

Choice Based Credit System

Music

Vocal /Instrumental

**CHOICE BASED CREDIT
SYSTEM 2016-17**

**HIMACHAL PRADESH UNIVERSITY GYAN PATH
171005**

CHOICE BASED CREDIT SYSTEM IN

B.A.Music

Department of Performing Arts, H.P.U

OUT LINES OF SYLLABI AND COURSES OF READING IN THE SUBJECT OF MUSIC (VOCAL & INSTRUMENTAL) FOR B.A. WITH CORE COURSES, SKILL ENHANCEMENT COURSE (SEC) ELECTIVE DISCIPLINE SPECIFIC ELECTIVE (DSE) AND GENERIC ELECTIVE (GE) IN MUSIC 2016-17

Sem	Course -Code	Core-Course	Ability Enhancement Compulsory Course	Course Code	Skill Enhancement Course (SEC)	Course Code	Discipline Specific Elective	Course Code	Elective Generic (GE)
1 st	MUSI101TH MUSI102PR	English/MIL 1 DSE 1A Theory of Indian Music Unit-1 (3Credits) Practical Unit-2 (3Credits) DSC 2A (Other Subject)	English/MIL Communications Environmental Science						
2 nd	MUSI203TH MUSI204PR	English/MIL 2 DSC 1B Theory of Indian Music General & Biographies Unit -1 (3 Credits) Practical Unit-2 (3 Credits) DSC 2B (Other Subject)	English/MIL Communications Environmental Science						
3 rd	MUSI305TH MUSI306PR	English/MIL 3 DSC 1C Ancient Granthas & contributions of Musicologists Unit-1 (3 Credits) Practical Unit-2 (3 Credits) DSC 2C (Other Subject)		MUSI701	SEC -1 Value Based & Practical Oriented Course for Hindustani Music (Vocal/Inst) 4 Credits				
4 th	MUSI407TH MUSI408PR	English/MIL 4 DSC 1D Medieval Granthas & Contributions of Musicians Unit-1 (3 Credits) Practical Unit-2 (3 Credits) DSC 2D (Other Subject)		MUSI702	SEC -2 Value Based & Practical Oriented Course for Hindustani Music (Vocal/Inst) 4 Credits				

5 th				MUSI703	SEC -3 Value Based & Practical Oriented Course for Hindustani Music (Vocal/Inst) 4 Credits	MUSI801TH MUSI802PR	DSE 1A Unit-1 Theory Vocal/Inst Hindustani Music (3 Credits) Unit-2 Practical Vocal/Inst Hindustani Music (3 Credits) DSE 2A (Other Sub)	MUSI901TH	GE- 1 Vocal/Inst Music Theory (6 Credits)
6 th				MUSI704	SEC -4 Value Based & Practical Oriented Course for Hindustani Music (Vocal/Inst) 4 Credits	MUSI803TH MUSI804PR	DSE 1B Unit-1 Theory Vocal/Inst (3 Credits) Unit-2 Practical Vocal/Inst Hindustani Music (3 Credits) DSE 2B (Other Sub)	MUSI902PR	GE- 2 Vocal/Inst Music Practical (6 Credits)

INDEX FOR CORE COURSES

	Course	Course Name	Semester	Course code	Credit	Theory /Practical	IA	Min/ Marks	Total
1	Music	Theory of Indian Music (General)	1	MUSI101TH MUSI101TH (IA)	3	35	15	23	50
2	Music	Practical	1	MUSI102PR MUSI102PR(IA)	3	35	15	23	50
3	Music	Theory of Indian Music General & Biographies	2	MUSI203TH MUSI203TH (IA)	3	35	15	23	50
4	Music	Practical	2	MUSI203PR MUSI203PR(IA)	3	35	15	23	50
5	Music	Ancient Granthas & contributions of Musicologists	3	MUSI305TH MUSI305TH(IA)	3	35	15	23	50
6	Music	Practical	3	MUSI305PR MUSI305PR (IA)	3	35	15	23	50
7	Music	Medieval Granthas & Contribu Of Musicians	4	MUSI407TH MUSI407TH (IA)	3	35	15	23	50
8	Music	Practical	4	MUSI407PR MUSI407PR (IA)	3	35	15	23	50

