

Ashtanga Saadhana

**Programme(s) in which it is offered: M.A. and I.M.A. in Music -
Hindustani Vocal**

Course Category: Core	Schedule of Offering: Even
Course Credit Structure: 3	Course Code: HV07212
Total Number of Hours: 45	Contact Hours Per Week: 3
Lecture: 2	Tutorial: 1
Practical: 0	Medium of Instruction: English, Hindi
Date of Revision:	Skill Focus: Performing Skills
Short Name of the Course: SEM4SS2	Course Stream (Only for Minor Courses):
Grading Method: Regular	Repeatable:
Course Level: Intermediate	

Course Description

This is a regular core course for the post-graduate students of music. The course is focussed on various Anga-s of Khayal improvisation, collectively known as Ashtanga-s.

Course Introduction

As students progress in the vocal music, various elements of ornamentation are introduced. Aalap and Taan are the two Anga-s which are used in all the Gharanas of Khayal. But there are more Anga-s like Behlava, Bol-Baant etc. Training the students' voice for these Anga-s is a major part in music education. This course is designed to train the vocal students with the various Anga-s of Khayal Gayaki and make them capable of using them into the performance.

Course Objective

The course is designed with following objectives –

- To introduce students with the various Anga-s of Khayal Gayaki
- To give the voice training for the various Anga-s
- To develop the sense for using Anga-s in various forms of music
- To enrich the presentation by including maximum possible Anga-s in a Khayal presentation

Course Outcome

After completion of this course, the students will be able to –

1. Develop the required voice for various Anga-s in Khayal music
2. Use various types of Anga-s in Khayal presentation
3. Use various types of Anga-s in other song forms
4. Develop the sense of use of Anga-s in Ragas and song forms depending upon their Prakriti

PO-CO Mapping

PO-CO Mapping Matrix

CO/PO Mapping	PO1	PO2	PO3	PO4	PO5	PO6
CO1						
CO2						
CO3						
CO4						
CO5						

Prerequisites and other constraints

Training of Hindustani vocal music for at least four years.

Pedagogy

The course will be taught in the interactive practical sessions. Listening sessions can be organized for better understanding of the Ang-s. Interaction with vocalists mainly from Gwalior and Agra Gharanas can help to understand the different Ang-s.

Suggested Reading:

Voice Culture: Gyan Evam Parampara (Hindustani Music), Kanta Prasad Mishra, Kanishka Publishers, 2018
Aavaj Sadhana Shastra, Pro. B. R. Deodhar, Raagbodh Prakashan

Evaluation Pattern

Evaluation Matrix

	Component Type	Weightage Percentage	Total Marks	Tentative Dates	Course Outcome Mapping
Continuous Internal Assessment (CIA) Components*	Classroom Participation	10		NA	
	Assignments	20		Week 5, 12	
	Mid-Term	20		After Day	

	Examination			40	
	CIA Marks	50			
ESE		50		After Day 90	

* The assignments involved in CIA will be subject to plagiarism checks. A submission with unexplained similarities exceeding 30% for Undergraduate courses, 20% for Postgraduate courses and 10% for PhD courses will be reverted for resubmission. The final submission is subject to score penalization as defined by the course instructor at the start of the course, with a clear communication of the same to all the registered candidates.

Module Sessions

Module 1: Swara and voice aspect of Ang-s: Astaai, Antara (05 Hours)

Module 2: Swara and voice aspect of Ang-s: Aalap (10 Hours)

Module 3: Swara and voice aspect of Ang-s: Bol Aalap, Lay-Bol, Bol-Banav, Boltaan (10 Hours)

Module 4: Swara and voice aspect of Ang-s: Behlava (10 Hours)

Module 5: Swara and voice aspect of Ang-s: Taan (10 Hours)