

Government PG College Ambala Cantt
Course File (Session-2023-24)
Name of Assistant/Associate Professor –Mrs Anju Bhardwaj
Class: BA-III/5th Semester
Subject Code and Name: MV25/ Paper-1 (Theory)/ II Practical (Vocal)

SYLLABUS
B.A. (General)

Paper-1 (Theory) Time-3Hours

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

Note: The Question paper will be divided into 3 Section comprising of 10 questions in all.

The Candidate is 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 notation of Vilambit and Drut Khyalas in the following ragas:
(1) Todi (2) Puria- Dhanashree (3) Basant (4) Kamod (5) Bhimpalasi
(c) Ability to write Dhamartaal, Dadra & Sooltaal with Dugun Tigun and Chaugunlayakaries

Section-B

- (A) Origin and development of Notation System Merits and demerits of Notation system.
(B) Lalit Kalaon mein sangeet ka sthan.
Contribution of the following Scholars to Indian music.
(1) Acharya K.C.D.Brihaspati
(2) Lal Mani Mishra
(3) Pt. Vinayak Rao Patwardhan.

Section- C

- (A) Critical analysis of the time theory of Ragas.
(B) Essay on Teaching of Music through Gharana and Education Insitutions.

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, Sooltaal, Teental, Jhaptaal, 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 Khayal in a raga of the Examiner's choice.
(h) One Dhrupad OR one Dhamar and one Tarana with Dugun, Tigun and Chaugun layakaries.
(i) Tunning of Tanpura by the candidate will be asked.

COURSE OBJECTIVES AND OUTCOMES

- The students get the knowledge of characteristic features of ragas. They study about the theoretical aspects and historical background of the ragas that they sing. They get the knowledge of the origin of raga, their chalan and how to differentiate between similar natured ragas.) The students learn to write the practical compositions of Vilambit and Drut Khayals in different thekas of tals according to the Notation system.)
- The students attain knowledge about various Talas.They able to write theka with dugu, tigon and Chaugun layakaries. They able to learn about the techniques and mathematical structure of taals. They are able to differentiate between different talas.
- The student able to gain knowledge about origin and development of different indian music's notation system during Vedic and medieval period. They able to understand the merit and demerit of notation system.
- The students gain knowledge about what is Fine Arts? And what is the place of music in different fine Arts?) The Students able to understand the life history of various composers, acquire knowledge about the contribution of different scholars towards Indian music Attain knowledge about the musicians who were exponent in particular type of musical form, Students could analyses different schools of music by way of learning about musicians.The students able to get knowledge about different Time theories of Ragas and critical analysis of time Theory of Indian raga System.
- The student able to Gain knowledge how music is taught through Gharana system and by educational institution in the Medieval and Modern period. They able to gain knowledge about the merit and demerits of Gharana education System and Modern Educational System.
- In this section students learn 9 ragas in different thaat.They able to perform Four Vilambit Khatalas with extempore Aalaps and Tanas .
- 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 studentas able to demonstrate Dhamar, Sooltal, Teental, Jhaptaal, Dadra and Keharwa taal with reciting bols by hand in Thah, Dugun, Tigon and Chaugun layakaries.Students learn Taals and various layakaaries on hand which make themselves strong in rhythem.
- The students able to play the following talas on Tabla: - Dadra and KeharwaTala.
- 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, Tigon and Chaugun layakaries. They alsolearn 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	24-29 July	Historical Study and detailed description of the ragas prescribed- (1) Todi	Raag Todi
2	31July-5August	Ability to write Dhamartaal, with Dugun Tigun and Chaugun layakaries	Vilambit Khayal
3	7-12August	Historical Study and detailed description of the ragas prescribed- (2) Puria-Dhanashree	Raag Puriya Dhanashri
4	14-19 August	Lalit Kalaon mein sangeet ka sthan.	Dhamaat tal on hand
5	21-26 August	Historical Study and detailed description of the ragas prescribed- 3) Basant	
6	28Aug-2 September	Ability to write, Dadra with Dugun Tigun and Chaugun layakaries	Raag Basant
7	4-9 September	Historical Study and detailed description of the ragas prescribed- (4) Kamod	Dadara taal on hand
8	11-16 September	Contribution of the following Scholars to Indian music.-(2) Lal Mani Mishra	Raag Kamod
9	18-23 September	Historical Study and detailed description of the ragas prescribed- (5) Bhimpalasi	Vilambit Khyal
10	25 -30 September	Contribution of the following Scholars to Indian music.-(3) Pt. Vinayak Rao Patwardhan.	Raag Bhimpalasi
11	2-7 October	Origin and development of Notation System Merits and demerits of Notation system	Dadra taal, on tabla
12	9-14 October	Contribution of the following Scholars to Indian music.-1) Acharya K.C.D.Brihaspati	Drupad
13	16-21-October	Ability to write Sooltaal with Dugun Tigun and Chaugun layakaries	Sooltaal on hand
14	23- 28 October	Critical analysis of the time theory of Ragas.	One Drut Khyal may be set to any tala other than Teental.
15	30 Oct-4 November	Essay on Teaching of Music through Gharana and Education Insitutions.	One Drut Khyal with Aalap, Tanas and Bol- tanas
16	6-10 November	Revision	Revision
17	17-24 November	Revision	Revision