

**Syllabus of B.A. (Hons.) Hindustani Music
(Vocal/ Instrumental)**

Submitted

to

University Grants Commission

New Delhi

Under

Choice Based Credit System

**CHOICE BASED CREDIT SYSTEM
2015**

**DEPARTMENT OF MUSIC
FACULTY OF MUSIC & FINE ARTS
UNIVERSITY OF DELHI
DELHI-110007**

**CHOICE BASED CREDIT SYSTEM IN B.A HONOURS HINDUSTANI MUSIC
(VOCAL/INSTRUMENTAL - SITAR/ SAROD/ GUITAR/ VIOLIN/ SANTOOR)**

SEMESTER	CORE COURSE (14)	Ability Enhancement Compulsory Course(AECC) (2)	Skill Enhancement Course (SEC) (2)	Elective: Discipline Specific DSE (4)	Elective: Generic (GE) (4)
I	C 1 Theory: General Theory C 2 Practical : Stage Performance & Viva-Voce	(English/MIL Communication)/ Environmental Science			GE-1
II	C 3 Theory: Theory of Indian Music C 4 Practical : Stage Performance & Viva-Voce	Environmental Science/(English/MIL Communication)			GE-2
III	C 5 Theory: Historical Study of the Musical Terms C 6 Practical : Stage Performance C 7 Practical : Viva Voce		SEC-1		GE-3
IV	C 8 Theory : Life & Contribution of Musicians and Musicologists C 9 Practical : Stage Performance C 10 Practical : Viva Voce		SEC-2		GE-4
V	C 11 Theory: History of Indian Music C 12 Practical : Stage Performance & Viva Voce			*DSE-1 Vocal/Instrumental/Karnatak/Percussion Music: (Tabla/Pakhawaj) *DSE-2 Vocal/Instrumental/Karnatak/Percussion Music: (Tabla/Pakhawaj)	
VI	C 13 Theory : Applied Theory C 14 Practical : Stage Performance & Viva Voce			*DSE-3 Vocal/Instrumental/Karnatak/Percussion Music: (Tabla/Pakhawaj) *DSE -4 Project Work: Vocal/Instrumental/Karnatak/Percussion Music	

*These courses shall be offered to the students of B.A. Honours, other than their own discipline.

Choice Based Credit System
Syllabus for B.A. (Hons.) Hindustani Music
(Vocal/Instrumental - Sitar/ Sarod/ Guitar/ Violin/ Santoor)

	Total Marks	Credits
SEM-I		
Course-101 : Theory	75+25 = 100	4
Course-102 : Practical	75+25 =100	8
SEM-II		
Course-103 : Theory	75+25 = 100	4
Course-104 : Practical	75+25 =100	8
SEM-III		
Course-105 : Theory	75+25 = 100	4
Course-106 : Practical	75+25 =100	8
Course- 107 : Viva-Voce	75+25 =100	8
SEM-IV		
Course-108 : Theory	75+25 = 100	4
Course-109 : Practical	75+25 =100	8
Course 110 : Viva-Voce	75+25 =100	8
SEM-V		
Course-111 : Theory	75+25 = 100	4
Course-112 : Practical	75+25 =100	8
SEM-VI		
Course-113 : Theory	75+25 = 100	4
Course-114 : Practical	75+25 =100	8
	<u>1400</u>	<u>88</u>

SYLLABUS FOR B.A. (HONS.) MUSIC HINDUSTANI MUSIC

B.A (Hons) 1st Year

Semester-I

Theory-I

Max Marks: 100

Marks: 75

Credits:4

Course-101

General Theory

- (i) Nada, Swara, Shruti, Raga, Mela (Thata), Alankar, Tana, Gamak, Sthaya, Kaku, Margi-Deshi, Ragalap-Rupkalap, Vadi, Samvadi, Anuvadi, Vivadi, Tala, Laya, Avirbhav, Tirobhav, Parmelpraveshak Raga, Sandhiprakash Raga, Vaggeyakara, Kalawant.
- (ii) Vibration, Pitch, Intensity, Timbre, Just intonation, Equal tempered scale, forced Vibration, Free Vibration.
- (iii) Notation of compositions in prescribed ragas.
- (iv) Theoretical knowledge of prescribed ragas.

Internal Assessment

25 Marks

Recommended Books

1. S.S. Paranjape - Bhartiya Sangeet Ka Itihasa
2. S.S. Paranjape - Sangeet Bodh
3. V.N. Bhatkhande - Bhatkhande Sangeet Shastra Part-I-II
4. Swami Prajnananda - History of Indian Music
5. Swami Prajnananda - Historical Study of Indian Music
6. Lalit Kishore Singh - Dhvani Aur Sangeet
7. Govind Rao Rajurkar - Sangeet Shastra Parag
8. Dr. Swatantra Sharma - Fundamentals of Indian Music
9. Dr. Pannalal Madan - Sangeet Shastra Vigyan
10. Dr. Indrani Chkravarti – Sangeet Manjusha

Max. Marks: 100

Course-102

Practical-I

Marks: 75

Stage Performance & Viva-Voce

Credits-8

(i) Prescribed Ragas: Bhairav, Bhupali, Yaman, Durga.

Vocal Music: Vilambit and Drut Khayal with gayaki in all the ragas and dhrupad or dhamar in all the ragas.

Presentation of one semi classical /devotional or light composition.

Instrumental Music: Maseetkhani and Razakhani gat with elaboration in all the ragas. Presentation of a dhun or devotional or light music composition.

- (ii) Basic knowledge of Teental and Ektal.
- (iii) Basic knowledge of Tanpura/ Candidate's own instrument Tuning.
- (iv) Notation book to be submitted for internal assessment.

Internal Assessment

Marks-25

Recommended Books:

1. V. N. Bhatkhande - Kramik Pustak Malika Part-I-II
2. V.R. Patvardhan - Rag Vigyan Part-I-III
3. Dr. Lalmani Mishra – Tantrinada
4. Prof. V.K. Aggarwal, Dr. Alka Nagpal – Sitar and its compositions Part – I & II
5. Prof. Anupam Mahajan – Compositions in Instrumental music (tradition and new creation)
6. Pt. Krishna Rao Shankar Pandit – Sitar Vadan Siksha
7. Pt. Krishna Rao Shankar Pandit – Sangeet Pravesh Part – I & II
8. Ragini Trivedi - Ragvibodha Mishrabani, Vol. I & II

Course-103	Semester-II Theory-II Theory of Indian Music	Max. Marks: 100
		Marks-75 Credits 4
(i)	Rudiments of staff Notation, Harmony, Melody, Polyphony.	
(ii)	Life and contribution of the following: (a) Pt. V. N. Bhatkhande –His works and Notation System (b) Pt. V.D Paluskar - His works and Notation System.	
(iii)	Maseekhiani and Vilambit Gat, Razakhani & Drut Gat, Krintan, Zamzama, Ghaseet, Jor Alap, Gitkiri, Meend, Sut, Kan	
(iv)	Notation of compositions in prescribed ragas.	
(v)	Theoretical knowledge of prescribed ragas.	

