

Choice Based Credit System (CBCS)

UNIVERSITY OF DELHI

DEPARTMENT OF MUSIC

**UNDERGRADUATE PROGRAMME
(Courses effective from Academic Year 2015-16)**



SYLLABUS OF COURSES TO BE OFFERED **Core Courses, Elective Courses & Ability Enhancement Courses**

Disclaimer: The CBCS syllabus is uploaded as given by the Faculty concerned to the Academic Council. The same has been approved as it is by the Academic Council on 13.7.2015 and Executive Council on 14.7.2015. Any query may kindly be addressed to the concerned Faculty.

Undergraduate Programme Secretariat

Preamble

The University Grants Commission (UGC) has initiated several measures to bring equity, efficiency and excellence in the Higher Education System of country. The important measures taken to enhance academic standards and quality in higher education include innovation and improvements in curriculum, teaching-learning process, examination and evaluation systems, besides governance and other matters.

The UGC has formulated various regulations and guidelines from time to time to improve the higher education system and maintain minimum standards and quality across the Higher Educational Institutions (HEIs) in India. The academic reforms recommended by the UGC in the recent past have led to overall improvement in the higher education system. However, due to lot of diversity in the system of higher education, there are multiple approaches followed by universities towards examination, evaluation and grading system. While the HEIs must have the flexibility and freedom in designing the examination and evaluation methods that best fits the curriculum, syllabi and teaching-learning methods, there is a need to devise a sensible system for awarding the grades based on the performance of students. Presently the performance of the students is reported using the conventional system of marks secured in the examinations or grades or both. The conversion from marks to letter grades and the letter grades used vary widely across the HEIs in the country. This creates difficulty for the academia and the employers to understand and infer the performance of the students graduating from different universities and colleges based on grades.

The grading system is considered to be better than the conventional marks system and hence it has been followed in the top institutions in India and abroad. So it is desirable to introduce uniform grading system. This will facilitate student mobility across institutions within and across countries and also enable potential employers to assess the performance of students. To bring in the desired uniformity, in grading system and method for computing the cumulative grade point average (CGPA) based on the performance of students in the examinations, the UGC has formulated these guidelines.

CHOICE BASED CREDIT SYSTEM (CBCS):

The CBCS provides an opportunity for the students to choose courses from the prescribed courses comprising core, elective/minor or skill based courses. The courses can be evaluated following the grading system, which is considered to be better than the conventional marks system. Therefore, it is necessary to introduce uniform grading system in the entire higher education in India. This will benefit the students to move across institutions within India to begin with and across countries. The uniform grading system will also enable potential employers in assessing the performance of the candidates. In order to bring uniformity in evaluation system and computation of the Cumulative Grade Point Average (CGPA) based on student's performance in examinations, the UGC has formulated the guidelines to be followed.

Outline of Choice Based Credit System:

- 1. Core Course:** A course, which should compulsorily be studied by a candidate as a core requirement is termed as a Core course.
- 2. Elective Course:** Generally a course which can be chosen from a pool of courses and which may be very specific or specialized or advanced or supportive to the discipline/ subject of study or which provides an extended scope or which enables an exposure to some other discipline/subject/domain or nurtures the candidate's proficiency/skill is called an Elective Course.
 - 2.1 Discipline Specific Elective (DSE) Course:** Elective courses may be offered by the main discipline/subject of study is referred to as Discipline Specific Elective. The University/Institute may also offer discipline related Elective courses of interdisciplinary nature (to be offered by main discipline/subject of study).
 - 2.2 Dissertation/Project:** An elective course designed to acquire special/advanced knowledge, such as supplement study/support study to a project work, and a candidate studies such a course on his own with an advisory support by a teacher/faculty member is called dissertation/project.
 - 2.3 Generic Elective (GE) Course:** An elective course chosen generally from an unrelated discipline/subject, with an intention to seek exposure is called a Generic Elective.

P.S.: A core course offered in a discipline/subject may be treated as an elective by other discipline/subject and vice versa and such electives may also be referred to as Generic Elective.
- 3. Ability Enhancement Courses (AEC)/Competency Improvement Courses/Skill Development Courses/Foundation Course:** The Ability Enhancement (AE) Courses may be of two kinds: AE Compulsory Course (AECC) and AE Elective Course (AEEC). "AECC" courses are the courses based upon the content that leads to Knowledge enhancement. They ((i) Environmental Science, (ii) English/MIL Communication) are mandatory for all disciplines. AEEC courses are value-based and/or skill-based and are aimed at providing hands-on-training, competencies, skills, etc.
 - 3.1 AE Compulsory Course (AECC):** Environmental Science, English Communication/MIL Communication.
 - 3.2 AE Elective Course (AEEC):** These courses may be chosen from a pool of courses designed to provide value-based and/or skill-based instruction.

