

M.A MUSIC VOCAL (SUBJECT LIST)

Semester	Subject Code	Subject
Sem-I	MAMV101	Theoretical Survey of Indian Music
Sem-I	MAMV102	Historical Study of Indian Music
Sem-I	MAMV103	Stage Performance-I (Practical)
Sem-I	MAMV104	Critical & Comparative Study of Ragas-I Viva-Voce (Practical Based)
Sem-III	MAMV301	An Aesthetical and Scientific Study of Indian Marks
Sem-III	MAMV302	Music as A Commercial Art
Sem-III	MAMV303	Stage Performance-III (Practical)
Sem-III	MAMV304	Critical & Comparative Studies of Ragas-III Viva Voce (Practical Based)

LESSON PLAN MA (MUSIC INSTRUMENTAL) SEMESTER I
THEORETICAL SURVEY OF INDIAN MUSIC

TOPIC	NOTES/STRATEGIES/RESOURCES	TIME
Difference between Tantkari Ang and Gayaki Ang in instrumental music	<ul style="list-style-type: none"> • What is tantkariang? • What is Gayakiang? • Gayakiang applied in Tantra vadya i.e. meend, krintan, zamzama and various bols of mizraab • Gayaki and andtantkariang based on same pattern / vilambitkhyal and drutkhyal in gayaki and maseetkhani gat and razakhani gat in tantkariang • Thumri is common in Gayaki and tantkariang • In present period, Vadanshelli and Gayanshelli are important for each other <p>BOOKS:</p> <ul style="list-style-type: none"> • Hindustani Sangeet by vishnu Narayan Bhatkhande • SangeetVisharad by vasant • Sitar and its techniques by Debu Chaudhuri. 	10 days
Comparative study of Bhatkhande and Vishnu Digamber Notation System	<ul style="list-style-type: none"> • What is Notation System? • Ancient times, it was not possible, since there were no facilities of recording, system of writing notations etc. • Totally based on Riyaz system by Guru and Shishya • Few years before, notation system was introduced by Pt. Bhatkhande ji in North Indian Music • Pt. Vishnu DigambarPaluskar ji introduced notation in South Indian Music • Merits of Notation System • Demerits of Notation system <p>BOOKS:</p> <ul style="list-style-type: none"> • Sangeet Shastra Vigyaan – Panna Lal Madan • SangeetRatanavali – Dr. Ashok Yaman • Sangeet Bodh – Sharad Chandra Pranjpe 	1 week
Detailed study of Naad and SahayakNaad	<ul style="list-style-type: none"> • Introduction and definition of Naad • Types of Naad (Aahat and Anahat) • Three categories of Naad – Pitch, Intensity and Timber and its detail • What is Sahayaknaad? • Scientific method of production of SahayakNaad from Naad <p>BOOKS:</p>	10 days

	<ul style="list-style-type: none"> • BhartiyaKanthSangeetavamVadyaSangeet – Dr. Arun Mishra • Sangeet Bodh - Dr.Sharad Chandra Pranjpe • Sangeet Shastra Vigyaan – Panna Lal Madan • TantriNaad by Dr. Sahitya Kumar Nahar 	
Classification of Indian Musical Instruments	<ul style="list-style-type: none"> • Historical development of Musical Instruments • Four types of Classification <ol style="list-style-type: none"> 1) Tat 2) Sushir 3) Ghan 4) Avnadhby • Various instruments in different categories • Conclusion BOOKS: <ul style="list-style-type: none"> • BhartiyaSangeetVadya – Dr. Lal Manni Mishar • Sangeet Magazine (VadyaAnk) 	1 week
Importance of Swarit and SwarSamvad	<ul style="list-style-type: none"> • What is Swarit? • Importance of AdharSwar • Vadya and AdharSwar • Tanpura and AdharSwar • Definition of SwarSamwad • Types of SwarSamwad BOOKS: <ul style="list-style-type: none"> • SangeetVisharad – Laxmi Narayan Garg • BhartiyaKanthSangeetavamVadyaSangeet – Dr. Arun Mishra 	10 days
Comparative study of Uttari and Dakshani Music system	<ul style="list-style-type: none"> • In ancient period, there was only one music system • In Medieval period, music system divided into two parts: <ol style="list-style-type: none"> 1) Hindustani Music system 2) Karnataki Music system • Details of few Swaras which were same and different in both the systems • Details of few talas which were same and different in Uttari and Dakshani System BOOKS: <ul style="list-style-type: none"> • SangeetVisharad – Laxmi Narayan Garg • Sangeet Shastra Vigyaan – Panna Lal Madan • SangeetRatnavali – Dr. Ashok Yaman 	10 days
Detail of technical terms and objective	<ul style="list-style-type: none"> • Alap. Jor and jhala • What is alap, jor, jhala? • Its types 	10 days