Internal Assessment**Marks-25****Recommended Books**

1. E. Clements - Study of Indian Music
2. Ra. Avtar 'Vir' - Theory of Indian Music
3. V. N. Bhatkhande - Bhatkhande Sangeet Shastra Part-I-II
4. Dr. Swantantra Sharma - Bhartiya Sangeet Ek Vaigyanik Vishleshan
5. Jagdish Narayan Pathak - Sangeet Shastra Praveen
6. V.S. Nigam - Sangeet Kaumudi Part-I-III
7. Music Profiles - Paschatya Swarlipi Paddhati evam
8. Swantantra Sharma - Bharatiya Sangeet
9. Dr. Indrani Chkravarti – Sangeet Manjusha

Course-104**Practical-II****Max. Marks: 100****Stage Performance & Viva-Voce****Marks: 75****Credits-8****Prescribed Ragas: Alhaiya Bilawal, Vrindavani Sarang, Kafi, Jaunpuri.****Vocal Music:**

Vilambit and Drut Khayal in all the Ragas. Dhrupad or dhamar should cover all the above ragas. Presentation of one semi classical /devotional or light composition.

Instrumental Music:

Maseetkhani and Razakhani gat with elaboration in all the ragas. Presentation of a dhun or devotional or light music composition.

- (i) Basic knowledge of Chautal and Jhaptal.
- (ii) Basic knowledge of Tanpura/ Candidate's own instrument Tuning.
- (iii) Notation book to be submitted for internal assessment.

Internal Assessment

Marks-25

Recommended Books

1. V. N. Bhatkhande: Kramik Putsaka Malika Part-I-III
2. V.R. Patvardhan: Rag Vigyan Part-I-IV
3. Omkar Nath Thakur: Sangeetanjali Part- I-IV
4. Dr. Lalmani Mishra – Tantrinada
5. Prof. V.K. Aggarwal, Dr. Alka Nagpal – Sitar and its compositions Part – I & II
6. Prof. Anupam Mahajan – Compositions in Instrumental music (tradition and new creation)
7. Pt. Krishna Rao Shankar Pandit – Sitar Vadan Siksha
8. Pt. Krishna Rao Shankar Pandit – Sangeet Pravesh Part – I & II
9. Ragini Trivedi - Ragvibodha Mishrabani, Vol. I & II

B.A (Hons) IInd year Semester-III Theory-III

Course-105

**Max. Marks: 100
Marks- 75
Credit-4**

Historical Study of the Musical Terms

- i) Grama, Moorcchana, Jati Gayan, Gandharava, Gana, Nibaddha – Anibaddha gana, Prabandha, Alap, Alapti, Tala-Dasapranas.
- ii) Life and contribution of Karnatak Musicians Trinity-Tyagaraja, Muthuswamy Dikshitar, Shyama Sastri
- iii) Life and contribution of Western Musicians - Bach, Beethoven, Mozart.
- iv) Musical forms of Karnatak Music : Kriti, Pallavi, Tillana, Varnam, Padam, Javali. Comparison of Hindustani musical forms with their Karnatak counterparts.
- (v) Notation of compositions in prescribed ragas.
- (vi) Theoretical knowledge of prescribed ragas.

Internal Assessment

Marks- 25

Recommended Books

1. S.S. Paranjape: Sangeet Bodh
2. Thakur Jaidev Singh: Bharatiya Sangeet ka Itihasa
3. Swami Prajnananda: Historical Study of Indian Music
4. V.S. Nigam: Sangeet Kaumudi Part-III
5. P. Sambamoorthy: Great Composers
6. Thakur Jaidev Singh: Indian Music

7. Baker's Biographical Dictionary of Musicians
8. Jagdish Narayan Pathak: Sangeet Shastra Praveen
9. Groves Dictionary of Music & Musicians (edited by) Eric Blom
10. Dr. Indrani Chkravarti – Sangeet Manjusha

Max. Marks: 100

Course-106

Practical-III
Stage Performance

Marks-75

Credits – 8

Prescribed Ragas: Des, Bageshri, Bhimpalasi, Khamaj

Performance of half an hour, planned by the candidate in any one of the prescribed ragas.

Vocal Music -

- (i) Vilambit and Drut Khayal with gayaki to be presented in any one raga.
- (ii) Presentation of one semi classical /devotional or light composition.

Instrumental Music -

- (i) Maseetkhani and Razakhani gats with elaboration to be presented in any one raga.
- (ii) Presentation of a dhun or devotional or light music composition.

Internal Assessment

Marks-25

Recommended Books

1. V. N. Bhatkhande: Kramik Putsaka Malika Part – I-III
2. V.R. Patvardhan: Rag Vigyan Part – I-IV
3. Omkar Nath Thakur: Sangeetanjali Part – I-IV
4. Dr. Lalmani Mishra – Tantrinada
5. Prof. V.K. Aggarwal, Dr. Alka Nagpal – Sitar and its compositions Part – I & II
6. Prof. Anupam Mahajan – Compositions in Instrumental music (tradition and new creation)
7. Pt. Krishna Rao Shankar Pandit – Sitar Vadan Siksha
8. Pt. Krishna Rao Shankar Pandit – Sangeet Pravesh Part – I & II
9. Ragini Trivedi - Ragvibodha Mishrabani, Vol. I & II

Course-107

Practical – IV
Viva-Voce

Max. Marks: 100

Marks-75

Credits - 8

Vocal Music:

- (i) Vilambit and Drut Khayal with gayaki in all the Ragas
- (ii) Dhrupad or Dhamar composition in each of the prescribed ragas.
- (iii) Presentation of one semi classical /devotional or light composition.