Project work/Dissertation is considered as a special course involving application of knowledge in solving / analyzing /exploring a real life situation / difficult problem. A Project/Dissertation work would be of 6 credits. A Project/Dissertation work may be given in lieu of a discipline specific elective paper.

Details of Courses Under Undergraduate Programme (B.A./ B.Com.)

Course	*Credits	
	Paper+ Practical	Paper + Tutorial
<u>I. Core Course</u> (12 Papers)	12X4= 48	12X5=60
Two papers – English		
Two papers – MIL		
Four papers – Discipline 1.		
Four papers – Discipline 2.		
Core Course Practical / Tutorial* (12 Practicals)	12X2=24	12X1=12
<u>II. Elective Course</u> (6 Papers)	6x4=24	6X5=30
Two papers- Discipline 1 specific		
Two papers- Discipline 2 specific		
Two papers- Inter disciplinary		
Two papers from each discipline of choice and two papers of interdisciplinary nature.		
Elective Course Practical / Tutorials* (6 Practical/ Tutorials*)	6 X 2=12	6X1=6
Two papers- Discipline 1 specific		
Two papers- Discipline 2 specific		
Two papers- Generic (Inter disciplinary)		
Two papers from each discipline of choice including papers of interdisciplinary nature.		
<ul style="list-style-type: none"> • Optional Dissertation or project work in place of one elective paper (6 credits) in 6th Semester 		
<u>III. Ability Enhancement Courses</u>		
1. Ability Enhancement Compulsory (2 Papers of 2 credits each)	2 X 2=4	2 X 2=4
Environmental Science		
English Communication/MIL		
2. Ability Enhancement Elective (Skill Based)	4 X 2=8	4 X 2=8
(4 Papers of 2 credits each)		
	<hr/> Total credit= 120	<hr/> Total = 120

Institute should evolve a system/policy about ECA/ General Interest/Hobby/Sports/NCC/NSS/related courses on its own.

***wherever there is a practical there will be no tutorial and vice-versa.**

**CHOICE BASED CREDIT SYSTEM IN B.A. PROGRAMME
HINDUSTANI MUSIC (VOCAL/INSTRUMENTAL)**

Semester	CORE COURSE (12)	Ability Enhancement Compulsory Course(AECC) (2)	Skill Enhancement Course (SEC) (2)	Elective: Discipline Specific DSE (4)	Elective: Generic (GE) (2)
I	English/MIL-1	(English/MIL Communication)/ Environmental Science			
	DSC-1A Theory of Indian Music: Unit-1 Practical: Unit-2				
II	Theory of Indian Music General & Biographies Unit-I Practical : Unit-II	Environmental Science/(English/MIL Communication)			
III	Theory: Unit-1 Ancient Granthas & Contribution of musicologists Practical : Unit-2		SEC-1 Value based & Practical Oriented course for Hindustani Music (Vocal/Instrumental) Credits-2		
IV	Theory : Unit-1 Medieval Granthas & Contribution of Musicians Practical : Unit-2		SEC-2 Value based & Practical Oriented course for Hindustani Music (Vocal/Instrumental) Credits-2		
V	Theory: Unit-1 Study of Ancient Granthas & Ragas Practical : Unit-2		SEC-3 Value based & Practical Oriented course for Hindustani Music (Vocal/Instrumental) Credits-2	DSE-1A Theory: Vocal / Instrumental (Hindustani Music)	Generic Elective -1 (Vocal/Instrumental Music) Theory
				DSE-2A Practical: Vocal / Instrumental (Hindustani Music)	
VI	Theory : Unit-1 Musicology & Study of Ragas & Talas Practical : Unit-2		SEC-4 Value based & Practical Oriented course for Hindustani Music (Vocal/Instrumental) Credits-2	DSE-1B Theory: Vocal / Instrumental (Hindustani Music)	Generic Elective -2 (Vocal/Instrumental Music) Practical
				DSE-2B Practical: Vocal / Instrumental (Hindustani Music)	

