

GOVT. COLLEGE FOR GIRLS, SEC-14, GURUGRAM

Department of Music Vocal

Details of Lesson plan for the Bachelor of Arts for Subject “Music Vocal”

Teacher Name : Dr. Lalita

B.A. Ist Semester :

Lesson Plan

Session 2025-26

Course Title – Musicology

Course ID – 240/MV/CC/101

July

- Introduction of the syllabus to the students.
- Introduction of the Raga “Bhupali” with complete description.

August

Practical :

- Raga “Bhupali” Aaroha, Avaroha and pakad.
- Alankar of Raga “Bhupali”.
- Lakshan Geet of Raga “Bhupali” with Sathai and Antra.

Theory :

- Notation of two Drut in the following Raga – 1. Bhuplai, 2. Yaman
- Ability to write at least five Alankars.

September

Practical :

- Raga “Bhupali” Aaroh, Avaroha and swaroop.
- Composition of Drut Khayal. Alap of Drut Khayal, Raga “Bhupali” with sathai and Antra.
- Composition of Raga “Bhupali” with Alap and Taans.

Theory:

- Definition of the following :
Sangeet, Swar, Saptak, Nada, Shruti, Raga and That, Vadi, Samvadi, Anuvadi, Vivadi, Khayal, Tarana, Taali, Khali, Alankar.
- Difference between Margi and Deshi Sangeet.

October

Practical :

- Raga “Yaman” Aaroha , Avaroha and Pakad.
- Composition of Drut Khayal, Alap of Drut Khayal, Raga “Kafi” with Sathai and Antra.
- Composition of Raga “Kafi” with Alap and Taan

Theory :

- Description of Raga and Talas, Bhupali, Kafi and Taals mentioned below :
Teental , keharva
- Contribution towards music by the followings: Pt. Vishnu Digambar Paluskar
Pt. V.N. Bhatkhande

November

Practical:

- Ability to demonstrate following Taal by hand in Thah and Dugun
(i) Teental (ii) Keherwa

Theory:

- Describe the detail about the Pt. V.N. Bhatkhande Notation System.
- Revision and test of all the Ragas covering whole syllabse

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B.A. IIIrd Semester :

Lesson Plan

Session 2025-26

Course Title – General Introduction to Musical Forms, Terms and Techniques

Course ID – 240/MV/CC/301

July:

- Introduction of the syllabus to the students
- Introduction of Raga “Bageshwari”, with complete description.

August

Practical :

- Raga “Bageshwari” Aaroha, Avaroha, pakad and swarop.
- Alankar of the Raga “Bageshwari”
- Composition of Drut Khayal. Alap of Drut Khayal of Raga “Bageshwari” with sathai and Antra
- Composition of Raga “Bageshwari” with Alap and Taans.

Theory :

- Notation of Drut Khayal in the following Raga :
1. Bihag, 2. Bageshwari, 3. Ahir Bhairav
- Short notes on the following
: Avirbhav- Tirobhav
Alpatava – Bahutva
Jatis of Ragas.

September Practical :

- Raga “Bihag” Aaroha, Avaroha, Pakad and swarop
- Alankar of Raga “Bihag”.
- Composition of Drut Khayal. Alap of Drut khayal , Raga “Bihag”, with Sathai and Antra.
- Composition of Drut Khayal, raga “Bihag” with alap and taans.

Theory :

- Detailed study of the followings :
Dhrupad, Dhamar, Khayal, Tappa,
Thumri
- Description of following talas :
(i) Ada chautal (ii) Ek Taal

October

Practical:

- Aaroha, Avaroha, pakad and swarop of Raga “Ahir Bhairav”
- Five alankar of raga Ahir Bhairav
- Drut khayal of “Ahir Bhairav”
- Composition of raga “Ahir Bhairav” with alap and taans

Theory :

- Detailed study of ragas : Bihag, Bageshwari, Ahir Bhairav
- Contribution towards music of the following: Mian Tansen
Pt. Rajan Sajan Mishra
Pt. Krishan Rao Shankar Pandit

November

Practical :

- Ability to demonstrate following Talas by hand in thah and dugun :
Ada Chautal, Ektaal

Theory:

- Role of Media in the Development of Indian Classical Music
- Describe in Detail about Raag Vargikaran.
Varna, Vaggyekar, Pramel Praveshakraga, Avartan, Alap

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B.A. Vth Semester : Lesson Plan Session 2025-26

Paper 1: Technical and practical aspects of music

Paper 2: Practical

July

- Introduction of the syllabus to the students
- Introduction of Raga “Bhairavi” with complete description

August

Practical :

- Raga Bhairavi, Aaroha, Avaroha, Pakad
- Alankar of Raga “Bhairavi”
- Composition of Drut Khayal, Alap and swarup of Drut Khayal, Raga “Bhairavi” with sathai and Antra.
- Composition of raga “Bhairavi” with alap and taans.

Theory :

- Notation of Vilambit Khayal and Drut Khayal prescribed as follows :
 - (i) Tilak kamod, (ii) Bhairavi, (iii) Miya ki malhaar
- Detailed study of following gharanas:
 - (i) Gwalior, (ii) Agra, (iii) Kirana

September Practical :

- Raga “Miya ki malhaar” – Aaroh, Avaroha, pakad and swarup
- Alankar of Raga “Miya ki Malhaar”
- Alap of vilambit khayal with sathai and antra
- Full composition of raga “Miya ki malhaar”
- Drut khayal of raga “miya ki malhaar”
- Composition of raga “Miya ki malhaar” with alap and taans

Theory :

- Description of taal-jhaptal and sooltaal and its dughun, tighun, chaugun.
- Detailed description of Tabla.