Instrumental Music:

- (i) Maseetkhani and Razakhani gat in all the above ragas.
- (ii) Presentation of a dhun or devotional or light music composition.
- (iii) Basic knowledge of Roopak and Tilwada Tala.

- (iv) Basic knowledge of Tanpura/ Candidate's own instrument Tuning.
- (v) Notation book to be submitted for internal assessment.

Internal Assessment

Marks-25

Recommended Books:

1. V.N. Bhattachande: Kramik Pustak Malika Part-I-IV
2. S.N. Ratanjankar: Abhinavageet Manjari
3. V.R. Patwardhan: Rag Vigyan Part-I-V
4. Dr. Lalmani Mishra – Tantrinada
5. Prof. V.K. Aggarwal, Dr. Alka Nagpal – Sitar and its compositions Part – I & II
6. Prof. Anupam Mahajan – Compositions in Instrumental music (tradition and new creation)
7. Pt. Krishna Rao Shankar Pandit – Sitar Vadan Siksha
8. Pt. Krishna Rao Shankar Pandit – Sangeet Pravesh Part – I & II
9. Ragini Trivedi - Ragvibodha Mishrabani, Vol. I & II

Course 108	Semester-IV Theory -IV Life & Contribution of Musicians and Musicologists	Marks-75 Credits - 4
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- 1) Contribution of the following: Bharat, Matang, Abhinavgupt, Sharang Dev.
- 2) Life Sketch and Contributions of the following:

1. Jaidev	2. Amir Khusro	3. Raja Mansingh Tomar	4. Tansen	5. Sadarang-Adarang
6. S.N. Ratanjankar	7. Vilayat Hussain Khan	8. Allaudin Khan	9. Mushtaq Ali Khan	
10. Ravi Shankar	11. Vilayat Khan			
- 3) Notation of compositions in prescribed ragas.
- 4) Theoretical knowledge of prescribed ragas.

Internal Assessment

Marks – 25

Recommended Books

1. Sushila Mishra: Some immortals of Hindustani Music
2. Narmadeshwar Chaturvedi: Sangeetagya Kavion ki Hindi Rachanyen
3. A.D. Ranade: On Music and Musicians of Hindustan
4. Amal Das Sharma: Musicians of India
5. Harihar Niwas Dvivedi: Mansingh Aur Mankutuhul
6. Susheela Mishra: Great Masters of Hindustani Music
7. Sulochana Brihaspati: Khusro Tansen Tatha Anya Kalakar.
8. Bharat: Natyashastra
9. Matang: Brihaddeshi
10. Sharangdeva: Sangeet Ratnakar

Course-109	Semester - IV Practical - V Stage Performance	Marks-75 Credits-8
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Prescribed Ragas: Bihag, Ramkali, Deshkar, Hameer

Performance of half an hour, planned by the candidate in anyone of the prescribed ragas.

Vocal Music -

- (i) Vilambit and Drut Khayal with gayaki to be presented in any one raga.
- (ii) Presentation of one semi classical /devotional or light composition.

Instrumental Music -

- (i) Masitkhani and Razakhani gats with elaboration to be presented in any one raga.
- (ii) Presentation of a dhun or devotional or light music composition.
- (iii) Basic knowledge of Dhamar, Adachartal.
- (iv) Basic knowledge of Tanpura/ Candidate's own instrument Tuning.
- (v) Notation book to be submitted for internal assessment.

Internal Assessment**Marks-25****Recommended Books**

1. V. N. Bhatkhande: Kramik Putsaka Malika Part – I-IV
2. V.R. Patvardhan: Rag Vigyan Part – I-IV
3. Omkar Nath Thakur: Sangeetanjali Part – I-IV
4. Dr. Lalmani Mishra – Tantrinada
5. Prof. V.K. Aggarwal, Dr. Alka Nagpal – Sitar and its compositions Part – I & II
6. Prof. Anupam Mahajan – Compositions in Instrumental music (tradition and new creation)
7. Pt. Krishna Rao Shankar Pandit – Sitar Vadan Siksha
8. Pt. Krishna Rao Shankar Pandit – Sangeet Pravesh Part – I & II
9. Ragini Trivedi - Ragvibodha Mishrabani, Vol. I & II

Semester - IV**Course-110****Practical - VI****Marks-75****Viva-Voce****Credits-8****Prescribed Ragas: Bihag, Ramkali, Deshkar, Hameer**

Performance of half an hour, planned by the candidate in anyone of the prescribed ragas.

Vocal Music-

- (i) Vilambit khyal with Gayaki and Drut khyal with Gayaki in each of the prescribed ragas of course-109.
- (ii) Dhrupad-Dhamar or Sadra composition in each of the prescribed Ragas with Alap, Layakari & Upaj.

Instrumental Music:

- (i) Masitkhani and Razakhani gats with elaboration in all the prescribed ragas of Course-109.
- (ii) Gat with elaboration in any 3 of the following Talas-Dhamar, Ektal, Jhaptal, Ada-Chautal.

- (iii) Basic knowledge of Sooltal and Teevra tala.
- (iv) Basic knowledge of Tanpura/ Candidate's own instrument Tuning.
- (v) Notation book to be submitted for internal assessment.

Internal Assessment

Marks-25

Recommended Books

1. V. N. Bhatkhande: Kramik Putsaka Malika Part-I-IV
2. V.R. Patvardhan: Rag Vigyan Part-I-IV
3. Omkar Nath Thakur: Sangeetanjali Part- I-IV
4. Dr. Lalmani Mishra – Tantrinada
5. Prof. V.K. Aggarwal, Dr. Alka Nagpal – Sitar and its compositions Part – I & II
6. Prof. Anupam Mahajan – Compositions in Instrumental music (tradition and new creation)
7. Pt. Krishna Rao Shankar Pandit – Sitar Vadan Siksha
8. Pt. Krishna Rao Shankar Pandit – Sangeet Pravesh Part – I & II
9. Ragini Trivedi - Ragvibodha Mishrabani, Vol. I & II

B.A. (HONS) IIIrd YEAR

**Semester – V
Theory-V**

Course – 111

History of Indian Music

**Marks – 75
Credits - 4**

- i) Vedic Music: Sama and stobhaksharas, the notes of Vedic music, Gramgeya gana, Aranyageya gana, Poorvarchicka, Uttararchicka, Udatta, Anudatta, Swarita, Vedic and Loukik scales, Panchvidha & Saptavidha sama, Vedic instruments
- ii) Musical references in Ramayana, Mahabharata and Puranas (Harivansh & Vayu Puranas)
- (iii) Works of the following: Ahobal, Ramamatya, Somnath, Lochan, Bhavbhatt, Vyankatmakhi.
- (iv) Notation of compositions in prescribed ragas.
- (v) Theoretical knowledge of prescribed ragas.