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

	Total Marks	Credits
SEM-I		
Paper - I : Theory	38+12 = 50	4
Paper - I : Practical	50	6
SEM-II		
Paper - II : Theory	38+12 = 50	4
Paper - II : Practical	50	6
SEM-III		
Paper - III : Theory	38+12 = 50	4
Paper - III : Practical	50	6
SEM-IV		
Paper - IV : Theory	38+12 = 50	4
Paper - IV : Practical	50	6
SEM-V		
Paper - V : Theory	38+12 = 50	4
Paper - V : Practical	50	6
SEM-VI		
Paper - VI : Theory	38+12 = 50	4
Paper - VI : Practical	50	6
	<hr/> 600 <hr/>	<hr/> 60 <hr/>

Semester-I
Layout & Course of Study
HINDUSTANI MUSIC (Vocal & Instrumental)

Duration 3 hours.	Paper-I Theory (Unit-I)	Max Marks 50(38+12)	Credits 4
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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 & 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. Nāḍ – Nāḍ 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-

Amir Khusro, Swami Haridas, Tansen, Maseet Khan, Raza Khan, Faiyaz Khan, Ameer Khan

SECTION-III

Study of prescribed Rāgas & Tālas

Rāga – Alhaiya Bilawal, Kafi, Bhairav

Tāla – Teentāl, Dadra

Internal Assessment

12 Marks

4 Lectures /week

Hindustani Music
Paper-I Practical (Unit-II)

Max Marks	Credits
50	6

Rāga –

1. Alhaiya Bilaval
2. Kafi
3. Bhairav

Vocal Music

- a. Five Alankars in all the Rāgas.
- b. Swarmallika in all the 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 Jhala Playing.

Vocal & Instrumental

Ability to recite the following Thekas with Tāli & Khāli

Teentāla, Dadra

Vocal - Playing of Tanpura is compulsory
Basic knowledge of Playing 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.

8 Lectures/ week

SEMESTER-II

Duration	Paper-II Theory (Unit-I)	Max Marks	Credits
3 hours		50 (38 + 12)	4

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 & 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:-

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

SECTION-III

Study of following Rāgas & Tāla

Rāga- Yaman, Jaunpuri, Khamaj

Tāla- Ektāl, Jhaptāl

Internal Assessment

12 Marks

4 lectures/ week

Hindustani Music
Paper-II Practical (Unit-II)

Max Marks Credits
50 6

Rāga – Yaman, Jaunpuri, Khamāj

Vocal Music

- a. Swaramalika/Lakshangeet or Drut Khyāl in all three Rāgas
- b. Vilambit- Khāyal in any one Rāga.

Instrumental Music

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

Vocal & Instrumental

Ability to recite the following Tālas with Tāli & Khāli –

1. Ektāl
2. Jhaptāl

Vocal - Playing of Tanpura is compulsory
- Basic knowledge of Playing 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

8 lectures/ week

Hindustani Music

SEMESTER-III

Duration 3 hours	Paper-III Theory (Unit-I)	Max Marks 50 (38 + 12)	Credits 4
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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. Writing of Bhatkhande Swarlipi Paddhati
- 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, Captt. William Willard

Internal Assessment

12 Marks

4 lectures/ week

Hindustani Music
Paper-III Practical (Unit-II)

Max Marks	Credits
50	6

Rāga – Bihag, Malkauns Vrindavani. Sarnag

1. One Vilambit Khyāl/Maseetkhani Gat in any of the given 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)
Any composition in light music.
4. Ability to recite the Thekas of Chautāla Dhamar, Roopak

Playing of Tanpura is compulsory.

Basic knowledge of playing Harmonium with Alankars.

Books Recommended

1. Sangeet Visharad- Basant
2. Bhartiya Sangeet ka Itihas – Sarat Chandra Pranjpayee
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

8 lectures/ week

Hindustani Music

SEMESTER-IV

Duration
3 hours

Paper-IV Theory (Unit-I)

Max Marks Credits
50 (38 + 12) 4

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:-

- a. Ālāp- Jor- Jhāla, Thumri, Dādra, Tappa, Sandhi Prakash Rāga, Parmelpraveshak Rāga-
 1. Teentāla
 2. Ektāla
 3. Chautāla
 4. Rupak
 5. Kherva
 6. Dadra
- b. Detailed study of Rāgas (Rāga Bageshree, Bhupali , Puriya Dhanashri Tāla) & Tālas(Teentālā, Ektāla Chautāla , Rupak, Kherva, Dadra) and comparative study of Rāgas from previous semester
- c. Writing of Tālas and compositions in notation.
or
- d. Essay on Rāga ka Samay Siddhant

SECTION-II

Study of following Granthas:-

Sangeet-Parijat, Swamel Kalanidhi, Chaturdandi Prakshika.

