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)

<table>
<thead>
<tr>
<th>SEMESTER</th>
<th>CORE COURSE (14)</th>
<th>Ability Enhancement Compulsory Course(AECC) (2)</th>
<th>Skill Enhancement Course (SEC) (2)</th>
<th>Elective: Discipline Specific DSE (4)</th>
<th>Elective: Generic (GE) (4)</th>
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<tbody>
<tr>
<td>I</td>
<td>C 1 Theory: General Theory</td>
<td>C 2 Practical : Stage Performance &amp; Viva-Voce</td>
<td>(English/MIL Communication)/ Environmental Science</td>
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<td>II</td>
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<td>C 4 Practical : Stage Performance &amp; Viva-Voce</td>
<td>Environmental Science/(English/MIL Communication)</td>
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<td>C 6 Practical : Stage Performance</td>
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<td>GE-3</td>
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<td>IV</td>
<td>C 8 Theory : Life &amp; Contribution of Musicians and Musicologists</td>
<td>C 9 Practical : Stage Performance</td>
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<td>SEC-2</td>
<td>GE-4</td>
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<td>V</td>
<td>C 11 Theory: History of Indian Music</td>
<td>C 12 Practical : Stage Performance &amp; Viva Voce</td>
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<td>*DSE-1 Vocal/Instrumental/Karnatak/Percussion Music: (Tabla/Pakhawaj) *DSE-2 Vocal/Instrumental/Karnatak/Percussion Music: (Tabla/Pakhawaj)</td>
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*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)

<table>
<thead>
<tr>
<th>SEM</th>
<th>Course Code</th>
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<td>114</td>
<td>Practical</td>
<td>75+25 =100</td>
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|        |            |                  | **Total**   | **88**  |
SYLLABUS FOR B.A. (HONS.) MUSIC HINDUSTANI MUSIC
B.A (Hons) 1st Year
Semester-I Max Marks: 100
Course-101
Theory-I Marks: 75
Credits:4

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
Semester-II

Theory-II

Max. Marks: 100

Course-103

Theory of Indian Music

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) Maseetkhani 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

Max. Marks: 100

Course-104

Practical-II

Marks: 75

Credits-8

Stage Performance & Viva-Voce


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. Lalm Hann 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)

**B.A ( Hons) IIInd year**

| Max. Marks: 100 |

**Course-105**

| Marks- 75 |

| Credit-4 |

**Theory-III**

**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 Karnataka Musicians Trinity-Tygaraja, Muthuswamy Dikshitar, Shyama Sastri
iii) Life and contribution of Western Musicians - Bach, Beethoven, Mozart.
(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
Course-106

Practical-III

Max. Marks: 100

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

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)

Max. Marks: 100

Course-107

Practical – IV

Marks-75

Viva-Voce

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. Bhatkhande: Kramik Pustak Malika Part-I-IV
2. S.N. Ratanjankar: Abhinaveet Manjari
3. V.R. Patwardhan: Rag Vigyan Part-I-V
4. Dr. Lalmi Mishra – Tantranada
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)

Semester-IV  
Course 108  
Theory -IV  
Life & Contribution of Musicians and Musicologists  
Credits - 4

1) Contribution of the following: Bharat, Matang, Abhinavagupt, Sharang Dev.
2) Life Sketch and Contributions of the following:
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 Mankutuhal
7. Sulochana Brihaspati: Khusro Tansen Tatha Anya Kalakar.
8. Bharat: Natyashastra
9. Matang: Brihaddeshi
10. Sharangdeva: Sangeet Ratnakar

Semester - IV
Course-109  Practical - V  Marks-75
Stage Performance  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 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)

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 Rgars 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.

**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)

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**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, Poorvarchika, Uttararchika, 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
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 of 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 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 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)

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 1st, 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.

**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.Guhat: Musical Heritage of India
7. V.N.Bhatkhande: Bhatkhande Sangeet Shastra Part-I-III

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**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
Syllabus of Elective Courses for B.A. (Hons.) Hindustani Music-Vocal
Choice Based Credit System

<table>
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<th>Elective – I</th>
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<th>Credits: 6</th>
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<td>1. Six alankars to be presented in prescribed ragas.</td>
<td></td>
<td></td>
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<tr>
<td>2. One sargam geet in any one prescribed raga.</td>
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</tr>
<tr>
<td>3. One Drut khayal in any one raga with six alaps and six tanas.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. One lakshan geet in any one raga.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. One dhrupad or dhamar with layakari in any one raga.</td>
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</table>

Prescribed Ragas – Alhaiya Bilawal, Yaman, Bhairav.

Internal Assessment

Mark: 25

Notation book to be submitted for Internal Assessment.