Internal Assessment

Marks – 25

Recommended Books:

1. Swami Prajnananda : Historical Development of Indian Music
2. S.S.Paranjape: Bharatiya Sangeet Ka Itihasa
3. Thakur Jaidev Singh: Bharatiya Sangeet Ka Itihasa
4. Swami Prajnanananda History of Indian Music.
5. Ahobal: Sangeet Parijat
6. V.N.Bhatkhande: A Short Historical survey of the Music of Upper India
7. V.N.Bhatkhande: A Comparative Study of the leading music systems oif the 15th, 16th, 17th, & 18th centuries

Course-112

Practical-VII

Marks-75

Stage Performance & Viva-Voce

Credits-8

Prescribed Ragas: Gaudsarang, Pooriya Dhanashri, Kedar, Kamod, Chayanat.

Performance of half an hour, planned by the candidate in any one of the prescribed ragas.

Vocal Music -

- (i) Vilambit and Drut Khayal with gayaki to be presented in all ragas.
- (ii) Dhrupad-Dhamar or Sadra composition in each of the prescribed Ragas with Alap, Layakari & Upaj.
- (iii) Presentation of one semi classical /devotional or light composition.

Instrumental Music -

- (i) Masitkhani and Razakhani gats with elaboration to be presented in all ragas.
- (ii) Gat with elaboration in any 3 of the following Talas-Dhamar, Ektal, Jhaptal, Ada-Chautal.
- (iii) Basic knowledge of Sooltal and Teevra.
- (iv) Basic knowledge of Tanpura/ Candidate's own instrument Tuning.
- (v) Notation book to be submitted for internal assessment.
- (iv) Presentation of a dhun or devotional or light music composition.

Internal Assessment

Marks-25

Recommended Books

1. V. N. Bhatkhande: Kramik Putsaka Malika Part – I-IV
2. V.R. Patvardhan: Rag Vigyan Part – I-IV
3. Omkar Nath Thakur: Sangeetanjali Part – I-IV
4. Dr. Lalmani Mishra – Tantrinada
5. Prof. V.K. Aggarwal, Dr. Alka Nagpal – Sitar and its compositions Part – I & II
6. Prof. Anupam Mahajan – Compositions in Instrumental music (tradition and new creation)
7. Pt. Krishna Rao Shankar Pandit – Sitar Vadan Siksha
8. Pt. Krishna Rao Shankar Pandit – Sangeet Pravesh Part – I & II
9. Ragini Trivedi - Ragvibodha Mishrabani, Vol. I & II

SEMESTER VI

Theory-VI

Course-113

Applied Theory

Marks 75

Credits-4

- i) Gharanas – Prominent Gharanas of Dhrupad (Dagar, Betia, Darbhanga) and Khayal (Gwalior, Agra, Delhi, Jaipur, Kirana) and their significant features regarding techniques.
- ii) Gharanas of Instrumental music and their leading styles (Senia, Maihar, Gauripur)
- iii) Detailed and Comparative study of the Ragas prescribed in Ist, IInd and IIIrd year.
- iv) Study of Hindustani musical forms - : Dhrupad, Dhamar, Sadra, Khayal, Thumri, Tappa, Tarana, Chaturang, Trivat.
- (v) Notation of compositions in prescribed ragas.
- (vi) Theoretical knowledge of prescribed ragas.

Internal Assessment

25 Marks

Recommended Books:

1. V.H.Deshpande: Indian Musical Tradition
2. Dhrupad Annual Edited by Premlata Sharma
3. V.K.Aggarwal: Indian Music Trends and traditions
4. S.K.Chaubey: Sangeet me Gharana ki Charcha Sangeet Gharana Ank
5. Shanno Khurana: Khyal Gayaki Vividh Gharana
6. M.R.Guatam: Musical Heritage of India
7. V.N.Bhatkhande: Bhatkhande Sangeet Shastra Part-I-III
8. Ragini Trivedi - Ragvibodha Mishrabani, Vol. I & II

Course – 114**Practical-VIII
Stage Performance & Viva-Voce****Marks 75
Credits-8****Prescribed Ragas: Todi, Multani, Patdeep, Jaijaiwanti, Malkauns**

Performance of half an hour, planned by the candidate in anyone of the prescribed ragas.

Vocal Music -

- (i) Vilambit and Drut Khayal with gayaki to be presented in all ragas.
- (ii) Dhrupad-Dhamar or Sadra composition in each of the prescribed Ragas with Alap, Layakari & Upaj.
- (iii) Presentation of one semi classical /devotional or light composition.

Instrumental Music -

- (i) Masitkhani and Razakhani gats with elaboration to be presented in all ragas.
- (ii) Gat with elaboration in any 3 of the following Talas-Dhamar, Ektal, Jhaptal, Ada-Chautal.
- (iii) Basic knowledge of Jhoomra , Dhamar & Chautal.
- (iv) Basic knowledge of Tanpura/ Candidate's own instrument Tuning.
- (v) Notation book to be submitted for internal assessment.
- (iv) Presentation of a dhun or devotional or light music composition.

Internal Assessment**Marks-25****Recommended Books**

1. V.N. Bhatkhande: Kramik Pustak Malika Part – I-IV
2. S.N. Ratanjankar: Abhinavageet Manjari
3. V.R. Patwardhan: Rag Vigyan Part – I-V
4. Dr. Lalmani Mishra – Tantrinada
5. Prof. V.K. Aggarwal, Dr. Alka Nagpal – Sitar and its compositions Part – I & II
6. Prof. Anupam Mahajan – Compositions in Instrumental music (tradition and new creation)
7. Pt. Krishna Rao Shankar Pandit – Sitar Vadan Siksha
8. Pt. Krishna Rao Shankar Pandit – Sangeet Pravesh Part – I & II
9. Ragini Trivedi - Ragvibodha Mishrabani, Vol. I & II

Recommended books:

1. V.N. Bhatkhande: Kramik Pustak Malika – Part – I – III
2. V.R. Patvardhan: Raga Vigyan: – Part I – IV

Max. Marks: 100**Elective – III****Hindustani Music - Vocal****Marks: 75****Credits: 6**

1. Six alankars to be presented in prescribed ragas.
2. One sargam geet in any one raga.
3. Three Drut khyals in any three ragas with six alaps and six tanas.
4. One lakshan geet in any one raga.
5. One dhrupad or dhamar with layakari in any one raga.