type questions	<ul style="list-style-type: none"> • Avirbhav and Tirobhav • Meend , krintan , Ghaseet <ol style="list-style-type: none"> 1) What are meend, krintan , ghaseet? 2) Its types 3) Its examples • Nayak – Nayaki • Definition of Sangeet, Naad, Shruti, Swar, Saptak, Thaata BOOKS: <ul style="list-style-type: none"> • SangeetVisharad–Dr. Laxmi Narayan Garg • SangeetRoop- Dr. Davinder Kaur • Raag Parichaya – Dr. Harish Chander Srivastava • Sangeet Saar- Veena Maankaran 	
Inter-relation of music with Fine arts and Psychology	<ul style="list-style-type: none"> • Definition of art • Five different types of Lalit Kala • Relation of music with Fine arts • Relation of music with Psychology BOOKS: <ul style="list-style-type: none"> • Sangeet Saar - Veena Maankaran • SangeetevamManovigyan – Kiran Tiwari • BhartiyaSangeet Evam Manovigyan - Dr. Vasudha Kulkarni 	10 days
	Preparation of Objective Type questions, tests, assignments will be done side by side	

LESSON PLAN MA (MUSIC INSTRUMENTAL) SEMESTER I
THEORETICAL SURVEY OF INDIAN MUSIC

TOPIC	NOTES/STRATEGIES/RESOURCES	TIME
Difference between Tantkari Ang and Gayaki Ang in instrumental music	<ul style="list-style-type: none"> • What is tantkariang? • What is Gayakiang? • Gayakiang applied in Tantra vadya i.e. meend, krintan, zamzama and various bols of mizraab • Gayaki and andtantkariang based on same pattern / vilambitkhyal and drutkhyal in gayaki and maseetkhani gat and razakhani gat in tantkariang • Thumri is common in Gayaki and tantkariang • In present period, Vadanshelli and Gayanshelli are important for each other <p>BOOKS:</p> <ul style="list-style-type: none"> • Hindustani Sangeet by vishnu Narayan Bhatkhande • SangeetVisharad by vasant • Sitar and its techniques by Debu Chaudhuri. 	10 days
Comparative study of Bhatkhande and Vishnu Digamber Notation System	<ul style="list-style-type: none"> • What is Notation System? • Ancient times, it was not possible, since there were no facilities of recording, system of writing notations etc. • Totally based on Riyaz system by Guru and Shishya • Few years before, notation system was introduced by Pt. Bhatkhande ji in North Indian Music • Pt. Vishnu DigambarPaluskar ji introduced notation in South Indian Music • Merits of Notation System • Demerits of Notation system <p>BOOKS:</p> <ul style="list-style-type: none"> • Sangeet Shastra Vigyaan – Panna Lal Madan • SangeetRatanavali – Dr. Ashok Yaman • Sangeet Bodh – Sharad Chandra Pranjpe 	1 week
Detailed study of Naad and SahayakNaad	<ul style="list-style-type: none"> • Introduction and definition of Naad • Types of Naad (Aahat and Anahat) • Three categories of Naad – Pitch, Intensity and Timber and its detail • What is Sahayaknaad? • Scientific method of production of SahayakNaad from Naad <p>BOOKS:</p>	10 days

	<ul style="list-style-type: none"> • BhartiyaKanthSangeetavamVadyaSangeet – Dr. Arun Mishra • Sangeet Bodh - Dr.Sharad Chandra Pranjpe • Sangeet Shastra Vigyaan – Panna Lal Madan • TantriNaad by Dr. Sahitya Kumar Nahar 	
Classification of Indian Musical Instruments	<ul style="list-style-type: none"> • Historical development of Musical Instruments • Four types of Classification 5) Tat 6) Sushir 7) Ghan 8) Avnadhby • Various instruments in different categories • Conclusion BOOKS: • BhartiyaSangeetVadya – Dr. Lal Manni Mishar • Sangeet Magazine (VadyaAnk) 	1 week
Importance of Swarit and SwarSamvad	<ul style="list-style-type: none"> • What is Swarit? • Importance of AdharSwar • Vadya and AdharSwar • Tanpura and AdharSwar • Definition of SwarSamwad • Types of SwarSamwad BOOKS: • SangeetVisharad – Laxmi Narayan Garg • BhartiyaKanthSangeetavamVadyaSangeet – Dr. Arun Mishra 	10 days
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Detail of technical terms and objective	<ul style="list-style-type: none"> • Alap. Jor and jhala • What is alap, jor, jhala? • Its types 	10 days

