

Government PG College Ambala Cantt

Course File (Session-2023-24)

Name of Assistant/Associate Professor –Mrs Anju Bhardwaj

Class: BA-I/IIst Semester

Subject Code and Name: B23-BMV201 / Musicology and Applied Theor-II, Stage Performance & Viva

**SYLLABUS**

| UNIT | TOPIC   |
|------|---|
| I    | <b>Unit I</b><br>(a) Historical study and detailed description of the Ragas prescribed in the syllabus.<br>(b) Ability to Write the notation of any one vilambit Khayal in any of the prescribed ragas.<br>(c) Ability to write the notation of all Drut Khayal in the following Ragas:<br>(1) Vrindavani Sarang<br>(2) Bhairav |
| II   | <b>Unit II</b><br>(a) Ability to write the Thekas with dugun Layakaries in the following Talas:<br>(1) Ek Taa<br>(2) Chautaal<br>(b) Development of Music from Vedic to Modern periods.<br>(c) Importance of table in Vocal as an Accompany Instruments   |
| III  | <b>Unit III</b><br>(a) Short notes on the following:<br>Naad, Shruti, Varan, Aavartan, Tarana,<br>Kan, Khatka, Murki, Gamak, Aalap, Lakshan Geet, Laya.<br>(b) Classification of Indian Musical Instruments.<br>(c) Concept of Time Theory in Indian Classical Music.   |
| IV   | <b>Unit IV</b><br>(a) Role of Media in the development of Indian Classical Music.<br>(b) Gayakon ke Gun-Dosh.<br>(c) Contribution towards Music by the following Musicians:<br>(1) Pt. Omkarnath Thakur<br>(2) Ustad Abdul Kareem Khan  |
| V    | <b>Practical</b><br>1. Ability to Perform Drut Khayal in the following Ragas:<br>(1) Vrindavani Sarang<br>(2) Bhairav<br>2. Ability to Demonstrate the following taal as in Thah and dugun layakaries :<br>(1) Ek Taal<br>(2) Chautaal  |

**Books Recommended**

1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande
2. Kramik Pustak Mallika- Part II V. N. Bhatkhande
3. Sangeet Bodh – Sharad Chandra Pranjpayee
4. Hamare Sangeet Ratna- Laxmi Narayan Garg
5. Raag Parichay Part (1-2) - Harishchand Shrivastav
6. Shastriya Sangeet ka vikas – Dr. Amita Sharma

## **COURSE OBJECTIVES**

- A basic introduction to the various musical terminologies and theoretical concepts of Hindustani Music.
- Students will get knowledge about the theoretical description of ragas
- To study the contributions of scholar musicians in the field of Hindustani Classical Music
- To initiate his/her training on talas.
- To teach the students the basics of Indian Classical Music, such as alap ,gamak khatkaa, mind, naad, shruti, lay etc., to make a strong foundation of classical music .

## **COURSE OUTCOME**

After completing this course, the learner will be able to:

- The students will be able to describe Ragas and Talas in detail.
- The students will be able to illustrate the historical trends of Indian classical music.
- The students will be able to describe the various theoretical aspects of Indian classical music.
- The students will be able to demonstrate ragas.
- The students will be able to play taal as on hand.
- The Students will be able to describe the different parts of their instrument.

## LESSON PLAN

| WEEK NO. | SCHEDULED DATES  | TOPICS TO BE COVERED (THEORY)                                 | TOPICS TO BE COVERED (Practical) |
|----------|------------------|---|----------------------------------|
| 1        | 1-6 January      | Historical and detailed description of raagBhairav            | Raag Bhairav                     |
| 2        | 8-13 January     | short notes on naad ,shruti ,                                 | ----DO----                       |
| 3        | 15-20 January    | Theka of taal Ektaal with dugun layakaries,                   | Raag bhairav                     |
| 4        | 22-27 January    | jivani of pandit omkar nath Thakur,                           | ----DO----                       |
| 5        | 29Jan-3 February | Historical and detailed description of raag Vrindavani Sarang | Raag Vrindaavani                 |
| 6        | 5-10 February    | gaayakon ke gun dosh  | -----DO-----                     |
| 7        | 12-17February    | Theka of taal and chautal with dugun layakaries,              | Chautal on hand                  |
| 8        | 19-24 February   | short notes on ,varn avartan and tarana                       | ----DO-----                      |
| 9        | 26Feb-2March     | Concept of time theory in Indian classical music.             | Ek taal on hand                  |
| 10       | 4-9 March        | Concept of time theory in Indian classical music.             | ---Do-----                       |
| 11       | 11-16 March      | jivan parichay of ustad abdul karim khan                      | alankars                         |
| 12       | 18-23 March      | Importance of Tabla in Vocal as an accompany instrument       | Alankars                         |
| 13       | 1-6 April        | development of music from Vedic to modern period              | Chautaal on Hand                 |
| 14       | 8-13 April       | short notes of – kan,khatakaa,murki,gamak                     | -----DO-----                     |
| 15       | 15-20 April      | short notes of –gamak,alaap lakshan geet                      | Revision                         |
| 16       | 22-27 April      | Role of media in the development of Indian classical music.   | Revision                         |