Prescribed Ragas – Malkauns, Puriyadhanashree, Des, Bhimpalasi.**Internal Assessment****Marks: 25**

Notation book to be submitted for Internal Assessment.

Recommended books:

1. V.N. Bhatkhande: Kramik Pustak Malika – Part – I – IV
2. V.R. Patvardhan: Raga Vigyan: – Part I – IV

Max. Marks: 100**Elective – IV****Project Work****Marks: 75****Credits: 4**

Project based upon actual Field work related to music. Topic chosen in consultation with the teacher at the commencement of the Semester VI.

Internal Assessment: Data Collection and Analysis**Marks: 25**

Syllabus of Elective Courses for B.A. (Hons.) Instrumental Music
Choice Based Credit System

Elective – I	75+25 =100	6
Elective – II	75+25 =100	6
Elective – III	75+25 =100	6
Project Work	75+25 =100	4
	400	22

Elective – I	Instrumental Music (Sitar)	Max Marks: 100 Marks: 75 Credits: 6
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1. Basic strokes of sitar.
2. (a) 5 Alankars based on Talas
(b) 5 Alankars based on stroke patterns.
3. Razakhani/Drut Gat in all the prescribed ragas with atleast five Tanas & Jhala.

Prescribed Ragas – Alhaiya Bilawal, Yaman, Bhairav.

Internal Assessment	Marks: 25
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Notation book to be submitted for Internal Assessment.

Recommended Books:

1. Dr. Lalmani Mishra – Tantrinada
2. Prof. V.K. Aggarwal, Dr. Alka Nagpal – Sitar and its compositions Part – I & II
3. Prof. Anupam Mahajan – Compositions in Instrumental music (tradition and new creation)
4. Pt. Krishna Rao Shankar Pandit – Sitar Vadan Siksha

Elective – II	Instrumental Music (Sitar)	Max Marks: 100 Marks: 75 Credits: 6
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1. Ability to play basic technique of sitar – Meend, Kan, Gamak, Krintan etc.
2. One Masitkhani Gat with Layakari in Tanas.
3. Razakhani Gat in all the prescribed ragas with toda/tanas and jhala.

Prescribed Ragas – Bhupali, Vrindavani Sarang, Jaunpuri.

Internal Assessment	Marks: 25
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Notation book to be submitted for Internal Assessment.

Recommended Books:

1. Dr. Lalmani Mishra – Tantrinada

2. Prof. V.K. Aggarwal, Dr. Alka Nagpal – Sitar and its compositions Part – I & II
3. Prof. Anupam Mahajan – Compositions in Instrumental music (tradition and new creation)
4. Pt. Krishna Rao Shankar Pandit – Sitar Vadan Siksha

Max Marks: 100

Elective – III

Instrumental Music (Sitar)

Marks: 75

Credits: 6

1. Two Maseetkhani Gats with Todas/ Tanas in any two prescribed Ragas
2. Razakhani Gat with Tana and Jhala in all the prescribed Ragas.
3. Ability to play Alaap with techniques in any one raga.
4. Detailed study of the prescribed Ragas for Viva-Voce.

Prescribed Ragas – Malkaus, Puriyadhanashree, Des, Bhimpalasi.

Internal Assessment

Marks: 25

Notation book to be submitted for Internal Assessment.

Recommended Books:

1. Dr. Lalmani Mishra – Tantrinada
2. Prof. V.K. Aggarwal, Dr. Alka Nagpal – Sitar and its compositions Part – I & II
3. Prof. Anupam Mahajan – Compositions in Instrumental music (tradition and new creation)
4. Pt. Krishna Rao Shankar Pandit – Sitar Vadan Siksha

Max Marks: 100

Elective – IV

Project Work

Marks: 75

Credits: 6

Project based upon actual Field work related to music. Topic chosen in consultation with the teacher at the commencement of the Semester VI.

Internal Assessment: Data Collection and Analysis

Marks: 25

**Supplementary Courses for B.A. (Prog.) Vocational
and Applied Courses in Music
SEC – I, II, III, IV proposed by
Department of Music
University of Delhi**

Submitted

to

University Grants Commission

New Delhi

Under

Choice Based Credit System

**CHOICE BASED CREDIT SYSTEM
2015**

**DEPARTMENT OF MUSIC
FACULTY OF MUSIC & FINE ARTS
UNIVERSITY OF DELHI
DELHI-110007**

Preamble

The scenario world over is changing fast. With the technological advancements and its increased accessibility to general masses, the new generation is seeking new ideas and avenues in every field. Vocational and applied courses are being introduced in each and every branch of knowledge, music being no exception. Keeping this in view, the Dept. of Music, University of Delhi has also thought of developing Applied/ Vocational courses in Music. **These courses will definitely be beneficial to those students who want to pursue Music as a profession. And we are also sure that these courses will enhance the capabilities of students in other fields too, with an aptitude and interest in Music.**

The responsibility for developing the new courses in music has been carried out by a committee of teachers and established personalities, as follows:

1. Prof. Suneera Kasliwal, Offg. Dean & Head, Faculty of Music & Fine Arts, University of Delhi.
2. Prof. Deepti Bhalla, Department of Music, Faculty of Music & Fine Arts, University of Delhi.
3. Dr. T.V. Manikandan, Department of Music, Faculty of Music & Fine Arts, University of Delhi.
4. Dr. Ajay Kumar, Expert Tabla.
5. Dr. Vinay Mishra, Expert Harmonium.
6. Dr. Vishal, Sitar Player & Independent Researcher, UNESCO/Japan Young Researchers' Fellowship Awardee-2014.

NOTE:

- (i) **These supplementary courses for B.A. (Prog.) SEC I – IV are open for the students of Music as well as for the students of other discipline, who have an aptitude and interest in Music.**
- (ii) **The courses are designed from 1st to 4th level and who so ever opts for these courses shall start from level one.**

HARMONIUM COURSE FOR SKILL ENHANCEMENT COURSE - I

Semester-III (SEC - I)

Max. Marks: 100

Credits: 4

Theory:

1. Elementary knowledge of Shuddha and vikrit swaras and octaves.
2. Elementary knowledge of Harmonium, its various parts, single, capler and scale changer etc.