type questions	<ul style="list-style-type: none"> • Avirbhav and Tirobhav • Meend , krintan , Ghaseet 4) What are meend, krintan , ghaseet? 5) Its types 6) Its examples • Nayak – Nayaki • Definition of Sangeet, Naad, Shruti, Swar, Saptak, Thaata BOOKS: • SangeetVisharad–Dr. Laxmi Narayan Garg • SangeetRoop- Dr. Davinder Kaur • Raag Parichaya – Dr. Harish Chander Srivastava • Sangeet Saar- Veena Maankaran 	
Inter-relation of music with Fine arts and Psychology	<ul style="list-style-type: none"> • Definition of art • Five different types of Lalit Kala • Relation of music with Fine arts • Relation of music with Psychology BOOKS: • Sangeet Saar - Veena Maankaran • SangeetevamManovigyan – Kiran Tiwari • BhartiyaSangeet Evam Manovigyan - Dr. Vasudha Kulkarni 	10 days
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	<p>Gayanshelli are important for each other</p> <p>BOOKS:</p> <ul style="list-style-type: none"> • Hindustani Sangeet by vishnu Narayan Bhatkhande • SangeetVisharad by vasant • Sitar and its techniques by Debu Chaudhuri. 	
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Classification of Indian Musical Instruments	<ul style="list-style-type: none"> • Historical development of Musical Instruments • Four types of Classification <p>9) Tat 10) Sushir 11) Ghan 12) Avnadhby</p>	1 week

	<ul style="list-style-type: none"> • Various instruments in different categories • Conclusion <p>BOOKS:</p> <ul style="list-style-type: none"> • BhartiyaSangeetVadya – Dr. Lal Manni Mishar • Sangeet Magazine (VadyaAnk) 	
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Detail of technical terms and objective type questions	<ul style="list-style-type: none"> • Alap. Jor and jhala • What is alap, jor, jhala? • Its types • Avirbhav and Tirobhav • Meend , krintan , Ghaseet 7) What are meend, krintan , ghaseet? 8) Its types 9) Its examples • Nayak – Nayaki • Definition of Sangeet, Naad, Shruti, Swar, Saptak, Thaata <p>BOOKS:</p>	10 days

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LESSON PLAN MA (MUSIC INSTRUMENTAL) SEMESTER I
CRITICAL AND COMPARATIVE STUDY OF RAGAS (VIVA - VOCE)

TOPIC	NOTES/STRATEGIES/RESOURCES	TIME
Alankars	<ul style="list-style-type: none"> • Based on Kafithaat 	1 week
Raag Malcaunce	<ul style="list-style-type: none"> • Description of Malcaunce • Introduction • Aroh – Avrohand Pakar • Alap • JorAlap • Maseetkhani Gat <ol style="list-style-type: none"> 1) Sthai and Manjar 2) Antra 3) ChaugunLayakari 4) Teegun and sixgun layakaris 5) Eightgunlayakaris 6) Practice of Meend , Gamak and Kan 7) Practice with Tabla • Razakhani Gat <ol style="list-style-type: none"> 1) Sthai and Manjar 2) Antra 3) Todas 	3 weeks