Recommended books:
1. V.N. Bhatkhande: Kramik Pustak Malika – Part – I – III

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<th>Elective – II</th>
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<tr>
<td>1. Six alankars to be presented in prescribed ragas.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. One sargam geet in any one raga.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Two Drut khyals in any two ragas with six alaps and six tanas.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. One lakshan geet in any one raga.</td>
<td></td>
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<tr>
<td>5. One dhrupad or dhamar with layakari in any one raga.</td>
<td></td>
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</tr>
</tbody>
</table>

Prescribed Ragas – Bhupali, Vrindavani Sarang, Jaunpuri.
Internal Assessment

Notation book to be submitted for Internal Assessment.

Recommended books:
1. V.N. Bhatkhande: Kramik Pustak Malika – Part – I – III

Elective – III Hindustani Music - Vocal

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

Notation book to be submitted for Internal Assessment.

Recommended books:
1. V.N. Bhatkhande: Kramik Pustak Malika – Part – I – IV

Elective – IV Project Work

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

<table>
<thead>
<tr>
<th>Elective</th>
<th>Marks</th>
<th>Credits</th>
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<tbody>
<tr>
<td>Elective – I</td>
<td>75+25 =100</td>
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<tr>
<td>Elective – II</td>
<td>75+25 =100</td>
<td>6</td>
</tr>
<tr>
<td>Elective – III</td>
<td>75+25 =100</td>
<td>6</td>
</tr>
<tr>
<td>Project Work</td>
<td>75+25 =100</td>
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<tr>
<td><strong>Total</strong></td>
<td><strong>400</strong></td>
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</tbody>
</table>

**Max Marks: 100**

### Elective – I
**Instrumental Music (Sitar)**

- Marks: 75
- Credits: 6

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

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)

### Elective – II
**Instrumental Music (Sitar)**

- Marks: 75
- Credits: 6

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 – Bhopali, Vrindavani Sarang, Jaunpuri.**

**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)

**Elective – III**

**Instrumental Music (Sitar)**

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

**Prescribed Ragas – Malkaus, Puriyadhanashree, Des, Bhimpalasi.**

**Internal Assessment**

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)

**Elective – IV**

**Project Work**

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**
Supplementary Courses for B.A. 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
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. Definition 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 taalas 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:**
   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.
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.
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**

2. Study of writing in notation of tihai in following talas (two in each)
   1) Teental 2) Jhaptal 3) Ektal 4) Rupak
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 Teentala two basic Kayadas, one Rela with four Paltas and Tihai.
6. Practice of previous years compositions in chaugun laya.

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**TABLA COURSE FOR SKILL ENHANCEMENT COURSE - IV**

Semester VI (SEC - IV)

Max. Marks: 100

Credits: 4

**Theory**

2. Study of writing in notation of four Theka ke Prakar in Ektala.
4. Study of writing in notation of Kayada, Rela and Palta with tihai in Teentala, 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 Ektala, 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 Karnataka 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 Lakshanams 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.
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

<table>
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<tr>
<th>Sl. No.</th>
<th>TOPIC</th>
<th>CONTENT</th>
<th>Mode of Teaching</th>
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</thead>
</table>
| 1.      | Sound | What is Sound?  
         |        | Important Characteristics of Sound? | Theory  
         |        | Theory |
| 2.      | Music | What is Music?  
         |        | Different types/genres of Music.  
         |        | Frequencies of Musical Notes.  
         |        | Different ways of Listening music. | Theory & demonstration  
         |        | Theory & demonstration  
         |        | Theory & demonstration  
         |        | Theory & demonstration |
| 3.      | Sound Recording | 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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<th>Sl. No.</th>
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<th>CONTENT</th>
<th>Mode of Teaching</th>
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</table>
| 4.      | History of Sound Recording Technology | History of Sound Recording technology  
         |        | Milestones of sound recording technology | Theory  
         |        | Theory |
| 5.      | Modern Sound Recording Technology | Digital recording  
         |        | Differences between Analog and Digital recording technology. | Theory  
         |        | Theory & demonstration |
| 6.      | Recording studio | 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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<td>7.</td>
<td>Microphone</td>
<td>Types of Microphones</td>
<td>Theory &amp; Field Tour</td>
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<td>Sl. No.</td>
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<td>10.</td>
<td>The mixing</td>
<td>• Balancing Faders</td>
<td>Theory, Practical &amp; Field Tour</td>
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<td>• Panning, Equalization</td>
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<td>• Compression, Reverb</td>
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<td>• Automation......ETC</td>
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<td>11.</td>
<td>The mastering</td>
<td>• Maximizing loudness</td>
<td>Theory, Practical &amp; Field Tour</td>
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<td></td>
<td>• Balancing Frequencies</td>
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<td>• Stereo Widening......ETC</td>
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<td>Project Creation</td>
<td>• Create Project (with instructor)</td>
<td>Practical Practical Practical</td>
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<td>• Create Project (in group/team)</td>
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<td>• Create Project (individually)</td>
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**Assessments**

- Assessment : Based on the syllabus taught during the semester
- Assessment: Create one project individually

*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 sympathetic)

- 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.