October

Practical

:

- Raga “Tilak kamod”, Aaroha, Avaroha, Pakad and Swarup
- Five alankar of raga “Tilak kamod”
- Composition of Drut khayal
- Alap of Drut Khayal raga “Tilak kamod” with sathai and antra

Theory :

- Contribution of the following to the indian music Pt. Vinayak Rao Patwardhan
Ustad Chand Khan

November

Practical :

- Ability to demonstrate taal by hand, Thah and dugun : (i) Sooltaal, (ii) Jhaptaal
- Ability to sing Bhajan/ Geet/ Gazal in any of the prescribed raga.
- Revision and test of all the ragas covering whole syllabus.

- **Theory:**

- **Elementary Knowledge of the Folk Music of Punjab**
- Revision and test of all the ragas covering the whole syllabus.

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B.A. Ist Semester :

Lesson Plan

Session 2025-26

Course Title :Introduction of Indian Music

Course I'd :240/MV/MD101

July: Practical

1. Introduction of the syllabus to the students.

Theory :

1. Music and its types
(a) Classical Music (b)Semi Classical (c) Light Music

August :

Practical

1. Five basic alankar in shuddha swaras.
2. Introduction of the Rag Bhairav.

Theory :

1. Sound Vibration and Frequency
2. Naad and its types :
Aahat Naad and Anahat Naad

September :

Practical

1. Alankar of Rag "Bhairav ".
2. Rag "Bhairav" aaroha, and swaroop.

Theory:

1. Musical Terms: Shruti, Swar, shuddha swar, Vikrit Swar

October:

Practical

1. Sargam geet of Rag "Bhairav"
2. National Anthem with Instruments

Theory:

1. Defination of the following:
Theka, Avartan, Taali, khali, Sam, Vibhag
2. Ability to write the Notation with Thah and Dugun
(a) Teentaal (b) Keharva (c) Dadra
3. Notation of the National Anthem.

November:

Practical:

1. Film song based on two Ragas.
2. Ability to demonstrate taal by hand on Thah and Dugun
 - (a) Teental
 - (b) Kehrawa
 - (c) Dadra

Theory:

1. Contribution of Pt. Vishnu Narayan Bhatkhande in Indian Classical Music.
2. Contribution of Pt. Vishnu Digambar paluskar in Indian Classical Music.

December:

1. Knowledge of 10 That of Pt. Bhatkhande.
2. Revision and Test of whole syllabus.

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B.A. IIIrd Semester :

Lesson Plan

Session 2025-26

Course Title -Hindustani Music

Course I'd -240 /MV/MD301

July :

Practical:

1. Introduction of the syllabus to the students.
2. Introduction of the Rag "Bhairav" with complete description.

Theory :

1. Development of Indian Classical Music in the Modern period.

August :

Practical :

1. Rag "Bhairav" Aaroha, Avroha and pakad.
2. Alankar of Rag "Bhairav ".
3. Sargam Geet of Rag Bhairav.

Theory

1. Music in following Treaties.
(a)Natyashastra (b)Sangeet Ratnakar
2. Classification of Indian Instruments.
3. Classification of Ragas.

September

1. Rag "Bhairav" Aaroh, Avroha and swaroop.
2. Composition of drut khayal, alap of drut khayal, Rag "Bhairav"with sathai and Antra.
3. Composition of Rag "Bhairav" with Alap and Taans.

Theory:

1. Concept of Time Theory in Indian Classical Music.
2. Jatis of Ragas.
3. Knowledge of the following Ragas:
(a) Bhairav (b) Bhimplasi

October:

Practical

1. Rag "Bhimplasi" Aaroha, Avroha and Pakad. 2.Composition of drut khayal, Rag "Bhimplasi "with alap and Taans.

Theory:

1. Ability to write the following Talas with Thah and Dugun Laykaries:
(a)jhaptal (b)Rupak
2. Gharana Tradition in Indian Classical Music.
3. Gharanas of khayal Gayaki.

November:

Practical

1. One Ghazal Bhajan with Instruments.
2. Ability to demonstrate following taal by hand in Thah and Dugun:
(a)jhaptal (b) Rupak

Theory:

1. Contribution of following Musicians in Indian Classical Music:
(a) Pt. Vishnu Digambar Paluskar
(b) Pt. Vishnu Narayan Bhatkhande

December:

Revision and Test of all the Ragas covering the whole syllabus.

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Session 2025-26

**Course Title -Ancient period and Basic terms of Indian Music
Course I'd-240/MV/MI101**

July:

Practical

1. Introduction of the syllabus to the students.
2. practice five basic alankar in shuddha swaras.

Theory:

1. Describe the development of Music.
2. History of Indian Music from vedic period to 12th century

August :

Practical :

1. Alankar of Rag yaman.
2. Rag Yaman Aaroha, Avroha and pakad.
3. Composition of drut khayal.

Theory:

1. Meaning and Definition of Music.
2. Ability to write the Notation of Rag Yaman.

October:

Practical:

1. Practice the Composition of Drut khayal rag yaman with sathai and Antra.
2. Composition of Rag Yaman with Alap and Taans.

Theory:

1. Define the following terms :
(a) Swar (b) Shruti (c) Saptak
2. Detail description of Rag Yaman.

November:

Practical:

1. Ability to demonstrate the teen taal on hand.
2. practice of Rag Yaman with alap and Taans.

Theory:

1. Describe in detail about the teen taal along with Thah and Dugun.
2. Importance of laya and its types.

December:

1. Revision and Test of the Rag Yaman.

Theory:

1. Write in details for the following personalities.

- (a) Pt. Ravi Shankar
- (b) Ustad vilayat khan