

FYUGP CURRICULAR FRAMEWORK FOR BACHELORS PROGRAMME WITH INDIAN MUSIC (HINDUSTANI) AS MAJOR

SEMESTER	COURSE CODE	TYPE OF COURSE	TITLE OF COURSE	CREDITS	
				PRACTICAL	THEORY
I	IMC123J	CT-1	INDIAN MUSIC - I	2	4
II	IMC223J	CT-1	INDIAN MUSIC - II	2	4
III	IMC323J	CT-1	INDIAN MUSIC - III	2	4
IV	IMC422J1	CT-1	INDIAN MUSIC - IV	3	1
	IMC422J2	CT-2	INDIAN MUSIC - IVA	2	4
	IMC422J3	CT-3	INDIAN MUSIC - IVB	2	4
V	IMC522J1	CT-1	INDIAN MUSIC - V	3	1
	IMC522J2	CT-2	INDIAN MUSIC - VA	2	4
	IMC522J3	CT-3	INDIAN MUSIC - VB	2	4
VI	IMC622J1	CT-1	INDIAN MUSIC - VI	3	1
	IMC622J2	CT-2	INDIAN MUSIC - VIA	2	4
	IMC622J3	CT-3	INDIAN MUSIC - VIB	2	4
FOR FYUGP HONOURS					
VII	IMC722J1	CT-1	INDIAN MUSIC - VII	3	1
	IMC722J2	CT-2	INDIAN MUSIC - VIIA	2	4
	IMC722J3	CT-3	INDIAN MUSIC - VIIB	2	4
VIII	IMC822J1	CT-1	INDIAN MUSIC - VIII	3	1
	IMC822J2	CT-2	INDIAN MUSIC - VIIIA	2	4
	IMC822J3	CT-3	INDIAN MUSIC- VIIIB	2	4
FOR FYUGP HONOURS WITH RESEARCH					
VII	IMC722J1	CT-1	INDIAN MUSIC - VII	3	1
	IMC722J4	CT-2	INDIAN MUSIC - VIIA	2	4
	IMC722J3	CT-3	INDIAN MUSIC – VIIC: RESEARCH METHODOLOGY	2	4
VIII	IMC822J1	CT-1	INDIAN MUSIC - VIII	3	1
	IMC822JP	PROJECT	INDIAN MUSIC: PROJECT WITH DISSERTATION	-	12

HEAD OF THE DEPARTMENT / CONVENOR BOUGS

BACHELOR WITH INDIAN MUSIC (HINDUSTANI) VOCAL/INSTRUMENTAL-SITAR AS MAJOR 1st SEMESTER

IMC123J INDIAN MUSIC – I

CREDITS: THEORY-2, PRACTICAL-4

Course Learning Outcomes:

After learning the course, the students will be able to:

- demonstrate a fair understanding of the nuances of Indian classical music
- understand the theoretical and practical aspects of Prescribed ragas and talas
- Gain proficiency to sing Alankars/Sargam Geet/Chota Khayal with correct voice production in the prescribed Ragas.

THEORY (2 CREDITS)

UNIT-1 BASIC CONCEPTS AND TERMINOLOGY:

- Systems of Indian Classical Music (Hindustani & Carnatic)
- Sangeet, Naad (ahata & anahat), Shruti, Swara (Shudh & Vikrit) Saptak, Alankar, Aaroh, Avroh, Pakad, Vadi, Samvadi, Anuvadi, Vivadi, Varjit Swara, Thaata, Raga, Raga ki Jati
- Tala, Laya, Matra, Sam. Vibhag, Avartan, Tali, Khali, theka

UNIT-2 PRESCRIBED RAGAS AND TALAS

Prescribed Ragas- Yaman

- Description and notation of chota Khayal/Razakhani Gat in the prescribed raga Prescribed Talas-Teentaal, Keharwa
- Description and notation of the prescribed tala

Biographies and Contributions

- Hazrat Ameer Khusrau
- Pt. Vishnu Narayan Bhatkhande
- Pt. Vishnu Digambar Paluskar

PRACTICAL (4 CREDITS)

Voice Culture Training

- Tonic and Lower register exercises
- Identifying shudh and Vikrit swaras
- Ten Simple Alankars (Paltas) in Bilawal Thaata

Prescribed Ragas

- Raga Yaman
- Learn to sing/play one Swarnmallika/Chota Khayal Bandish/Razakhani Gat in the prescribed Raga

Prescribed Talas

- Teentaal
- Keharwa
 - Practical Knowledge of the prescribed Talas and ability to demonstrate the talas on hand **Teaching Learning**

Process:

- Lectures, Guided Listening Sessions, Workshop with eminent Gurus, Seminars/Webinars, Classroom Performances, Regular participation in college activities.
- Study visits to music festivals, professional music institutions, music studios, FM Radio & TV Stations.

RECOMMENDED BOOKS:

- Great Masters of Hindustani Music, S. V Brahaspati
- Raag Parichay (Vol. I-IV), Srivastava Harishchandra
- Indian Music, B.C Deva
- Raga Vigyan, Part I, V.R Patwardhan (2001)
- Introduction of Ragas, Part I & II, Pt. Satish Chandra.
- Fundamentals of Indian Music, Swarnaditya Sharma