Practical:

1. Elementary knowledge of handling the instrument.
2. Elementary knowledge of finger technique and sound production.
3. Ability to play 10 paltas in shuddha swaras.
4. Singing the above alankars in tune.

HARMONIUM COURSE FOR SKILL ENHANCEMENT COURSE - II

Semester-IV (SEC - II)

Max. Marks: 100

Credits: 4

Theory:

1. Description of following Ragas with aaroh, avaroh, vadi, samvadi and pakad
(a) Yaman, (b) Bhairav
2. Brief history of harmonium.
3. Working knowledge of following talas:
(a) Teentaal, (b) Ektaal, (c) Keharwa (d) Dadra

Practical:

1. Ability to play one fast composition in any one of the above ragas with alap and 5 tanas.
2. 15 General alankars with finger techniques in above mentioned ragas
3. One dhun in raga khamaj.

HARMONIUM COURSE FOR SKILL ENHANCEMENT COURSE - III

Semester-V (SEC - III)

Max. Marks: 100

Credits: 4

Theory:

1. Structural details of Harmonium with sketch.
2. Defination of Sangeet, nada, swar and saptak.
3. Description of following ragas with aaroh, avaroh, vadi, samvadi and Pakad:
(a) Bilwal, (b) Bihag

Practical:

1. Ability to play two fast compositions with atleast 10 taans in above ragas.
2. 10 alankars each in taal of 6, 7, 8, 10 & 16 beats from mentioned ragas in previous semester.
3. Ability to play lehara in teentaal.
4. Dhun in raag kafi.

HARMONIUM COURSE FOR SKILL ENHANCEMENT COURSE - IV

Semester-VI (SEC - IV)

Max. Marks: 100

Credits: 4

Theory:

1. Definition of That, Raag, Taal, Intensity – Pitch –Timbre, vadi, samvadi, pakad, harmony and melody.
2. Knowledge of 10 thaats and ability to play them on harmonium from different keys.
3. Ability to write in notation of slow composition in Bhatkhande notation system.
4. Biography of some great harmonium players with their contributions.

- (a) Bhaiyajee Ganpat Rao
- (b) Pt. Appasaheb Jalgaonkar

Practical:

1. Ability to play two fast compositions with brief Alap and atleast 10 taanas in any two of the following ragas:
(a) Madhuvanti (b) Maru bihag, (c) Kedar
2. Dhun in raag pahadi.

Project work:

1. Prepare life sketch of anyone from the above mentioned great Harmonium players.
2. Prepare sketch of Harmonium with their parts.

Performance:

1. 20 minutes solo performance with tabla sangat with brief alap and atleast 10 taans.
2. Performance of Dhun for atleast 5 minutes in any prescribed ragas.
3. Playing lehra with tabla solo in Teentala.

TABLA COURSE FOR SKILL ENHANCEMENT COURSE - I
Semester III (SEC - I)

Max. Marks: 100
Credits: 4

Theory

2. Origin and brief history of Tabla.
3. Definition of following terms: Taal, Laya, Matra, Theka, Sum, Tali, Khali & Vibhag.
4. Structural knowledge of one's own instrument with sketch.

Practical

1. Basic Bols (varnas) of Tabla.
2. Theka of Teentala with Thah, Dugun, Chaugun.
3. Knowledge of four Kayada, Paltas and Tihai, One Simple and Chakradar Tukra in Teentala.
4. Elementary knowledge of Kaharwa and Dadra Talas.
5. Basic knowledge of vocal and instrumental accompaniment.

TABLA COURSE FOR SKILL ENHANCEMENT COURSE - II
Semester IV (SEC - II)

Max. Marks: 100
Credits: 4

Theory

1. Origin and history of Gharanas of Tabla in brief.
2. Definition of following terms: Kayada, Palta, Tihai, Tukra and Chakradar.
3. Brief knowledge of notation writing in Bhatkhande Paddhati.

Practical

1. Keep the hand beat theka of Jhaptala in Thah, Dugun and Chaugun.
2. Two Kayadas with Palta & Tihai, two simple tukras, two chakradar tukras in Jhaptala.
3. Playing knowledge of Ektala and Rupak in barabar ki laya.
4. One Kayada each of 'Tirkitataka' and 'Dhirkit' in Teentala.
5. Four variation in Kharwa Tala.

TABLA COURSE FOR SKILL ENHANCEMENT COURSE - III
Semester V (SEC - III)

Max. Marks: 100
Credits: 4

Theory

1. Brief Study of the following with example: 1. Rela 2. Tukara 3. Mukhada 4. Laggi
2. Study of writing in notation of tihai in following talas (two in each)
1) Teental 2) Jhaptal 3) Ektal 4) Rupak
3. Definition of the following: 1. Dhvani 2. Nad 3. Sangeet 4. Swar
4. Write in notation Kayada and rela with four paltas in teental

Practical

1. Practice and knowledge of the course of previous year's course is essential.
2. Practice of Thekas along with two simple tihai in Chartala and Sooltala.
3. Four theka ke prakars in Roopak and Jhaptala.
4. Four Mukhada, Tukada and Moharas in Roopak, Jhaptala, Ektala.
5. In Teental two basic Kayadas, one Rela with four Paltas and Tihai.
6. Practice of previous years compositions in chaugun laya .

TABLA COURSE FOR SKILL ENHANCEMENT COURSE - IV
Semester VI (SEC - IV)

Max. Marks: 100
Credits: 4

Theory

1. Definition of following: a. Alankar b. Thah (Ekgun) c. Dugun d. Chaugun and Layakari.
2. Study of writing in notation of four Theka ke Prakars in Ektala.
3. Study of writing in notation of two Tihais in Ektala.
4. Study of writing in notation of Kayada, Rela and Palta with tihai in Teental, Jhaptala and Ektala.

Practical

1. Thekas of Khemta and Addha with Thah and Dugun.
2. Four Theka ke prakars in Ektala.
3. Two Kayada in Ektala with four Palta and one Tihai.
4. Six Theka prakars in Dadra and Keherwa.
5. Four Mukhada, Tukada and Moharas in Ektal, Rupak and Jhaptal
6. Two simple parans in Chautal and Sooltal.
7. Two simple Laggis in Dadra and Keherwa.
8. Four Tihais in present and previous years' talas.