SECTION-III

Life & Contributions of the following:-

Pt. Krishan Narayan Ratanjankar, K. D. Banerjee, Vilayat Khan

Internal Assessment

12 Marks
4 lectures/ week

Hindustani Music
Paper-IV Practical (Unit-II)

Max Marks	Credits
50	6

Rāga – Bageshri, Bhupali, Puriya 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 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 lectures/ week

Hindustani Music

SEMESTER-V

Duration
3 hours

Paper-V Theory (Unit-I)

Max Marks Credits
50 (38 + 12) 4

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

- a. Study of Gram, Murchanna and Jati as treated in Natya Shastra and its relevance in present context.
- b. Musical reference found in Rāmāyana and Mahābhārata.

SECTION-II

Discuss the following:-

- a. Avirbhav, Tirobhav
- b. Gayak Ke Gun Avagun
- c. Margi Desi
- d. Tāal and its Das Pran

SECTION-III

- a. Detailed study of Rāgas (Todi Kedār, Bahār) and Tālas (Teen Tāla, Ektāla, Chautāla, Keherva, Dadra) prescribed in syllabus.
 - b. Writing of composition in Notation
- or
- c. Importance of Media in the promotion of Music

Internal Assessment

12 Marks

4 lectures/ week

Hindustani Music
Paper-V Practical (Unit-II)

Max Marks	Credits
50	6

Rāga – Todi, Kedār, Bahār

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 of Teentāla, Ektāla, Chautāla, Dhamar, Roopak, Kāherva, Dadra
5. Knowledge of playing Harmonium.

Books Recommended

1. Bharatiya Sangeet Ka Itihas – Saraschandra Sridhar Paranjpayee
2. Bharatiya Sangeet Ka Itihas – Thakur Jaidev Singh
3. History of Indian Music- BC. Deva
4. Natya Shastra- Bharat Muni
5. Sangeet Ratnakar- Vol.1- Pt. Sharangdeva
6. Sangeet Visharad- Pt. Lakshmi Narayan Garg
7. Kramik Pustak Mallika-V. N. Bhatkhende
8. Raag Vigyan- Vinayak Rao Patwardhan
9. Ragini Trivedi - Ragvibodha Mishrabani, Vol. I & II
10. Also books recommended by teachers.

8 lectures/ week

Hindustani Music

SEMESTER-VI

Duration
3 hours

Paper-VI Theory (Unit-I)

Max Marks Credits
50 (38 + 12) 4

SECTION-I

Internal Musicology and Study of Raags and Tālas

Defination of the following:-

- a. Nibadha
- b. Anibadha
- c. Prabandha,
- d. Kaku
- e. Sthaya
- f. Varna
- g. Orchestra (Vadyavrind), Opera (Geet Natya)
- h. Chorus (Vrindgana)
- i. Equal Temprament
- j. Comparative study of musical scale of Hindustani and Karnataka Paddhati.
- k. Classification of Musical Instruments

SECTION-II

Study of Rāgas and Tālas.

Forms of Music – Thumri, Tappa, Dadra, Chaturung
Concept of Gharana or Baj in Sitar

SECTION-III

Visit to AIR, Doordarshan or any media.

Books Recommended

1. Sangeet Ratnakar, Vol. 2
2. Sangeet Visharad- Basant
3. Sangeet Mein Nibadha Anibadha ki avdharna
4. Kramik Pustak Mallika – Part 3 and 4- V. N. Bhatkhande
5. Classical Musical Instruments – Suneera Kasliwal

Hindustani Music

Paper-VI Practical (Unit-II)

Max Marks	Credits
50	6

Rāga – Bhimpalasi, Des, Gaud Sarang

- One Vilambit Khyāl/ Maseet Khani Gat in any of the Rāgas.
- Madhyalaya Khyāl/ Razakhani Gat in all the Rāgas.
- Dhrupad/Dhamar in any one of the Rāgas or
- Dhrut Gat in any Tāla (other than Teentāla)
- Ability to recite the following Thekas
Ektāla, Tilwada, Teentāla, Chautāla, Jhaptāla, Dhamar, Roopak, Keherva, Dadra
- Playing of any composition on Harmonium with Tabla.

