

Government PG College Ambala Cantt

Course File (Session-2023-24)

Name of Assistant/Associate Professor –Mrs Anju Bhardwaj

Class: BA-III/VI Semester

Subject Code and Name: MV26

B.A. (General) Vocal

Semester (VI)

Paper-1 (Theory) Time-3Hour

Max.Marks:40+10(Int.Assessment)

Note: The Question paper will be divided into 3 Sections comprising of 10 questions in all. The Candidate will be required to attempt 5 questions in all, selecting at least one question from each Section. All questions will carry equal marks

Section-A

- (A) Historical study and detailed description of the ragas prescribed in the syllabus.
(B) Ability to write the rotation of Vilambit and Drut Khyals in the following ragas:-
(1) Miyan ki Malhar (2) Bihag (3)Deshkar (4) Bahar
(C) Ability to write thekas with Dugun, Tigun and Chaugun layakaries of the followings talas:-
(i)Teenta, (ii) Jhaptal, (iii) Keharwa.

Section-B

- (A) Historical survey of Indian music from 17th to 19th Century
(B) Voice-Culture.
(C) Contribution of the following Scholars to Indian music.
(i) Ustad Amir Khan
(ii) Gangubai Hangal
(iii) Krishan Rao Shankar Pandit.

Section-C

- (a) Elementary Knowledge of the folk music of Haryana & Punjab
(b) Classification of Instruments during Vedic Period , Medieval Period and Modern period.

Paper-II Practical (Vocal)

Time: 20-30 Minutes

Max.Marks:100

Note: Candidates will not be allowed to sing with harmonium in the Examination only
Tanpura should be used for as accompaniment.

- (a) Four Vilambit Khayalas with extempore Aalaps and Tanas in each of the ragas as prescribed in the Syllabus.
(b) One Drut Khyal with Aalap, Tanas and Bol- tanas in all the prescribed Ragas, out of the five Khyalas.
(c) One Drut Khyal may be set to any tala other than Teental.
(d) Ability to demonstrate Dhamar, Sooltal, Teental, Jhaptal, Dadra and Keharwa taal with reciting bols by hand in Thah, Dugun, Tigun and Chaugun layakaries.
(e) Ability to play the following talas on Tabla:- Dadra and Keharwa.
(f) National Anthem OR Patriotic song on Harmonium will be presented by the candidate.
(g) The candidates will be required to sing a Vilambit and Durt Khyal in a raga of the Examiner's choice.
(h) One Dhrupad OR one Dhamar and one Tarana with Dugun, Tigun and Chaugun layakaries.
(i) Tuning of Tanpura by the candidate will be asked.

COURSE OBJECTIVE AND OUTCOMES

- The students get the knowledge of characteristic features of ragas. They study about the theoretical aspects and historical background of ragas that they sing.
- The students learn to write the practical compositions of Vilambit and Drut Khayals in slow, medium and fast tempo of talas in raags according to the Notation system.
- The students attain knowledge about Talas.
- The students learn the history of music in different periods from 17th to 19th century. It develops their ability to understand the development of music through ages and the present music is related with old established concept. (b) The students gain knowledge about what is voice? Involvement of other subjects in voice, voice and its greatness as a Musical instrument, How to cultivate the voice into an impressive Singing voice? , The Science of voice Production, What is a voice quality in scientific view? , Basics of voice culture, The benefits of voice culture, The Importance and need of voice culture.
- The Students able to understand the life history of various composers, acquire knowledge about the contribution of different scholars towards Indian music
- The student acquires knowledge of folk culture, language, songs sung on various occasion, dances, various instruments etc. of Haryana and Punjab. They able to know how both these provinces have cherished their own culture in their Music. Students get knowledge of folk culture of Punjab state along with their folk music
- The students get Knowledge about various music instruments (percussion, non-percussion, wind, stringed instruments) of Vedic, medieval and Modern Period. They get knowledge of the gradual development of Indian musical instruments of the different periods. They get knowledge of the prevalent methods of renewal, development and classification of instruments. They able to learn that Percussion instruments are the main class of accompaniments used in vocal music and the students obtain knowledge about the role played by the percussion instruments in applied music
- The students able to perform one Drut Khyal with Aalap, Tanas and Bol- tanas in all the prescribed Ragas, out of the five Khyalas.
- The students able to perform One Drut Khyal set to other than Teental.
- The students able to demonstrate Dhamar, Sooltal, Teental, Jhaptal, Dadra and Keharwa taal with reciting bols by hand in Thah, Dugun, Tigun and Chaugun layakaries. Students learn Taals and various layakaries on hand which make themselves strong in rhythm.
- The students able to play the following talas on Tabla: - Dadra and Keharwa Tala
- The students able to perform National Anthem or Patriotic songs on Harmonium. They able to play harmonium Instrument.
- The students able to sing a Vilambit and Durt Khayal in a raga of the Examiner's choice.
- The students able to perform One Dhrupad OR one Dhamar and one Tarana with Dugun, Tigun and Chaugun layakaries. They also learn to perform dhrupad, dhamaar Tarana gaayaki to enhance their knowledge to learn distinctive style other than khayal.
- The students able to Tune Tanpura and gain Knowledge of different Musical octaves.

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 raag Raag Miyan ki Malhar with Notation.	Raag Miyan ki Malhar
2	8-13 January	Ability to write thekas with Dugun, Tigun and Chaugun layakaries of (i)Teental .	Raag miyan malhar Teen taal on hand with Layakaries
3	15-20 January	Ability to write thekas with Dugun, Tigun and Chaugun layakaries of the followings talas:- Jhaptal	Jhaptaal on hand with layakaries Vilambit khyal
4	22-27 January	Ability to write thekas with Dugun, Tigun and Chaugun layakaries of the followings talas:- Keharwa taal.	Keharwa taal with layakaries Vilambit khyal
5	29Jan-3 February	Historical and detailed description of raag(2) Bihag with Notation.	Raag bihag
6	5-10 February	Contribution of the Scholars to Indian music Gangubai Hangal	-----DO-----
7	12-17February	Historical and detailed description of raag(3)Deshkar with notatio0n and aalap taan	Raag deshkar
8	19-24 February	Voice-Culture	-----Do-----
09	26Feb-2March	Historical and detailed description of raag Bahar with Notation	Raag bahar
10	4-9 March	Historical survey of Indian music from 17th to 19th Century .	-----DO-----
11	11-16 March	Contribution of the Scholars to Indian music- Krishan Rao Shankar Pandit	Vilambit khyal
12	18-23 March	Voice-Culture.	Vilambit khyal
13	1-6 April	Contribution of the Scholars to Indian music. (i) Ustad Amir Khan	One Drut Khyal with Aalap, Tanas and Bol- tanas.
14	8-13 April	Classification of Instruments during Vedic Period,Medieval Period and Modern period.	one dhrupad or Dhamar With Laykaries
15	15-20 April	Elementary Knowledge of the folk music of Haryana & Punjab	National Anthem or Patriotic Song on Harmonium will be presented by the candidate.
16	22-27 April	Contribution of the Scholars to Indian music. (i) Ustad Amir Khan	-----Do----- Revision