Skill Enhancement Courses Offered by Music Department

Semester	Course-Code	Course Name	Credit
3	MUSI701	SEC-1, SKILL ENHAMCEMENT COURSE-1 Hindustani Music (Vocal/Inst)	4
4	MUSI702	SEC-2, SKILL ENHAMCEMENT COURSE-2 Hindustani Music (Vocal/Inst)	4
5	MUSI703	SEC-3, SKILL ENHAMCEMENT COURSE-3 Hindustani Music (Vocal/Inst)	4
6	MUSI704	SEC-4, SKILL ENHAMCEMENT COURSE-4 Hindustani Music (Vocal/Inst)	4

Discipline Specific Elective Courses Offered by Music Department

Semester	Course-Code	Course Name	Credit
5	MUSI801TH	DSE-1A (Unit-1) DISCIPLINE SPECIFIC ELECTIVE-1 Theory,Hindustani Music (Vocal/Inst)	3
5	MUSI802PR	DSE-1A (Unit-2) DISCIPLINE SPECIFIC ELECTIVE-1 Practical, Hindustani Music (Vocal/Inst)	3
6	MUSI803TH	DSE-1B (Unit-1) DISCIPLINE SPECIFIC ELECTIVE-1 Theory,Hindustani Music (Vocal/Inst)	3
6	MUSI804PR	DSE-1B (Unit-2) DISCIPLINE SPECIFIC ELECTIVE-1 Practical ,Hindustani Music (Vocal/Inst)	3

Elective Generic Courses Offered by Music Department

Semester	Course-Code	Course Name	Credit
5	MUSI901TH	GE-1, GENERIC ELECTIVE-1, Theory, Hindustani Music (Vocal/Inst)	6
6	MUSI902PR	GE-1, GENERIC ELECTIVE-1, Practical, Hindustani Music (Vocal/Inst)	6

Core- Courses = 12 (1st Semester to 4th Semester) 6 Credits Each Course=12X6=72 Credits

AECC Courses= 2 (1st & 2nd Semester) 4 Credits Each Course=4X2=8 Credits

SEC Courses =4 (3rd to 6 Semester) 4 Credits Each Course=4X4=16 Credits

DSE Courses=4 (5th & 6th Semester) 6 Credits Each Course= 4X6=24 Credits

GE Courses= 2 (5th & 6th Semester) 6 Credits Each Course=2X6=12 Credits

Total Credits=132

INSTRUCTIONS

Distribution of Marks for CCA in each course in each semester for Music

1. Minor Test 5Marks
2. Tutorial /Home Assignments 5Marks
3. Attendance 5Marks

Total Marks= 15 Marks (Theory=15 Marks, Practical=15 Marks)

Minor Test	Tutorial /Home Assignments	Attendance	Total Marks
5 Marks	5 Marks	5 Marks	15 Marks

Time allowed for conducting minor test will be 1 hour.

Total Marks=50, Minimum Marks=23

Theory 35 Marks each Semester & CCA in each core-course in Music 15 Marks= 35+15=50 Marks

Practical 35 Marks each Semester & CCA in each core-course in Music 15 Marks=35+15=50 Marks

This pattern of Marks applies for 1st to 6th semester in core-courses of Music subject.

(A) Mode of conducting of minor test (5 Marks): Minor test will be conducted after the completion of 48 teaching days(8 weeks).

Three types of questions will be set in Minor test.

1. 4 MCQ (Choice 1 out of 4) true/false type of questions ½ Marks each=2 Marks
2. 2 questions of short answer type in about 100 words each of 1 mark=2 Marks
3. 1 question of about 50 words carrying 1 mark = 1 Mark

Marks Minor Test= 2+2+1=5

Total Marks of Minor Test=5 Marks

(B) Distribution of Marks for Evaluation of Tutorial/ Home Assignments etc

(1) 3 Marks are assigned for the quality of contents and structure of assignment.

(2) 2 Marks are assigned for the clarity of language of script (Hindi/English) & its presentation in classroom

Total Marks=3+2=5 Marks

(C) Attendance = 5 Marks

Note- Paper setting scheme for End semester Examination= 35 Marks (Theory= 35 Marks, Practical=35 Marks)

Theory & Practical for Music All Semester:-

Section	Nos.of Question	Syllabus Coverage	Question to be Attempt	Marks	Total Marks
1	3	Section 1	Total =5	7 Each	35
2	3	Section 2		7 Each	
3	3	Section 3		7 Each	

There will be three sections, total Number of questions will be 5, and Candidate shall have to answer 1 question from each section and two from any of the three sections. Each question have equal Marks (7 Marks=7x5=35 Theory & 7x5=35 Practical)