	<p>4) Jhala</p> <ul style="list-style-type: none"> • Practice of whole notation of Raag Malcaunce with Tabla • Personal Demo by teacher and Tabla instructor <p>BOOKS:</p> <ul style="list-style-type: none"> • Raga Parichay – Harish Chander • SangeetRoop – Dr. Davinder Kaur 	
Raag Chandercaunce	<ul style="list-style-type: none"> • Description of Raag Chandercaunce • Aroh-Avroh-Pakar • Gat in EkTaal (Madhya laya) • Sthai • Manjar • Antara • Toras • Practice of Rag with Tabla <p>BOOKS:</p> <ul style="list-style-type: none"> • Raga Parichay – Harish Chander • SangeetRoop – Dr. Davinder Kaur 	1 week
Raag Gunkali	<ul style="list-style-type: none"> • Description of the Raag • Aroh –Avroh and Pakar • SwarVistar • Razakhaani Gat • Sathai and Manjhar • Antara • Toras • Practice with Tabla <p>BOOKS:</p> <ul style="list-style-type: none"> • Raga Parichay – Harish Chander 	1 week
Raag Vibhas	<ul style="list-style-type: none"> • Description of the Raag • Aroh –Avroh and Pakar • Comparison with Raag Gunkali and other Ragas • Viva discussion 	2 days
Raag Bhupali	<ul style="list-style-type: none"> • Description of the Raag • comparative study of Ragas • Aroh –Avroh and Pakar • SwarVistar • Razakhaani Gat • Sathai and Manjhar • Antara 	10 days

	<ul style="list-style-type: none"> • Toras • Practice with Tabla BOOKS: <ul style="list-style-type: none"> • Raga Parichay – Harish Chander • SangeetRoop – Dr. Davinder Kaur 	
Raag Shudh Kalyan	<ul style="list-style-type: none"> • Description of the Raag • Aroh –Avroh and Pakar • SwarVistaar • Comparison with Raag Bhupali and other Ragas • Viva discussion 	2 days

LESSON PLAN MA (MUSIC INSTRUMENTAL) SEMESTER III

THEORY MUSIC A COMMERCIAL ART

Month	Topic	Notes/Strategies/Resources
July	1. Detailed Knowledge of Arranging film Music. 2. The Role of Computer in Music .	1) Definition 2) Meaning of Music Composer. 3) Arranger. 4) Basic Importance by Film Sangeet Direction. 5) Film Snageet – A Successful & highest Instt. Of Music Dirtection. 6) Editing and Mixing. 7) Important Guide Lines. 8) Conclusion. 9) Books Suggested related with the topic. 10) Notes given to the students. 11) Discussion with the students. 1) Role of Computer in Music. 2) Role of Computer in Sound Recording. 3) Contribution of Computer in sound analysis. 4) Contribution of Computer in Music Composition. 5) Role of Computer search of New Raags. 6) Contribution of Computer to polish a Artists and quality of recording. 7) Contribution of Computer in editing,

		<p>Mixing and Mastering.</p> <p>8) Save old Compositions.</p> <p>9) Role of Computer in research work.</p> <p>10) Conclusion.</p> <p>11) Books Suggested related with the topic.</p> <p>12) Notes given to the students.</p> <p>13) Discussion with the students.</p>
Aug.	<p>3. Basic Principal of Thematic Music</p> <p>4. Scope of Job Avenues in Music.</p>	<p>1) What is Thematic Music.</p> <p>2) Principals of Thematic Music.</p> <p>3) Conclusion.</p> <p>4) Books Suggested related with the topic.</p> <p>5) Notes given to the students.</p> <p>6) Discussion with the students.</p> <p>1) Introduction.</p> <p>2) Music a Multidimensional Art for a Jobs, Employment and Business,Livelihood:-</p> <p>a) Gayan</p> <p>b) Vadaan.</p> <p>c) Dance.</p> <p>3) Conclusion.</p> <p>4) Books Suggested related with the topic.</p> <p>5) Notes given to the students.</p> <p>6) Discussion with the students.</p>
Sep.	<p>5. The Art of Sound Recording</p> <p>6. Various Method of Teaching Vocal Music with the help of Audio Video Aids.</p>	<p>1) Definition and Meaning of Sound Recording.</p> <p>2) Historical Development.</p> <p>3) Types of Recording.</p> <p>4) Conclusion.</p> <p>5) Books Suggested related with the topic.</p> <p>6) Notes given to the students.</p> <p>7) Discussion with the students.</p> <p>1) What is teaching.</p> <p>2) Various Methods of teaching in various way:-</p> <p>a) Tape records.</p>