MRIDANGAM COURSE FOR SKILL ENHANCEMENT COURSE - I
Semester III (SEC - I)

Max. Marks: 100
Credits: 4

Practical

- Basic technique of holding the instrument, sitting posture and fingering techniques.
- Knowledge of syllables (Ta, Thi, Thom, Nam, Chapu, Din and Da) and their playing style.
- Patha varisaikal – Elementary exercises in three speeds- slow, medium, fast.

Theory

- Thattakaram (Chollukkattu) and its importance in learning Mridangam
- Different places in producing the syllables of playing Mridangam such as chapu, Meetu, Toppi etc.
- Understanding the concept of tala and Laya.

MRIDANGAM COURSE FOR SKILL ENHANCEMENT COURSE - II
Semester IV (SEC - II)

Max. Marks: 100
Credits: 4

Practical

- Acquaintance in playing aditalam.
- Ability to play Pharans, Mohra, Koruvai & Aruti.

Theory

- Knowledge of parts of talas – shadangas with their Aksharakala, method of reckoning etc.
- Basic knowledge of Jati and Gati Variations.

MRIDANGAM COURSE FOR SKILL ENHANCEMENT COURSE - III
Semester V (SEC - III)

Max. Marks: 100
Credits: 4

Practical

- Understanding and playing of Tisram (Roopaka Tala) & Misra Chapu.
- Ability to play mohra, koruvai and Aruti.

Theory

- Knowledge of prominent artistes in the field and their specialties in playing techniques – 1. Palghat Mani Iyer 2. Palani Subramanya Pillai
- Knowledge of basic seven talas – such as Dhruva, Mathya, Roopaka, Jhampa, Triputa, Ata & Eka

MRIDANGAM COURSE FOR SKILL ENHANCEMENT COURSE - IV
Semester VI (SEC - IV)

Max. Marks: 100
Credits: 4

Project Work

A minor project work undertaken to enhance the knowledge of student about different rhythmic instruments of South India and their role in Karnatak Music concerts.

Practical

Performance of 20 minutes planned by the candidate, inclusive of all of the above.

VIOLIN (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - I
Semester III (SEC - I)

Max. Marks: 100
Credits: 4

Practical

- Basic Technique of holding the instrument, bowing and fingering
- Knowledge of Swarasthanas
- Acquaintance with three major speeds – Slow (Vilambit), Medium (Madhya), Drut (fast)
- Simple Swara exercises – Varisas in three speeds

Theory

- Sapta Swaras in Mayamalavagowla / Shankarabharanam
- Understanding the concept of rhythm (Laya) and time cycle (Tala)
- Acquaintance with Adi Tala (8 beat cycle) and Rupaka Tala (6 beats)

VIOLIN (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - II
Semester IV (SEC - II)

Max. Marks: 100
Credits: 4

Practical

- One Nottu swara compositions of Muttuswami Dikshitar / One Divyanama Sankirtana
- One folk song of any region

Theory

- Acquaintance with musical forms for beginners (Geetam , Jatiswaram)
- Brief raga Lakshanas of ragas selected for compositions taught
- Understanding the system of notation. Notating an Alankara / Geetam

VIOLIN (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - III
Semester V (SEC - III)

Max. Marks: 100
Credits: 4

Practical

- One Tillana in Adi Tala.
- Acquaintance with Chapu Tala (seven beats cycle). One composition in Chapu Tala.
- Knowledge of scale changing and use of finger technique in higher octave notes.

Theory

- Acquaintance with musical forms for advanced learning (Varnam , Swarajati).
- Brief Raga Lakshanas of Ragas selected for compositions taught.
- Notation of any composition taught.

VIOLIN (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - IV
Semester VI (SEC - IV)

Max. Marks: 100
Credits: 4

Project Work

A minor project undertaken to enhance listening and analytical aptitude of student e.g - the bowing and fingering techniques of any veteran violinist.

Practical

Performance of 20 minutes planned by the candidate, inclusive of all of the above.

VOCAL (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - I
Semester III (SEC - I)

Max. Marks: 100
Credits: 4

Practical

- Singing techniques – Voice production, Sound Modulation etc.
- Knowledge of Swarasthanas
- Acquaintance with Swara Sadhakam with vowel expression.
- Simple Swara exercises – Sarali & Jhanta Varisas in three speeds.

Theory

- Knowledge of Indian Music – Sangitam & its specialities.
- Understanding the basic terminologies like Nada, Sruti, Swara, Tala – Laya, Raga – Mela, Gamaka, Sthayi & Swarasthana.

VOCAL (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - II
Semester IV (SEC - II)

Max. Marks: 100
Credits: 4

Practical

- Different varisas – exercises like Dhatu Swara varisa.
- Varisas of different sthayi such as Mandra – Madhya – Tara.
- Simple Gitam in Malahari and Mohana.

Theory

- Knowledge of History and Evolution of Indian Music.
- Basic knowledge of Raga classification.
- Understanding basic seven tala, shadanga etc.

VOCAL (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - III
Semester V (SEC - III)

Max. Marks: 100
Credits: 4

Practical

- Ability to sing sapta tala alankaras in three speed.
- Acquaintance with one simple Swarajati and Varna.
- One simple Kirtana and one Kriti of any one prominent composer.

Theory

- Knowledge of 35 talas
- Basic Knowledge of 72 Mela Scheme
- Notation of any composition taught

VOCAL (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - IV
Semester VI (SEC - IV)

Max. Marks: 100
Credits: 4

Project Work

A minor project work to enhance listening and analytical aptitude of student
e.g. - the contribution of great composers of Karnatak Music and their specialty.

Practical

Performance of 20 minutes planned by the candidate, inclusive of all of the above.

July 7, 2015

CURRICULUM – AUDIO ENGINEERING – SEC

This academic plan is intended to provide students with opportunities to learn about audio engineering and related aspects along with their core study courses. The study course is designed separately for last four semesters of graduation. At third semester of graduation, students will start learning about basics of audio/sound engineering with increasing complexity at further levels of their course of study. This plan includes theory, practical, study tours and assessment to give students a well proportionate and interesting study experience.

The designed course will help both the categories i.e. (a) students with prior knowledge and (b) beginners. Beginners will enjoy the experience of learning the new creative skills whereas students with some prior experience will get a chance to explore new horizons and enhance their abilities.