Skill Enhancement Course 1 to 4 courses, 35 Marks each course+ CCA each course 15 Marks= 35+15=50

(Total 50 Marks in SEC each course)

Discipline Specific Elective Course 1A & 2A, 35 Marks each course+ CCA each course 15 Marks= 35+15=50

(Total 50 Marks in DSE each course)

Discipline Specific Elective Course 1B & 2B, 35 Marks each course+ CCA each course 15 Marks= 35+15=50

(Total 50 Marks in DSE each course)

Generic Elective Theory & Practical, 35 Marks each course+ CCA each course 15 Marks= 35+15=50

(Total 50 Marks in GE each course)

No of students should not be more ten students in one Practical class group.

Students can opt any following Instruments for Music Instrumental subject:-

Sitar, Sarod, Dilruba, Sarangi, Violin, Flute etc.

Choice Based Credit System
Syllabus for B.A. (Prog.) Hindustani Music
(Vocal/ Instrumental)

	Total Marks	Credits
SEM-I		
Paper - I : Theory	35+15 = 50	3
Paper - I : Practical	35+15 = 50	3
SEM-II		
Paper - II : Theory	35+15 = 50	3
Paper - II : Practical	35+15 = 50	3
SEM-III		
Paper - III : Theory	35+15 = 50	3
Paper - III : Practical	35+15 = 50	3
SEM-IV		
Paper - IV : Theory	35+15 = 50	3
Paper - IV : Practical	35+15 = 50	3

		24

COURSE CODE MUSI101TH

Semester-I

Layout & Course of Study

HINDUSTANI MUSIC (Vocal & Instrumental)

Duration	Paper-I Theory (Unit-I)	Max Marks	4 Lectures /week Credits
3 hours.		50(35+15Assesment)	3

Theory of Indian Music (General) & Biographies of Musicians, Composers & Musicologists.

There will be three sections, candidates shall have to answer one question from each section & two from any of the three sections, thus five questions in all.

SECTION-I

1. Definition of the following terms:-Sangeet, Swara, Saptak, Laya, Rāga, Varna
2. Study of the following:-
 - a. Rāga ki Jati-
Audav – Shadav – Sampuran
 - b. Nād – Nād ki Jati – Tarta, Tivrata, Gun
 - c. Āroha, Avroha, Pakad
3. Basic knowledge of the following instruments:-
Tānpura/Sitar, Tabla/Harmonium

SECTION-II

Biographies & contributions of the following-

Swami Haridas, Tansen, Ustad Maseet Khan, Ustad Raza Khan, Ustad Faiyaz Khan, Ustad Ameer Khan

SECTION-III

Study of prescribed Rāgas & Tālas

Rāga – Alhaiya Bilawal, Kafi, Bhairav
Tāla – Teentāl, Dadra

COURSE CODE MUSI102PR

Hindustani Music

Paper-I Practical (Unit-II)

8 Lectures/ week

Max Marks

Credits

50(35+15 Assesment)

3

Rāga –

1. Alhaiya Bilaval
2. Kafi
3. Bhairav

Vocal Music

- a. Five Alankars in all the Rāgas.
- b. Swarmallika in ant two Rāgas
- c. Lakshangeet or Drut Khyāl in all Rāgas.

Instrumental Music

- a. Five Alankars in all the Rāgas.
- b. Razakhanigat in all the Rāgas
- c. Basic technique of Mizrab's Bol.

Vocal & Instrumental

Ability to recite the following Thekas with Tāli & Khāli

Teentāla, Dadra

Vocal - Playing of Tanpura is compulsory

Basic knowledge of Playing Alankars on Harmonium

Books Recommended

1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande
2. Sangeet Visharad- Basant
3. Kramik Pustak Mallika- Part II V. N. Bhatkhande
4. Raag Vigyan – V. N. Patwardhan
5. Sangeet Bodh – Sharad Chandra Pranjpayee
6. Hamare Sangeet Ratna- Laxmi Narayan Garg
7. Tantri Naad Part-I – Pt. Lal Mani Mishra
8. Kramik Pustak Mallika, Part-III –V. N. Bhatkhande
9. Ragini Trivedi - Ragvibodha Mishrabani, Vol. I & II
10. Also Books Recommended by teachers.

COURSE CODE
MUSI203TH
SEMESTER-II

Duration	Paper-II Theory (Unit-I)	Max Marks	Credits
3 hours		50 (35 + 15 Assesment)	3

Theory of Indian Music (General) & Biographies of Musicians, Composers & Musicologists.