		<ul style="list-style-type: none"> b) V.C.P./V.C.R. c) T.V. & Radio. d) C.D. Player and D.V.D Player. e) I Pad & Digital Player and Mobiles Phones. f) Computer or Projects. <ul style="list-style-type: none"> 3) Uses & Importance of Audio and Video Aids. 4) Importance of Audio video in education Instt. 5) Conclusion. 6) Books Suggested related with the topic. 7) Notes given to the students. 8) Discussion with the students.
Oct.	<p>7) Role of Music in Popularizing advertisements.</p> <p>8) Role of multimedia in promoting Indian Classical Music.</p>	<ul style="list-style-type: none"> 1) Definition. 2) Medium of Broadcasting. 3) Computer. 4) Radio. 5) Audio visual Medium televis signature
Nov.	<p>9)Principal of preparing Folk orchestra</p> <p>10) Role of A.I.R in Indian Music.</p>	<ul style="list-style-type: none"> 1) Meaning and Definition. 2) principal of Orchestra. 3) Instruments used in Folk Orchestra. 4) Taals used in Folk Orchestra. 5) Importance of Lok Sangeet. 6) Conclusion. 7) Books Suggested related with the topic. 8) Notes given to the students. 9) Discussion with the students. <ul style="list-style-type: none"> 1) History of A.I.R. 2) History of Broadcasting. 3)Promote Classical Music. 4) Broadcasting of All Shellies. 5) Chance to New Artists. 6) Music Concerts.

		<ul style="list-style-type: none"> 7) Competitions. 8) National Programs. 9) Music Magazines. 10) Music Education.(etc.) 11) Conclusion. 12) Books Suggested related with the topic. 13) Notes given to the students. 14) Discussion with the students.
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LESSON PLAN MA (MUSIC INSTRUMENTAL) SEMESTER III
PRACTICAL, STAGE PERFORMANCE

Month	Topic	Notes/Strategies/Resources
July	Raag Jog Vilambit Khyal	<ul style="list-style-type: none"> 1) Introduction and Description of the Raga. 2) Aaroh Avroh with Pakar. 3) Notation of the Raga. 4) Sathai. 5) Antra. 6) Alaps (Swar Vistar) 7) Bol alaps. 8) Leyakari. 9) Behlava. 10) Taans. 11) Bol Taans. 12) Demo 13) Listening Artists. 14) Practice with Tabla. 15) Books Suggested with the related topic.
	Drut Khyal of Raag Jog	<ul style="list-style-type: none"> 1) Notation of the Raga. 2) Sathai. 3) Antra. 4) Alaps 5) Bol alaps. 6) Taans. 7) Bol Taans. 8) Sargam.
Aug.	Raag Multani Vilambit Khayal	<ul style="list-style-type: none"> 1) Introduction and Description of the Raga. 2) Aaroh Avroh with Pakar. 3) Notation of the Raga. 4) Sathai.

	Drut Khyal of Raag Multani	<ol style="list-style-type: none"> 5) Antra. 6) Alaps (Swar Vistar) 7) Bol alaps. 8) Leyakari. 9) Behlava. 10) Taans. 11) Bol Taans. 12) Demo 13) Listening Artists. 14) Practice with Tabla. 15) Books Suggested with the related topic. <ol style="list-style-type: none"> 1) Notation of the Raga. 2) Sathai. 3) Antra. 4) Alaps 5) Bol alaps. 6) Taans. 7) Bol Taans. 8) Sargam.
Sep.	<p>Raag Gaund Sarang Drut Khyal</p> <p>Partaal of Shri Guru Granth Sahib</p>	<ol style="list-style-type: none"> 1) Introduction and Description of the Raga. 2) Aaroh Avroh with Pakar. 3) Notation of the Raga. 4) Sathai. 5) Antra. 6) Alaps (Swar Vistar) 7) Bol alaps. 8) Taans 9) Bol Taans 10) Demo 11) Listening Artists. 12) Practice with Tabla. 13) Books Suggested with the related topic. <ol style="list-style-type: none"> 1) Introduction of the partaal Gayaki 2) Notation of the Partaal. 3) Aaroh Avroh with Pakar. 4) Sathai In Teen Taal. 5) First Antra in Ektaal and Deepchandi. 6) Second Antra in Chartaal. 7) Demo.