Sound/Audio Engineering – Skill Enhancement Course

Total Credits : 16

Total semesters: 4 (3rd, 4th, 5th 6th)

Maximum Credits: 4	Graduation Year: 2nd Semester: 3rd	Weeks: 20 (excluding Holidays) Lectures: 40 Duration of Period: 45-60 minutes
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Sl. No.	TOPIC	CONTENT	Mode of Teaching
1.	Sound	<ul style="list-style-type: none"> • What is Sound? • Important Characteristics of Sound? 	Theory Theory
2.	Music	<ul style="list-style-type: none"> • What is Music? • Different types/genres of Music. • Frequencies of Musical Notes. 	Theory & demonstration Theory & demonstration Theory & demonstration Theory & demonstration
3.	Sound Recording	<ul style="list-style-type: none"> • Different ways of Listening music. • What is recording technology? • Why should we record? 	Theory Theory

Maximum Credits: 4	Graduation Year: 2nd Semester: 4th	Weeks: 20 (excluding Holidays) Lectures: 40 Duration of Period: 45-60 minutes
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Sl. No.	TOPIC	CONTENT	Mode of Teaching
4.	History of Sound Recording Technology	<ul style="list-style-type: none"> • History of Sound Recording technology • Milestones of sound recording technology 	Theory Theory
5.	Modern Sound Recording Technology	<ul style="list-style-type: none"> • Digital recording • Differences between Analog and Digital recording technology. 	Theory Theory & demonstration
6.	Recording studio	<ul style="list-style-type: none"> • What is recording studio? • Architect of recording studio. • Equipment for recording studio. • Cable & connectors • Software 	Theory & Field tour Theory & Field tour Theory & Field tour Theory & Field tour Theory & Demonstration

Maximum Credits: 4	Graduation Year: 3rd Semester: 5th	Weeks: 20 (excluding Holidays) Lectures: 40 Duration of Period: 45- 60 minutes
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Sl. No.	TOPIC	CONTENT	Mode of Teaching
7.	Microphone Types and Placement techniques	<ul style="list-style-type: none"> • Types of Microphones • Placements of Microphones 	Theory & Field Tour Theory & Demonstration
8.	The Recording Process	<ul style="list-style-type: none"> • create a base track/prerecorded drum loop 	Theory, Practical & Field Tour

		<ul style="list-style-type: none"> Record rhythm sections Record harmonies, Record melodies Record other instruments.....ETC 	
9.	The Editing	<ul style="list-style-type: none"> Arrangement, Time Editing Noise Reduction, Pitch Editing.....ETC 	Theory, Practical & Field Tour

Maximum Credits: 4	Graduation Year: 3rd Semester: 6th	Weeks: 20 (excluding Holidays) Lectures: 40 Duration of Period: 45-60 minutes
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Sl. No.	TOPIC	CONTENT	Mode of Teaching
10.	The mixing	<ul style="list-style-type: none"> Balancing Faders Panning, Equalization Compression, Reverb Automation.....ETC 	Theory, Practical & Field Tour
11.	The mastering	<ul style="list-style-type: none"> Maximizing loudness Balancing Frequencies Stereo Widening.....ETC 	Theory, Practical & Field Tour
12.	Project Creation	<ul style="list-style-type: none"> Create Project (with instructor) Create Project (in group/team) Create Project (individually) 	Practical Practical Practical

Assessments*	<ul style="list-style-type: none"> Assessment : Based on the syllabus taught during the semester) Assessment: Create one project individually 	Theory Practical
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*Assessments should be designed for each and every semester for theory and practical both based on the syllabus taught.

Skill Enhancement Course in Maintenance and Repairing of Musical Instruments: Hindustani Music

Semester-III (SEC - I)

Max. Marks: 100
Credits: 4

Theory: I

1. Classification of instruments as prevalent in India and other countries in brief.
2. Brief study of historical development of instruments making in ancient India (String & Percussion).
3. Elementary study of Sound, Tone and Frequencies.

Practical: I

- Elementary knowledge of tuning of string/ percussion instruments viz.- sitar, Tanpura, Sarangi, Sarod, guitar, Violin , Tabla, Pakhawaj, Dholak & Naad etc.
- Knowledge of various gadgets of tuning like pitch pipes, chromatic tuners, frequency metres etc.

Semester-IV (SEC - II)

Max. Marks: 100
Credits: 4

Theory: II

1. Historical development of some of the musical instruments viz. sitar, sarod, sarangi, tanpura etc. with special reference to their making; early stages and gradual development till modern times.
2. Brief introduction of two string western instruments and modification done to make them adaptable to Indian Music i.e. Violin and guitar.

Practical: II

- Knowledge of basic tools, required for making and repairing various instruments.
- Fixing strings in various string instruments viz.- Sitar, Tanpura, Sarangi, Sarod, Guitar, Violin, etc. (both main and sympathateic)
- Fixing of frets in sitar.
- Making of good mizrabs for sitar and Jawas for sarod.
- Repairing of bow of Sarangi/ Violin.
- Fixing and stretching Baddhi in Percussion instruments.

Semester-V (SEC - III)

Max. Marks: 100

Credits: 4

Theory: III

1. Elementary knowledge of wood, string and other material viz. bone, stag horn and skin etc., used in making various parts of Indian instruments.
2. Seasoning of wood and other material.

Practical: III

- Temporary repairing of Tumba, replacing tuning pegs, Tarab buttons, chikari posts and other minor defects of string instruments.
- Putting and fixing the pudi on percussion instruments.

Semester-VI (SEC - IV)

Max. Marks: 100

Credits: 4

Theory: IV

1. Brief introduction of usages of innovative material in musical instruments in place of traditional material in India.
2. Knowledge of Acoustical properties of Musical Instruments in brief.

Practical: IV

- Jawari work of sitar and Tanpura/ Putting syahi (black paste) on percussion instruments.
- Viva-Voce of all the above informations, in not less than 20 minutes.

Examination pattern in theory:

- A theory examination of two hours duration shall be conducted at the end of the session in which a student will have to attempt five questions out of which one shall be compulsory. Minimum passing marks shall be 40%.

Examination pattern in practical:

- A practical examination of the demonstration and performance of the skills learnt, which shall be follows:-
 - a) Viva-voce of maintenance of musical instruments in general.
 - b) Tuning of any two of the instruments prescribed in the course.
 - c) Knowledge of various gadgets used for tuning.
 - d) Knowledge of basic tools required for making and repairing various instruments.
 - e) Demonstration of at least three repairing skills learnt so far in one's own instrument.