There will be three sections, candidates shall have to answer one question from each section & two from any of the three sections , thus five questions in all.

SECTION-I

Study of the following terms:-

Mela (Thāt), Āshray Rāga, Rāga Lakshana, Shruti, Alankar, Gamak, Vadi-Samvādi-Anuvādi-Vivādi, Vakra Swara, Varjit-Swara.

SECTION-II

Biographies & contributions of the following:-

Pt,Jaidev, Mansingh Tomar, Ustad Abdul Karim Khan, Swami Tyagaraja, Pt. Bhatkhande, Pt. Ravi Shankar

SECTION-III

Study of following Rāgas & Tāla

Rāga- Yaman, Jaunpuri, Khamaj

Tāla- Ektāl, Jhaptāl

COURSE CODE MUSI204PR

Hindustani Music

Paper-II Practical (Unit-II)

8 lectures/ week

Max Marks

50(35+15 Assesment)

Credits

3

Rāga – Yaman, Jaunpuri, Khamāj

Vocal Music

- a. Swaramalika/Sargamgeet in any one of three Rāgas
- b. Drut- Khāyal in all Rāgas.

Instrumental Music

- a. Sargamgeet / Swaramallika in any one of three Rāgas
- b. Razakhani gat in all of the Rāgas

Vocal & Instrumental

Ability to recite the following Tālas with Tāli & Khāli with Thah and Dugun

1. Ektāl
2. Jhaptāl

Vocal - Playing of Tanpura is compulsory

Basic knowledge of Playing Sargam Geet on Harmonium

Books Recommended

1. Sangeet Visharad – Basant
2. Kramik Pustak Mallika- Part II & III
3. Raag Vigyan – V. N. Patwardhan
4. Brihaddeshi – Matang Muni
5. Sangeet Bodh – Sharad Chandra Pranjpayee
6. Great Composers by P. Sambamoorthy
7. Hamare Sangeet Ratna- Laxmi Narayan Garg
8. Hindustani Sangeet Mein Raag ki Utpatti – Dr. Sunanda Pathak
9. Sangeet Sarita - Dr. Rama Saraf
10. Ragini Trivedi - Ragvibodha Mishrabani, Vol. I & II
11. Raag parichaye Part1 & 2-Harish Chander shrivastava

COURSE CODE MUSI305TH
Hindustani Music (Vocal/Inst.)

4 lectures/ week

SEMESTER-III

Duration	Paper-III Theory (Unit-I)	Max Marks	Credits
3 hours		50 (35 + 15 Assesment)	3

Theory of Indian Music, Ancient Granthas & Contribution of musicologists.

There will be three sections, candidates shall have to answer one question from each section & two from any of the three sections thus five questions in all.

SECTION-I

General discussion and definition of the following:-

- a. Khyāl, Maseet Khani – Razakhani gat, Dhrupad, Tarana, Meend, Soot, Murki, Kan, Khatka, Krintan, Harmony, Melody
- b. Comparative study of Bhatkhande & Vishnudigamber Paddhati (Notation System)
- c. Writing of Tālas & Compositions in Notation
- d. Detailed study of Rāgas (Rāga- Bihag, Malkauns, Vrindavani Sarang) & Tālas prescribed in syllabus and comparative study of Rāgas with the Rāgas of the previous semester
- e. Essay, Shastriya Sangeet(Classical Music) & Sugam Sangeet(Light Music)

SECTION-II

- a. Vedic Music – Samvedic Sangeet, Swara, Vadya, Bhakti, Vikār
- b. General study of Natyashastra, Sangeet Ratnakar

SECTION-III

Life & Contribution of the following:-

Pt. V. D. Paluskar, S. M. Tagore, Pt. Sharangdev

COURSE CODE MUSI306PR
Hindustani Music (Vocal/Inst.)
Paper-III Practical (Unit-II)

8 lectures/ week

Max Marks
50(35+15 Assesment)

Credits
3

Rāga – Bihag, Malkauns, Vrindavani Sarnag

1. One Vilambit Khyāl/Maseetkhani Gat in any of the prescribed Rāgas.
2. Madhya Laya Khyāl/Razakhani Gat in all the Rāgas.
3. Sadra in any one of the Rāgas or Drut Gat in any Tāla(other than Teen Tāla) OR
Any composition in light music.
4. Ability to recite the Thekas, Dugun & Chaugun of Chautāla, Dhamar, Roopak, Jhaptal

Playing of Tanpura is compulsory.