		8) Practice with table.
Oct.	<p>Raag Miyan Ki Todi Drut Khayal of Raag Miyan Ki Todi</p> <p>Raag Nayaki Kanhara Drut khyal of Raag Nayaki Kanhara</p>	<p>1) Introduction and Description of the Raga. 2) Aaroh Avroh with Pakar. 3) Notation of the Raga. 4) Sathai. 5) Antra. 6) Alaps (Swar Vistar) 7) Bol alaps. 8) Taans 9) Bol Taans 10) Demo 11) Listening Artists. 12) Practice with Tabla. 13) Books Suggested with the related topic.</p> <p>1) Introduction and Description of the Raga. 2) Aaroh Avroh with Pakar. 3) Notation of the Raga. 4) Sathai. 5) Antra. 6) Alaps (Swar Vistar) 7) Bol alaps. 8) Taans 9) Bol Taans 10) Demo 11) Listening Artists. 12) Practice with Tabla. 13) Books Suggested with the related topic.</p>
Nov.	<p>Ability to play Tilwara,Dhammar, Kehrwa,On hand and Tabla with Ekgun and Dugun Layakaries</p> <p>Three non detailed raags with full definition and few alaps other then</p>	<p>1) Introduction and Description of the Taals. 2) Notation of taals 3) Ekgun Layakari. 4) Dugun Layakari 5) Demo 6) Practice on hand and table 7) Books Suggested with the related topic.</p> <p>1) Introduction and Description of the Raga. 2) Aaroh Avroh with Pakar.</p>

	detailed raag Tests, Revision practice on tabla Assignments.	3) Alaps 4) Demo 5) Practice on Tabla. 6) Books Suggested with the related topic.
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LESSON PLAN MA (MUSIC INSTRUMENTAL) SEMESTER III

VIVA-VOCE

Month	Topic	Notes/Strategies/Resources
July	Raag Jog Vilambit Khyal	1) Introduction and Description of the Raga. 2) Notation given to the students. 3) Sathai. 4) Antra. 5) Alaps 6) Bol alaps. 7) Behlava. 8) Layakari 9) Taans. 10) Bol Taans. 11) Demo 12) Listening Artists. 13) Practice with Tabla. 14) Books Suggested with the related topic. 15) Comparative and critical Study of raga with related raag.
	Drut Khyal of Raag Jog	1) Notation given to students. 2) Sathai. 3) Antra. 4) Alaps 5) Bol alaps. 6) Taans. 7) Bol Taans. 8) Sargam. 9) Practice with tabla.
Aug.	Raag Multani	1) Introduction and Description of

	Partaal of Shri Guru Granth Sahib	<p>Study of raga with related raag.</p> <ol style="list-style-type: none"> 1) Introduction of the partaal Gayaki 2) Notation of the Partaal. 3) Sathai In Teen Taal. 4) First Antra in Ektaal and Deepchandi. 5) Second Antra in Chartaal. 6) Demo. 7) Practice with tabla.
Oct.	<p>Raag Miyan Ki Todi Drut Khayal of Raag Miyani Ki Todi</p> <p>Raag Nayaki Kanhara Drut khyal of Raag Nayaki Kanhara</p>	<ol style="list-style-type: none"> 1) Introduction and Description of the Raga. 2) Aaroh Avroh with Pakar. 3) Notation of the Raga. 4) Sathai. 5) Antra. 6) Alaps (Swar Vistar) 7) Bol alaps. 8) Taans 9) Bol Taans 10) Demo 11) Listening Artists. 12) Practice with Tabla. 13) Books Suggested with the related topic. 14) Comparative and critical Study of raga with related raag. <ol style="list-style-type: none"> 1) Introduction and Description of the Raga. 2) Aaroh Avroh with Pakar. 3) Notation of the Raga. 4) Sathai. 5) Antra. 6) Alaps (Swar Vistar) 7) Bol alaps. 8) Taans 9) Bol Taans 10) Demo 11) Listening Artists. 12) Practice with Tabla. 13) Books Suggested with the related topic.

		14) Comparative and critical Study of raga with related raag.
Nov.	<p>Ability to play Tilwara,Dhammar, Kehrwa,On hand and Tabla with Ekgun and Dugun Layakaries</p> <p>Three non detailed raags with full definition and few alaps other then detailed raag</p> <p>Tests, Revision practice on tabla Assignments.</p>	<p>1) Introduction and Description of the Taals. 2) Notation of taals 3) Ekgun Layakari. 4) Dugun Layakari 5) Demo 6) Practice on hand and table 7) Books Suggested with the related topic.</p> <p>1) Introduction and Description of the Raga. 2) Aaroh Avroh with Pakar. 3) Alaps 4) Demo 5) Practice on Tabla. 6) Books Suggested with the related topic. 7) Comparative and critical Study of raga with related raag.</p>