

Government PG College Ambala Cantt

Course File (Session-2023-24)

Name of Assistant/Associate Professor –Mrs Anju Bhardwaj

Class: BA-II/IIIrd Semester

Subject Code and Name: -MV23 Paper-1 (Theory), Paper-II Practical (Vocal)

SYLLABUS

B.A. (General) Vocal/Semester (III)

SYLLABUS

Paper-1 (Theory) Time-3Hours

Max.Marks: 40+10(IntAssessment)

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 notations of Vilambit and Drut Khyalas in the following ragas:
 - 1. Shuddh-Kalyan 2. Jaijaiwanti and 3. Malkauns
- (c) Ability to write Thekas with Dugun and Chaugun in the following talas:
 - 1. Ada –Chautal,2. Deepchandi and (3) Jhaptal

Section-B

- (A) Detailed study of following shailies:
 - 1. Dhrupad 2. Dhamar,3. Khyal and 4. Thumri
- (B) Short notes on the following:
 - Avirbhav-Tirobhav, Nayak- Nayaki, Jaties of Raga.
- (c) Placement of swaras on shruti by- Bharat, Matang and Lochan.

Section- C

- (a) Role of science in promoting educational and cultural aspects of music during modern period.
- (b) Contribution towards music by the following:
 - 1. Ustad Bade Gulam Ali Khan and 2. Pt. Malikarjun Mansoor.

Paper-II Practical (Vocal)

Max. Marks: 100

time: 20-30 Minutes

Note: Candidate will not be allowed to sing with harmonium in the examination. Only tanpura should be used for accompaniment.

- (a) Three Vilambit Khyalas with extempore Aalaps and Taans in each of the ragas as prescribed in the syllabus.
- (b) One Drut Khyal with Aalap, Bolaalap, Tans and Bol tans in all the prescribed ragas, out of the four Drut Khyalas.
- (c) One Drut Khyal may be set to any tala other than Teental.
- (d) One Tarana in any of the prescribed ragas.00
- (e) Ability to demonstrate Ada- Chautal, Tilwara, Tivra and Deepchandi with reciting bols by hand in Thah and Dugun layakaries.
- (f) Ability to play Chautaal and Ektaal on Tabla.
- (g) One Saraswati Vandana with Harmonium will be presented.
- (h) Three Thatas based Alankaras in a prescribed taal with Tabla in each of the following Thatas:- Khamaj, Bhairavi and Aasavri

COURSE OBJECTIVE

- Basic understanding of prescribed ragas and talas through compositions.
- To demonstrate various vocal and tonal exercises through Alankars & Paltas.
- To learn additional forms within the khayal genre such as Tarana
- To impart theoretical knowledge about various forms and genres in Hindustani music and the concept of bandish and ornamentation
- To learn vilambit khayals in ragas .
- To study the contributions of scholar musicians in the field of Hindustani classical Music
- To learn about the shruti swara relationship by different music scholars

COURSE OUTCOME

- The students get the knowledge of characteristic features of ragas. The students learn to write the practical compositions of Vilambit and Drut Khayals in different Thekas of Talas according to the Notation system
- The students attain knowledge about particular kind of Talas. They able to write theka with dugu and Chaugun layakaries. They able to learn about the techniques and mathematical structure of talas. They are able to differentiate between different talas.
- Obtain knowledge about the most ancient and the modern genre of hindustani classical music. They able to gain knowledge about the origin, development and singing styles of Dhrupad, Dhamar, Thumari and Khayal.
- Able to gain knowledge about the music terms avirbhav tirobhav, nayak - naayaki. They gain knowledge about different jaties of Raga system.
- The students able to learn about knowledge of placement of swar on shruti in ancient and medieval period by Bharat, Matang and Ahobal. They learn different principles of placing shuddh and komal swars on 22 shruties
- The students obtain knowledge of Therapeutically value of music This also develops knowledge of the contribution of science and scientific invention in Indian music and culture. Attain knowledge about the values of teaching using different aids.
- 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.
- Able to perform three vilambit(slow) Khayal with Aalap and taan in different ragas prescribed in the syllabus.
- Able to Perform One drut (fast) Khayal with aalap, bolaalap, tans and boltaans.
- Able to perform Tarana in any of the prescribed raga
- Able to demonstrate Ada- Chautal, Tilwara, Tivra and Deepchandi with reciting bols by hand in Thah and Dugun layakaries
- Able to play Chautaal and Ektaal on tabla
- Able to play notation of Saraswati Vandana on Harmonium Instrument.
- Able to sing thaat based alankars with Tabla in khamaj, bhairav and aasavri Thaat.

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 raga 1. Shuddh-Kalyan	. Shuddh-Kalyan Drut Khyalas notation with alap and tan
2	31July-5August	write Thekas with Dugun and Chaugun in the following talas: 1. Ada -Chautal	Ada chautal on hand
3	7-12August	Historical Study and detailed description of the -raga Jajiwanti	Raag jajiwanti
4	14-19 August	write Thekas with Dugun and Chaugun in the following talas:- Deepchandi	Deepchandi taal on hand
5	21-26 August	Historical Study and detailed description of the ragas- Malkauns	Raag malkauns
6	28Aug-2 September	write Thekas with Dugun and Chaugun in the following talas:- jhaptal	Jhaptal on hand
7	4-9 September	Detailed study of following shailies: 1. Dhruwad 2. Dhamar	Vilambit khayal
8	11-16 September	. Detailed study of following shailies: 3. Khyal 4. Thumri	-----DO-----
9	18-23 September	Placement of swaras on shruti by Bharat.	Taaht based alankar
10	25 -30 September	Placement of swaras on shruti by Matang	One tarana in any prescribed raga
11	2-7 October	Placement of swaras on shruti by Lochan.	Chautal on tabla
12	9-14 October	Role of science in promoting educational and cultural aspects of music during	Chautal on tabla
13	16-21-October	Contribution towards music by the following: Pt. Malikarjun Mansoor	That based alankar
14	23- 28 October	Contribution towards music by the following: 1. Ustad Bade Gulam Ali Khan 2	One raag in oter than teen taal
15	30 Oct-4 November	Short notes on the following: Avirbhav-Tirobhav, Nayak- Nayaki,	One raag in oter than teen taal
16	6-10 November	Short notes on the following: , Jaties of Raga.	Revision
17	17-24 November	Revision	Revision