Basic knowledge of playing Harmonium with Alankars or Bhajan.

Books Recommended

1. Sangeet Visharad- Basant
2. Bhartiya Sangeet ka Itihas – Thakur Jaidev
3. Natya Shastra – Bharat Muni
4. Sangeet Ratnakar – Sharangdeva
5. Sangeet Bodh- Sharad Chandra Pranjpayee
6. Indian Music – Thakur Jaidev Singh
7. Kramik Pustak Mallika – V. N. Bhatkhande, Part II & III
8. Raag Vigyan – V. N. Patwardhan
9. Ragini Trivedi - Ragvibodha Mishrabani, Vol. I & II
10. Shanti Goverdhan-Sangeet Shastra Darpan-Part 1-3,
11. Taal parichaya Part 1, Girish Chandra Shrivastav

COURSE CODE MUSI407TH

Hindustani Music

SEMESTER-IV

4 lectures/ week

Duration	Paper-IV Theory (Unit-I)	Max Marks	Credits
3 hours		50 (35 + 15 Assesment)	3

Theory of Indian Music, Medieval Granthas & Contribution of Musicians & Musicologists.

There will be three sections, candidates shall have to answer one question from each section & two from any of the three sections thus five questions in all.

SECTION-I

Theory of Indian Music-

General discussion & definition of the following:-

- Ālāp- Jor- Jhāla, Thumri, Dādra, Tappa, Sandhi Prakash Rāga, Parmelpraveshak Rāga-
- Detailed study of Rāgas (Rāga Bageshree, Bhupali , Purya Dhanashri) &
- Tālas(Teentālā, Ektāla Chautāla , Rupak, Kherva, Dadra) and comparative study of Rāgas from previous semester
- Writing of Tālas and compositions in notation.

or

Essay on Rāga ka Samay Siddhant

SECTION-II

Study of following Granthas:-

Sangeet-Parijat, Swarmel Kalanidhi, Chaturdandi Prakshika.

SECTION-III

Life & Contributions of the following:-

Pt. Krishan Narayan Ratanjankar, Pt.Nikhil Banerjee, Ustad Vilayat Khan(Sitar Vadhak)

COURSE CODE MUSI408PR
Hindustani Music
Paper-IV Practical (Unit-II)

8 lectures/ week

Max Marks
50(35+15 Assessment)

Credits
3

Rāga – Bageshri, Bhupali, Purya Dhanashri

1. One Vilambit Khyāl/ Maseet Khani Gat in any of the Rāgas.
2. Madhyalaya Khyāl/ Razakhani Gat in all the Rāgas.
3. Dhrupad/Dhamar in any one of the Rāgas or Drut Gat in any Tāla(other than Teentāla)
4. Ability to recite the Thekas of Teentāl, Ektāl, Chautāl, Dhamar, Rupak, Kaherva , Dadra
5. Knowledge of playing National Anthom or Himachali Folk songs on Harmonium.

Books Recommended

1. Sangeet Paddhatiyon ka Tulnatmak Adhayan – Pt. V. N. Bhatkhande
2. Sangeet Parijaat – Pt. Ahobal
3. Swarmel Kala Nidhi – Pt. Ramamatya
4. Chaturdandi Prakashika – Pt. VenkatMukhi
5. Hamare Sangeet Ratna – Prabhulal Garg
6. Sangeet Sarita – Rama Saraf
7. Ragini Trivedi - Ragvibodha Mishrabani, Vol. I & II
8. Sangeet Sagrika-Prof. P.N.Bansal

Syllabus of Elective Courses For B.A.(Prog.) Hindustani

Music Vocal/Instrumental/Dance

Choice Based Credit System

	Credits	Total Marks
<i>SEC -I</i>	<i>4</i>	<i>35+15=50</i>
<i>SEC -II</i>	<i>4</i>	<i>35+15=50</i>
<i>SEC -III</i>	<i>4</i>	<i>35+15=50</i>
<i>SEC -IV</i>	<i>4</i>	<i>35+15=50</i>
<i>DSE -1A</i>	<i>3</i>	<i>35+15=50</i>
<i>DSE -2A</i>	<i>3</i>	<i>35+15=50</i>
<i>DSE -1B</i>	<i>3</i>	<i>35+15=50</i>
<i>DSE -2B</i>	<i>3</i>	<i>35+15=50</i>
<i>GE -1</i>	<i>6</i>	<i>35+15=50</i>
<i>GE -2</i>	<i>6</i>	<i>35+15=50</i>

