

MUSIC

SYLLABUS FOR HIGHER SECONDARY COURSE

Introduction:

Education in performing arts is a key part of many primary and secondary education curricula and is also available as a specialization at the tertiary level. The performing arts, broadly dance, music and theatre are key elements of culture giving engage in participants at a number of levels. This engagement through participation and formal and informal education is often lifelong.

The end point for education in performing arts varies from people to people. For some people, it is part of their engagement on their own. In other it is part of their traditions cultures, such as that of indigenous people and folklore. For others it leads to professional careers up to an elite level.

For this latter group, depending on the discipline, the physical demands are such that early entry into training can be essential. This is seen particularly with classical ballet and circus arts.

Performing arts are often a core curriculum area in education and seeks to expose students to ways to “express ideas and emotions that they cannot express in language alone”. The curriculum needs to be sequential, from preschool to high school, to develop “students” skills and understanding of creating, performing, and responding”, to “promote knowledge and understanding of the historical and cultural contexts of the arts” and provide opportunities for students to make connections among the arts, with other disciplines within the core curriculum, and with arts resources available in the community.

Objective of the Course:

The objective, of including both theory and practical as well as providing a glimpse of how these have been described in the scriptures, is to familiarize the students with the various interpretations of music as a performing art and as a theoretical subject.

(A)Objective of teaching the Theory part:

It is thus important for the student to be introduced to music in its historical perspective. This would enable him/her to briefly see how music has evolved over the centuries up to its present form. Discussions should be encouraged on how music has developed from simple to complex, providing scope for comparative analysis, linking music with other areas of study. This will enable him/her to develop a sense of appreciation and aesthetic sensibility to enjoy the beauty of music. Experimentation in classical, popular and devotional music as well as the increasing attraction toward electronic music is something that has left very few people untouched.

Indian music has an ancient history. Brief glimpses of the scriptures, oral texts and written material on performances of different genres of music would

be key in acquainting the student with music in its historical perspective. This would provide an opportunity for him/her to be introduced to a detailed study of different musical instruments.

Objective of teaching the Practical part:

Music is a performance-oriented subject. However, its theory is as relevant as its performance. Hence, these become complementary to each other and therefore need to be studied together. While the student is being introduced to the theory of different musical forms and genres, it is imperative that the student understands and learns these practically so that he/she is enabled to perform these him/herself.

Therefore the purpose of introducing the student to the practical side of music is:

- To develop an understanding of the theory and practice of the Raga system and demonstrating effectively what has been taught in theory.
- To increase listening capacity, improve upon performance skills through analyzing musical phrases as well as studying different traditional and modern musical compositions.
- To develop an ability to create, improvise and analyze musical phrases as a part of performance.
- To express the different emotions and moods through musical improvisation.
- To develop performance skill in rendering Raga

Course Design:

The subject combination will be as follows:

1. English-----Core 1
2. MIL--- Core 2
3. Two subjects from arts stream as elective subject from the AHSEC Course curricula.
4. Two other subjects from the Music syllabus (Group A, Group B & Group C)

There will be Practical papers for music syllabus.

Subject Specifications

The music syllabus consists of 3[three] group--- **Group A, Group B & Group C**

1. Student can opt only 1[one] subject from each group.
2. Student can opt maximum any 2[two]subjects selecting from the three group.

Group A[Hindustani]

1. Hindustani Vocal and Dance
2. Kathak
3. Tabla
4. Violin
5. Sitar

Group B[Sattriya]

1. Borgeet (Vocal)
2. Sattriya Dance
3. Khol

Group C

1. Assamese Folk Music
Practical (Any One)
a. Assamese Folk Music
b. Assamese Folk Dance

KATHAK DANCE

SYLLABUS FOR HIGHER SECONDARY FIRST YEAR COURSE (THEORY)

Time : Two Hours:

Marks: 30

Unit wise Distribution of Marks and Periods:

