

E-Lesson Plan
Of Music and Dance Department from
13-10-2014 To 18-10-2014

1. डॉ. आरती श्योकन्द-

M.A. (P) and M.P.A. 4th -

13-10-2014 Monday

Practice of raag Kafi

14-10-14

Tuesday – on leave

15-10-2014 Wednesday

Holiday

16-10-14 Thursday

Practice of alap, tanas of Raag Bageshwari vilambit khyal

17-10-14 Friday

Practice of drut khyal of raag Bageswari

M.A. (F) and M.P.A. 5th -

13-10-2014 Monday

Practice of Sthayi, Antra of Vilambit khyal and practice of Alap and Tannas of Raag Miyan ki Malhar

14-10-14

Tuesday – on leave

15-10-2014 Wednesday

Holiday

16-10-14 Thursday

Practice of Alap and Tannas of Raag Miyan ki Malhar

17-10-14 Friday

Practice of Alap and Tannas of Raag Miyan ki Malhar

2. डॉ. शालू रानी-

M.P.A. 1st -

राग भूपाली - विलम्बित ख्याल, आलाप, तारें

M.P.A. 2nd -

राग भैरव - विलम्बित ख्याल, आलाप, तारें

M.P.A. 4th -

राग अहीर भैरव और नट भैरव का तुलनात्मक अध्ययन

M.P.A. 5th-

चौताल का परिचय - एकगुन और दुगुन लयकारी

3. डॉ. पुरुषोत्तम कुमार-

M.P.A. 1st -

राग वृन्दावनी सारंग तौड़ों सहित
ताल परिचय -रूपक, झपताल

M.P.A. 4th -

रिकार्डिंग का इतिहास
NUENDO का सामान्य अध्ययन

M.P.A. 5th-

महाविद्यालयों व विश्वविद्यालयों में संगीत
window movie maker

M.A. (P)

राग श्याम कल्याण

4. सुश्री अमरजीत कौर-

M.P.A. 1st –

Theory :-

Definition of the following:

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

Practical:-

Practical demonstration of the “Teental”

Tatkari in thah, dugun, chaugun, layakaris

Ten hand movements (Hastaka)

That -2, tehai

M.P.A. 2nd

Theory:-

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

Practical:-

Practical demonstration of the Dhamar taal

Simple tatkari with dugun, tigun, chaugun, layakaries

Thaat – 2

Amad -2

Salami -1

M.P.A. III

Theory :-

Dance and its relation with other fine arts.

Importance of ghungroo in kathak dance

Practical :-

Practical demonstration of Pancham Swari Taal

Simple tatkari

That -2

Amad

Paran amad

Toda

M.P.A. 4th

Principal & techniques of performance :

Division of time in presenting the performance

Selection of the iteam 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.

Revision due to Holidays & busy in Youth Festival performances

5. रवि वर्मा-

M.P.A. 1st

निबन्ध

1. आचार्य रामचन्द्र शुक्ल द्वारा लिखित श्रद्धा भक्ति
2. बालमुकुन्द गुप्त द्वारा लिखित - पीछे मत फेंकिये

M.P.A. 2nd

1. हरिवंशराय बच्चन द्वारा लिखित आत्मकथा - नीड़ का निर्माण फिर
2. डॉ. जयभगवान गोयल द्वारा लिखित रिपोर्टज- कुरुक्षेत्र में सूर्य-ग्रहण मेला

M.P.A. 3rd

पुस्तक हरियाणवी लोकधारा से

1. रामेश्वरदयाल शास्त्री
2. जगदीश चन्द्र वत्स

6. प्रो० शुचिस्मिता-

13-10-2014 – Monday

M.A. (F)

Practice of Raag Bilaskhani Todi with Antra

M.A. (P)

Raag Ahir Bhairav- introduction and practice of alankaras in the raag

14-10-14 – Tuesday

M.A. (F)

Raag Bilaskhani Todi – Slow and Fast Khyal with taanas

M.A. (P)

Raag Ahir Bhairav Vilambit khyal with Alap

15-10-14 Wednesday
Holiday

16-10-14 Thursday
M.A. (P)
Raag Ahir Bhairav Drut Khayal with Notation

17-10-14
M.A. (F)
Raag Bilaskhani Todi and Miyan ki Todi – A comparative study
M.A. (P)
Raag Bhairav-Ahir Bhairav – a comparative study

18-10-14
M.,A. (P)
Ramayan kaal mein Sangeet – a brief introduction

7. डॉ. सलोनी कौशल

M.A. (F)

राग बिलासखानी तोड़ी - आरोह, अवरोह, पकड़- रज़ाखानी गत और तौड़े

M.A. (P)

राग बिहाग - आरोह, अवरोह, पकड़- रज़ाखानी गत और तौड़े

MPA V

राग बिलासखानी तोड़ी - आरोह, अवरोह, पकड़- रज़ाखानी गत और तौड़े

MPA IV

राग वृन्दावनी सारंग - रज़ाखानी गत और तौड़े

MPA III

राग मियां की तोड़ी - रज़ाखानी गत और तौड़े

8- डॉ. सुशील कुमार

MPA 1st

Practice of raga Vrindavani Sarang – drut khayal & taans with proper singing style

Notation of drut khayal

MPA 3rd

Practice of vilambit khayal of Raga Bihag with sathai, antra & alap

MPA 4th & M.A. (P)

Practice of raga Sudh Sarang

Vilambit Khayal, Sathai, Antra, Alaps & Drut Khyal with Taans

MPA 5th & M.A. (F)

General instruction & basic knowledge of Raga Chanderkouns, knowledge about thaat, jati, aaroh-avroh, pakkad & time of Raga

MPA 5th

Historical study of Raga Maru Bihag