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COURSE CODE MUSI701
SEC-I
SKILL ENHANCEMENT COURSE-I
HINDUSTANI MUSIC(VOCAL/INSTRUMENTAL) Credits-4

1. Understanding various parts of Tanpura/Sitar and the technique of tuning it.' 1.
2. Field visit to Doordarshan/All India Radio/National Archives/Sangeet Natak Academy/State & District fairs or other such institution relevant to the study and documentation of Music material and thereafter submission of report based on this visit.
3. Presentation of Vocal and Instrumental Music in group such as folk or tribal Music, Light Music, Classical ragas based on film songs.

2 Lectures per week

COURSE CODE MUSI702
SEC-II
SKILL ENHANCEMENT COURSE-II
HINDUSTANI MUSIC(VOCAL/INSTRUMENTAL)

Credits-4

1. Ability to play thekas of following Talas on Tabla -Teental, Kaherwa.
2. Knowledge of operating sound system.
3. Attending classical concerts/Music festivals and making the report/Review of the same.

2 Lectures per week

COURSE CODE MUSI703
SEC-III
SKILL ENHANCEMENT COURSE-III
HINDUSTANI MUSIC(VOCAL/INSTRUMENTAL)

Credits-4

1. Power point presentation by the students on the Contemporary Classical Music Performance.
2. Basic technique of Harmonium and Tabla Playing.
3. Visit to All India Radio/Doordarshan, State festival and TV Channels.

2 Lectures per week

COURSE CODE MUSI704
SEC-IV
SKILL ENHANCEMENT COURSE-IV
HINDUSTANI MUSIC(VOCAL/INSTRUMENTAL)

Credits-4

1. Composing Music for Jingles or Advertisements.
2. Powerpoint presentation on the Life and Contributions of great Musicians.
3. Attending Music Conferences/Listening of Radio Sangeet Sammelans and listening of Audio/Visual adds National Programmes of Music and writing reviews or reports of the same.

4) Skill Enhancement Course - SEC-I, SEC-II, SEC-III, SEC-IV

(Value based and practical oriented courses as per the information given)

[Note: the above SEC courses have been designed in such a way that the performance aptitude or skill of the students is enhanced with the help of field visits, recording techniques and guided listening sessions]

2 Lectures per week

COURSE CODE MUSI801TH
DISCIPLINE SPECIFIC
ELECTIVE (DSE-1A) Unit-1
VOCAL/INSTRUMENTAL (HINDUSTANI MUSIC)

THEORY (35+15=50) Credits 3

Theory of Indian Music and study of ancient granthas and Rāgas.

There will be three sections, candidates shall have to answer one question from each section & two from any of the three sections thus five questions in all.

SECTION-I

1. Essays on the following topics
 - a. Folk music of H.P.
 - b. Modern trends in music
2. The relevance of time theory in Hindustani Classical Music
3. Biographies of Following Musicians
 - a. Pt. Bhim Sen Joshi
 - b. Lata Mangeshkar

SECTION-II

4. Study of Gram, Murchanna and Jati as treated in Natya Shastra and its relevance in present context.
5. Musical reference found in Rāmāyana and Mahābhārata.
6. Discuss the following:-
 - a. Avirbhav, Tirobhav
 - b. Gayak Ke Gun Avagun
 - c. Margi Desi
 - d. Tāal and Ten Prans of Taal (Das Praan)

SECTION-III

7. Basic Knowledge of stringed instrument used in Hindustani Classical Music
8. Write the Theka of Teental along with dugun, tigung and Chaugun
9. Make a diagram of Taanpura/Sitar and level its sections

Internal Assessment

15 Marks

6 lectures/ week

Books Recommended

- 1) Bhartiya Sangeet Vadya- Dr Lalmani Mishra
- 2) Hamare Sangeet Ratana- Dr Lakshmani Narayan Garg
- 3) Kramika pustak Maalika- Pt. Bhatkhande
- 4) Bharat ka Sangeet Sidhant- Acharya Brihaspati
- 5) Raag Gyan- pt. Vinak Rao Patwardhan
- 6) Taal Parichaye Part1 & 2-Harish Chander Shrivastv
- 7) Tabla Vadhan Part-1-Dr Jagmohan Sharma (P.U.Patiala)