<u>Unit No</u> <u>Periods</u>	<u>Topic</u>	<u>Marks</u>	
Unit No-1.	Brief knowledge of Kathak Dance	5	4
Unit No-2. 4	Knowledge of the following Indian Classical Dance	5	
Unit No-3.	a) Bharat Nattyam, b) Sattriya, c) Odissi Knowledge of the following terms- a) Som b) Tali c) Khali d) Matra e) Bibhag f) Avartan g) Theka h) Laya i) Tihai	5	5
Unit No-4.	Knowledge of single hand gestures according to Abhinaya Darpan Introduction of the following Tala: a) Trital b) Jhaptal c) Dhamar	4	5
Unit No-5.	Life sketch and contribution of the following gurus: a) Lacchu Maharaj b) Pandit Durga Lal b) Surendra Saikia	5	5
Unit No-6. 7	Ability to write notation of the bols in Bhatkhandey notation system	6	
		30	30

Unit wise Distribution of course contents: First year

(Theory)

Unit No-1	Name of the place where the Dance form originated, costumes and Musical instruments.
	Name of the Gurus and sequence of the dance form.
Unit No-2	Name of the province, costume and accompaniment instrument, sequence of the Dance form.
Unit No-3	A) Definition with proper example is essential B) Single hand gestures to be studied from Abhinaya Darpan.
Unit No-4	Competency in Bhatkhandey-System of writings of the given Taals.
Unit No-5	Prime importance should be on the life sketch of the Gurus and their contribution in the field of Kathak.
Unit No-6	Proper notation in Bhatkhandey system.

Reference Books:

- ১) নর্তন কলা মঞ্জুরী-১ম খণ্ড, ২য় খণ্ড চাৰু বৰদলৈ
২) নৃত্য কলা দৰ্পন- বামকৃষ্ণ তালুকদাৰ

KATHAK DANCE

SYLLABUS FOR HIGHER SECONDARY FIRST YEAR COURSE (PRACTICAL)

Time: Two Hours:

Marks: 70

Unit wise Distribution of Marks and Periods:

<u>Unit No.</u>	<u>Topic</u>	<u>Marks</u>
<u>Periods</u>		
Unit No-1	Demonstration of Tatkar in Barabar, Dugun, Chougun and Aathgun laya with Tihai in Trital	10
		10
Unit No-2	Knowledge of basic Hand, Eye and Neck movements Used in Kathak Dance, practice of following bols by Foot.	20
	a) Takita-Dhigita b) Taka-Taka c) Kran-Dha c) Dhit-Dhit e) Traka-Dhit f) Dhina	10
Unit No-3	Trital	
	A) i) One Thaata ii) One slow and Fast Amad iii) One Rangmanch Ke Tukda (Pranami or Salami)	
	B) One simple and chakradhar Tukda, one Paran, Two Tihai	
	C) One Palta Based on Tatkar bols	20
	30	

	D) One simple and one Basuri ke Gat Nikas		
Unit No-4	Jhaptal		
	A) Barabar, Dugun and Chougun Laya with Tihai	10	
	5		
	B) One Chakradhar Tukda and one Chakradhar Paran		
	C) One Ginti ke Tihai (counting with numbers)		
Unit No-5	Padhant of learned bols	10	5
		<hr/>	
			70

60

Unit wise Distribution of course contents: First year (Practical)

Unit No-1. Proper Tatkar of Ta thai thai Tat | Aa thai thai tat in mentioned Laya

Unit No-2. a) To be practice urdha (upper) Madhya (Middle) and Tolo (Lower) hand

Movements.

b) Given bols should be produce with proper weight.

c) Sundari and Paribartita greeba in neck movements.

d) Sama, Sachi and Anubrita Dristi in eye movements.

Unit No-3. Mentioned items to be studied with proper body-language.

Unit No-4. To be studied the Taala with proper Division.

Unit No-5. Speaking the bols with proper Tali, Khali, Matra and Som, showing by both hands.