TEACHER NAME: Dr Sarita Pathak Yajurvedi**

**SYLLABUS**

* Section-1 Sangeet : Gayan, Vadan, Nritya Shruti Swara : Shuddha Swara, Vikrit Swara - Komal Vikrit, Teevra Vikrit, Chal Swara, Achal Swara Saptak : Mandra Saptak, Madhya Saptak, Taar Saptak Laya : Vilambit, Madhya, Drut Laya Varna Alankar Nada : Aahata Nada, Anaahata Nada, Nada Ki Tarata, Teevrata, Nada ki Jati Raga : Raga Ki Jati- Audav, Shadav, Sampoorna, Aroha, Avroha, Pakad Tala : Matra, Tali, Khali, Vibhag Basic knowledge of the following instruments with diagrams and labelling : Tanpura for Vocal students, Sitar for Instrumental students.
* Section-2 Biographies & contributions of the following: Amir Khusrau, Swami Haridas, Tansen, Purandardas, Ameer Khan, Maseet Khan, Raza Khan.
* Section-3 Study of prescribed Ragas & Talas: Ragas – Alhaiya Bilawal, Khamaj, Bhairav Talas – Teentala, Dadra, Kaharwa.
* Section-4 Prescribed Ragas: Alhaiya Bilawal, Khamaj, Bhairav,

Five Alankars. Lakshangeet/Swarmalika in any one of the Ragas. Drut Khayal in any two of the prescribed Ragas.

Identifying Shuddha and Vikrit Swaras when played or sung. Ability to recite the following Thekas and their Dugun with Tali & Khali- Teentala, Dadra, Kaharwa.. Basic knowledge of playing Tanpura and Harmonium. Practical file with details of Ragas, Notations of compositions & Talas with Dugun, Tigun and Chaugun.

**COURSE DESCRIPTION**

The student has learnt and understood the definitions of the radical musical phrases and is able to effectively communicate the same. Gained qualitative knowledge on the study of important melodic terminology, which was successfully displayed. The students attained erudition of musical instruments such as the Tanpura and Sitar and skillfully illustrated their various sections. They acquired cognition about the biographies of renowned musicians, thereby deriving influence from their musical pursuits. Accurately exemplified the prescribed Ragas and Talas which further illuminated their Practical demonstration

**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: Gayan, Vadan, Nritya Shruti Swara : Shuddha Swara, Vikrit Swara - Komal Vikrit, Teevra Vikrit, Chal Swara, Achal Swara
* PRACTICAL-Ragas – Ability to play/sing Alankar, Alhaiya Bilawal, KhamaJ

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

* THEORY-Saptak: Mandra Saptak, Madhya Saptak, Taar Saptak Laya: Vilambit, Madhya, Drut Laya Varna Alankar Nada: Aahata Nada, Anaahata Nada, Nada Ki Tarata, Teevrata, Nada ki Jati
* PRACTICAL- Raga Bhairav, Talas – Teentala, Dadra, Kaharwa. Performance based on Raga and Tala in prescribed syllabus.

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

* THEORY-Raga: Raga Ki Jati- Audav, Shadav, Sampoorna, Aroha, Avroha, Pakad Tala: Matra, Tali, Khali, Vibhag Basic knowledge of the following instruments with diagrams and labelling: Tanpura for Vocal students, Sitar for Instrumental students
* PRACTOCAL-Learn different techniques to sing and play, Lakshangeet/Swarmalika in any one of the Ragas.

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

* THEORY- Biographies & contributions of the following : Amir Khusrau, Swami Haridas, Tansen, Purandardas, Ameer Khan, Maseet Khan, Raza Khan.
* PRACTICAL- Learn to play basic Harmonium. Drut Khayal in any two of the prescribed Ragas.

**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., (Part I, Jan, 2000), Kramik Pustak Malika,
* Hathras, U.P., Sangeet Karyalya.
* Bhatkhande, V.N., (Part-II,Dec. 2013),
* Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
* Patwardhan, V.R., (Part-I, First Edition,1936), Raga Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan.
* Patwardhan, V.R., (Part-II, First Edition, 1937), Rag Vigyan, Pune, MH, Publisher-Dr. Madhusudhanan Patwardhan.
* Mishra, Lalmani, (First Edition,1979), Tantrinada, Kanpur, U.P., Sahitya Ratnalaya.
* Bhatkhande, V.N., (6th Edition, Sep., I999), Bhatkhande Sargam Geet Sangrah, Hathras, U.P., Sangeet Karyalya.

**SUGGESTED READINGS-**

* Ratanjankar, Krishna Narayan (Part-I 3 rd Edition: 1990, Part-II 2 nd Edition: 1992, Part-III 2 nd Edition: 1994) Abhinav Geet Manjari, Mumbai, Maharashtra, Vishvsat Mandal.
* Jha, Ramashraya (Part-I 2014, Part-II 7 th Edition: 2013, Part-III 4 th Edition: 1999, Part-IV 5 th Edition: 2015, Part-V 3 rd Edition: 2012) Abhinav Geetanjali, Allahabad, U.P., Sangeet Sadan Prakashan.
* Singh,Tejpal (1st Edition: 2006) Vidhivat Sangeet Shikshan, Allahabad, U.P., Pathak Publication. Shrivastava, Harish Chandra (Part-I 7 th Edition: 2006, Part-II 7 th Edition: 2008, Part-III 2009, Part-IV 14th Edition: 2008) Raga Parichaya, Allahabad, Sangeet Sadan Prakashan

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