COURSE CODE MUSI802PR
DISCIPLINE SPECIFIC
ELECTIVE (DSE-1A) Unit-2
VOCAL/INSTRUMENTAL (HINDUSTANI MUSIC)

PRACTICAL Max Marks Credits
(35+15)=50 3

Rāga – Todi, Bhairavi, Darbari-kanahda

1. One Vilambit Khyāl/ Maseet Khani Gat in any of the Rāgas.
2. Madhyalaya Khyāl/ Razakhani Gat in all the Rāgas.
3. Dhrupad/Dhamār in any one of the Rāgas
or
Dhrut Gat in any Tāla (other than Teentāla)
4. Ability to recite the Thekas and Different laykaris of Teentāla, Ektāla, Chautāla, Dhamar, Roopak, Kāherva, Dadra
5. Innovative singing/playing to enhance the musical ability of the students in the classroom.
6. Guided listening session on the practical aspects of music.

6 lectures/ week

COURSE CODE MUSI803TH
DISCIPLINE SPECIFIC
ELECTIVE (DSE-1B) Unit-1
VOCAL/INSTRUMENTAL (HINDUSTANI MUSIC)
THEORY

Max Marks Credits
50 (35 + 15) 3

SECTION-I

1. Definition of the following:-
 - a. Nibadha
 - b. Anibadha
 - c. Prabandha,
 - d. Kaku
 - e. Sthaya
 - f. Varna
 - g. Orchestra (Vadyavrind),
 - h. Chorus (Vrindgana)

SECTION-II

2. Basic knowledge of percussion instruments used in classical music Tabla & Pakkawaj
3. Describe basic 10 thaats.
4. Write about the Gharana prampara of Hindustani Music
5. Forms of Music – Thumri, Tappa, Dadra, Chaturung

SECTION-III

6. Write the Thekas of Ek Taal, Chautal, Deepchandi Dhamar along with Dugun, Tigun and Chaugun
7. Essay on following topics
 - (a) Classical Music and Film Music
 - (b) Music and Aesthetics

Books Recommended

- 1) Bhartiya sangeet ke tantric Vadya-Dr Praksah Mahadik
- 2) Sangeet ke gharano ki Characha-Dr Sushil Kumar Chaube
- 3) Indian concept of Rythm –Dr A.K.Sen
- 4) Aesthetical Essays(Study in Aesthetics Theory Hindustani Music and Kathak Dance) – Dr S.K.Saxena
- 5) History of Indian Classical music-Dr Surender Sharma & Dr Anjali Sharma

6 lectures/week

COURSE CODE MUSI804PR
DISCIPLINE SPECIFIC
ELECTIVE (DSE-1B) Unit-2
VOCAL/INSTRUMENTAL (HINDUSTANI MUSIC)
PRACTICAL

Max Marks Credits
50(35+15) 3

Rāga – Bhimpalasi, Des, Puriya Kalyan

- a. One Vilambit Khyāl/ Maseet Khani Gat in any of the Rāgas.
- b. Madhyalaya Khyāl/ Razakhani Gat in all the Rāgas.
- c. Dhrupad/Dhamar in any one of the Rāgas or
- d. Dhrut Gat in any Tāla (other than Teentāla)
- e. Ability to recite the following Thekas
Ektāla, Tilwada, Teentāla, Chautāla, Jhaptāla, Dhamar, Roopak, Keherva,
Dadra
- f. Singing/playing Devotional songs Shabad/Bhajan with Harmonium.
- g. Knowledge of 5 film songs each in Raags, “Bhairavi and Malkauns”
- h. Guided listening sessions on the performing aspects of Music.

6 lectures/ week

COURSE CODE MUSI901TH
GE- I
GENERIC ELECTIVE
VOCAL /INSTRUMENTAL

Credit-6

THEORY

1. General discussion and study of the following terms:-
Swar, Saptak, Alankar, Taal, Raga

2. Biographies of the following Musicians:-
Tansen, Pt. Vishnu Narayan Bhatkhande, Pt. Ravi Shankar, Swami Tyagraja
3. Introduction of the following Ragas with illustrations:-
Bhairav, Yaman
4. Introduction of the following Talas with their divisions:-
Teentaal, Dadra
5. Essay on the following Topics:-
 1. Music and Culture
 2. Impact of Music in Human life.

