

E-Lesson Plan
Of **Music and Dance** Department from
22-09-2014 to 27-09-2014

1. डॉ. आरती श्योकन्द-

M.A. (P) and M.P.A. 4th –

Practice of Swara

Sathayi & Antra of Vilambit Khyal of Raag Bageswari

Practice of Alap Raag Bageswari

Practice of Raag Bageswari Sathayi and Antra Alap

Topics of Theory:

Nature

Concept and classification of Jati as described by Bharat, Matang and Sharangdev with Special study of ten essentials of Ragas as described in the ancient texts and their application to modern musical system.

M.A. (F) and M.P.A. 5th –

Basic knowledge and general introduction of Raag Miyan Ki Malhar

(a) Knowledge about that of raga

(b) Knowledge about Aaroh-Avroh Pakad

(c) Vadi-Samvadi of Raga

(d) Time of Raga

Swar practice and sathayi of raag miyan ki malhar

Swar practice and sathayi-antra of raag miyan ki malhar

Defination of following:

Kaku, Kutup

2. डॉ. शालू रानी-

M.P.A. 1st –

Practice of Swara and Vilambit khyal of Raag Bhupali

Practice of Raag Bhupali

Relationship of folk and classical music.

M.P.A. 2nd -

Basic knowledge and general introduction of Raag Bhairav

Knowledge about of thaat, aaroh-avroh, pakkad, vadi-samvadi, time of raga

Life sketch of Pandit Bhimen Joshi

M.P.A. 4th -

Comparative study of Raaga

Ahir Bhairav and Nata Bhairav

Theoretical study of Raaga Yaman

M.P.A. 5th-

Basic knowledge and introduction of Tala Dhamar

Basic knowledge and introduction of Tala Sool Taal

Basic knowledge of Tala Chautal

3. डॉ. पुरुषोत्तम कुमार-

M.P.A. 1st -

क. भारतीय वाद्यों का वर्गीकरण- अवनद्ध वाद्य, सुषिर वाद्य

ख. राग वृन्दावनी सारंग - आरोह-अवरोह, स्वरूप, स्थाई-अन्तरा

M.P.A. 4th -

मंच-प्रदर्शन के सामान्य सिद्धान्त

क. कलाकार द्वारा मंच-प्रदर्शन की तैयारी

ख. कार्यक्रम का समय-नियोजन

ग. अवसर के अनुकूल विधा एवं विषय चयन

M.P.A. 5th-

रिकॉर्डिंग की तकनीक एवं सिद्धान्त

क. आधुनिक रिकॉर्डिंग स्टूडियो

ख. साउंड प्रोडक्शन एवं माइक का प्रयोग

ग. Basic Window Movie Maker चित्र-सम्पादन

4. सुश्री अमरजीत कौर-

M.P.A. 1st -

Theory :-

Definition of the following:

Theka, tatkar, that, vandana, amad, tora, paran, chakkardar paran, kavit, gat, laya, matra, sam, tali-khali, vibhag, avartan and tehai.

Practical:-

Practical demonstration of the “Teental”

Tatkar in thah, dugun, chaugun, layakaris

Ten hand movements (Hastaka)

That -2, tehai

M.P.A. 2nd

Theory:-

Knowledge of “Patra Lakshan”, ghongru lakshan, natya dharma and lok dharma, natya, nritt and nritya.

Practical:-

Practical demonstration of the Dhamar taal

Simple tatkar with dugun, tigan, chaugun, layakaries

Thaat – 2

Amad -2

Salami -1

M.P.A.

Theory :-

Dance and its relation with other fine arts.

Importance of ghungroo in kathak dance

Practical :-

Practical demonstration of Pancham Swari Taal

Simple tatkar

That -2

Amad

Paran amad

Toda

M.P.A. 4th

Principal & techniques of performance :

Division of time in presenting the performance

Selection of the item according to occasion

Make-up

Stage Performance:

Stage performance of Basant Taal with its technical terms.

Tehai

Toda
Tukada

Project Work:
Composition of Kathak Nritya with its elements
How to compose bol & body gestures
Technical terms.

M.P.A. 5th
History of technical aspects & composition of Indian Classical Dance
Origin and development of thumri and its importance in kathak.
Notation of the all material of raas taal.

Viva
Practical demonstration and padhant of raas taal and its technical elements
Amad
Paran amad
Paran

Project Work:
Composition of Kathak nritya
How to compose bol & movements.
Technical terms.

5. रवि वर्मा-

M.P.A. 1st
गद्य-शिखर से
प्रेमचन्द का साहित्यिक एवं जीवन परिचय, 'बूढ़ी काकी' की कक्षा परीक्षा
जयशंकर प्रसाद का साहित्यिक एवं जीवन परिचय, 'आकाश-दीप' कहानी की कक्षा-परीक्षा

M.P.A. 2nd

पुस्तक अभिनव गद्य गरिमा पुस्तक से
प्रेम चन्द : लमही में जन्म एवं अन्तिम बीमारी - अमृतराय द्वारा रचित पाठ
श्री माखन लाल चतुर्वेदी - साक्षात्कार
लेखक : डॉ. पद्मसिंह शर्मा 'कमलेश'

M.P.A. 3rd

पुस्तक हरियाणवी लोकधारा से
ब्रह्मानन्द सरस्वती
साधुराम
इन कवियों के दोहों का वर्णन - प्रसंग-व्याख्या

6. डॉ० सीमा जोहरी-

M.P.A. 1st -

Theory :

Lecture on following technical terms Kayda, Peshkar

Practical:

Knowledge of showing by hand Dugun, tigung, chougun in teen taal

M.P.A. 2nd -

Theory:

Importance of lay in music

Practical :

Knowledge of showing by hand dugun, tigung, chaugun in rupak taal playing
rayda and its two paltas in rupak taal.

M.P.A. 3rd -

Theory :

Lecture of Banaras Gharana

Practical:

Knowledge of showing dugun, tigung, chaugun in jhaptal

Playing kayda of its two paltas in jhaptal

M.P.A. 5th -

Theory:

Lecture of kutap

Practical:

Playing kayda and its four paltas in 16 beats taal.

7. प्रो. शुचिस्मिता-

M.A. (P) and MPA IV

-सामकालीन संगीत

राग भैरव विलम्बित ख्याल

राग भैरव दूसरा द्रुत ख्याल

राग भैरव तानें और आलाप -ख्याल में

रामायण काल में संगीत

M.A. (F) and MPA V

राग बिलासखानी तोड़ी विलम्बित ख्याल स्थाई

राग बिलासखानी तोड़ी - अन्तरा

राग बिलासखानी तोड़ी- तानें

राग बिलासखानी तोड़ी- द्रुत ख्याल