3) GE - I (Generic Elective) Theory

Books recommended-

- 1) Bhatkande Sangeet Shastra - Pt. V. N. Bhatkande
- 2) Hamare Sangeet Ratna - Dr. Lakshmi Narayan Garg
- 3) Sangeet Bodh - Sharat Chandra Paranjpay
- 4) Sangeet Visharad - Vasant
- 5) Great Composers - P. Sambamurthi

3 Lectures per week

**COURSE CODE MUSI902PR
GE- 2
GENERIC ELECTIVE
VOCAL /INSTRUMENTAL**

Credit-6

PRACTICAL

1. Raag Bhairav, Yaman
2. Taals Teentaal, Dadra
3. Guided listening sessions of classical vocal/instrumental music.

Instrumental Music:-

1. Aaroh, Avroh and Pakad in both the ragas.
2. Basic strokes of sitar
3. Five Alankars based on stroke patterns
4. One Razakhani Gat/Drut Gat in any of the Prescribed ragas
5. Elementary knowledge of Jhala playing

Vocal Music:-

1. Aaroh, Avroh and Pakad in both the ragas.
2. Knowledge of voice culture
3. Five Alankars
4. One Swar Malika/Drut khayal in any of the prescribed ragas
5. Variety of Taan patterns

3 Lectures per week

Choice Based Credit System

NEW Syllabus

**CHOICE BASED CREDIT
SYSTEM 2016-17**

**MUSIC Vocational & Applied courses for B.A.
HIMACHAL PRADESH UNIVERSITY GYAN PATH SHIMLA-5**

AS per the availability of staff and Infrastructure

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, Himachal Pradesh University 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.**

NOTE: *Collage can start these courses AS per the availability of staff and Infrastructure*

- (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.

Max. Marks: 100

HARMONIUM COURSE FOR SKILL ENHANCEMENT COURSE - I

Semester-III (SEC - I)

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

MUSI501 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. Fifteen General alankars with finger techniques in above mentioned ragas
3. One dhun in raga khamaj.

HARMONIUM COURSE FOR SKILL ENHANCEMENT COURSE - III

MUSI502 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 taal of 6, 7, 8, 10 & 16 beats from mentioned ragas in previous semester.
3. Ability to play lehara in teentaal/Dhun in raag kafi.

HARMONIUM COURSE FOR SKILL ENHANCEMENT COURSE - IV

MUSI503 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

TABLA COURSE FOR SKILL ENHANCEMENT COURSE - II

MUSI505 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 Teental.
5. Four variation in Kharwa Tala.

TABLA COURSE FOR SKILL ENHANCEMENT COURSE - III

MUSI506 Semester V (SEC - III)

Max. Marks: 100

Credit 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 Teentala 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
MUSI507 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 Prakar 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 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 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
MUSI508 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
MUSI509 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
MUSI510 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
MUSI511 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
MUSI512 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
MUSI513 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

MUSI514 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

MUSI515 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

MUSI516 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
MUSI517 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
MUSI518 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

MUSI519 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.

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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
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. • Different ways of Listening music. 	Theory & demonstration Theory & demonstration Theory & demonstration Theory & demonstration
3.	Sound Recording	<ul style="list-style-type: none"> • 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

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
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 • Record rhythm sections • Record harmonies, Record Melodies • Record other instruments.....ETC 	Theory, Practical & Field Tour
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
Sl. No.	TOPIC	CONTENT	Mode of Teaching

10.	The mixing	<ul style="list-style-type: none"> • <i>Balancing Faders</i> • <i>Panning, Equalization</i> • <i>Compression, Reverb</i> • <i>Automation.....ETC</i> 	<i>Theory, Practical & Field Tour</i>
11.	The mastering	<ul style="list-style-type: none"> • <i>Maximizing loudness</i> • <i>Balancing Frequencies</i> • <i>Stereo Widening.....ETC</i> 	<i>Theory, Practical & Field Tour</i>
12.	Project Creation	<ul style="list-style-type: none"> • <i>Create Project (with instructor)</i> • <i>Create Project (in group/team)</i> • <i>Create Project (individually)</i> 	<i>Practical</i> <i>Practical</i> <i>Practical</i>
<i>Assessments*</i>		<ul style="list-style-type: none"> • <i>Assessment : Based on the syllabus taught during the semester)</i> • <i>Assessment: Create one project individually</i> 	<i>Theory</i> <i>Practical</i>

*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

MUSI520 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.

MUSI521 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.

MUSI522 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.

MUSI523 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.