Syllabus of Elective Courses for B.A. (Prog.) Hindustani Music
Choice Based Credit System

Credits

SEC	– I	2
SEC	– II	2

SEC	- III	2
SEC	- IV	2
DSE	-1A	2
DSE	-2A	2
DSE	-1B	2
DSE	-2B	2
GE	- 1	2
GE	- 2	2
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**SEC-I
SKILL ENHANCEMENT COURSE-I
HINDUSTANI MUSIC(VOCAL/INSTRUMENTAL)**

Credits-2

1. Understanding various parts of Tanpura/Sitar and the technique of tuning it.

2. Field visit to Doordarshan/All India Radio/National Archives/Sangeet Natak Academy 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 film songs.

2 Lectures per week

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

Credits-2

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

2 Lectures per week

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

Credits-2

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 and TV Channels.

2 Lectures per week

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

Credits-2

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 / 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

DISCIPLINE SPECIFIC ELECTIVE (DSE-1A) VOCAL/INSTRUMENTAL (HINDUSTANI MUSIC)

THEORY

Credits-2

1. Essays on the following topics:-
 - a. Regional music of India
 - b. Modern Trends in Music
2. The Relevance of Time theory in Hindustani Classical Music.
3. Biographies of the following Musicians:-
 - Lata Mangeshkar
 - Pt. Bhim Sen Joshi
4. Basic knowledge of Stringed Instruments used in Hindustani Classical Music.
5. Make a diagram of Tanpura /Sitar and label it's sections.
6. Write the theka of "Teentaal" along with Dugun, Tigun and Chaugun.

1) DSE-1A (Discipline Specific Elective) Theory

Books recommended-

- 1) Bhartiya Sangeet Vadya - Dr. Lal Mani Mishra
- 2) Hamare Sangeet Ratna - Dr. Lakshmi Narayan Garg
- 3) Kramik Pustak Malika - Pt. V. N. Bhatkande
- 4) Raag Vigyan - Pt. Vinayak Rao Patvardhan
- 5) Also books & journals recommended by the teachers

3 Lecturers per week

**DISCIPLINE SPECIFIC
ELECTIVE (DSE-2A)
VOCAL/INSTRUMENTAL (HINDUSTANI MUSIC)**

PRACTICAL

Credits-2

1. Rendition of the following Ragas (Drut Khyal/Razakhani Gat)
Ramkali, Kamod
2. Knowledge of five film songs based on Raag Yaman and Bhairav.
3. Innovative singing/playing to enhance the musical ability of the students in the classroom.
4. Guided listening session on the practical aspects of music.
5. identification the Ragas and talas of the Prescribed Syllabus while being played or sung in the class room.
6. Power point presentation on Folk Musicians.

4 lecturers per week

**DISCIPLINE SPECIFIC
ELECTIVE (DSE-1B)
VOCAL/INSTRUMENTAL (HINDUSTANI MUSIC)
THEORY**

Credits-2

1. Basic knowledge of the percussion instruments used in classical Music.
Tabla, Pakhawaj
2. Describe basic Ten Thaats and its Swaras, and enlist names of Two Ragas Pertaining to each one of them.
3. General discussions on the “ Gharana Parampara” of Hindustani Music
(Vocal/Instrumental).
4. Describe about ‘Taal’ and its impact on the ‘Ragas’.

5. Write the thekas of 'Ektaal' along with Dugun, Tigun and Chaugun.
6. Essays on the following topics:-
 - Classical Music and Film Music
 - Music and Aesthetics

2) DSE - 1B (Discipline Specific Elective) Theory

Books recommended-

- 1) Bhartiya Sangeet ke Tantri vadya- Dr. Prakash Mahadik
- 2) Sangeet Ke Gharano ki charcha- Dr. Sushil Kumar Choubey
- 3) Indian Concept of Rhythm - Dr. A. K. Sen
- 4) Aesthetical Essays (Studies in Aesthetics Theory, Hindustani Music and Kathak Dance) - Dr. S. K. Saxena
- 5) Also books & journals recommended by the teachers

3 Lectures per week

**DISCIPLINE SPECIFIC
ELECTIVE (DSE-2 B)
VOCAL/INSTRUMENTAL (HINDUSTANI MUSIC)
PRACTICAL**

Credits-2

1. Rendition of the following Ragas (Drut Khyal/Razakhani Gat):
Hamir, Jaijaiwanti
2. Singing/Playing Devotional Song/ Shabad/ Mantras.
3. Identifying the talas of the prescribed syllabus being played in the class room.
4. Power point presentation on any one of the contemporary Classical Musicians.
5. Knowledge of five film songs each in the ragas : ' Bhairavi' and 'Malkaus'.
6. Guided listening Sessions on the Performing aspects of Music.

4 Lecturers per week

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

**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 as 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) Bhairajee 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 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

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 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

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

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)

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

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)

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)

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

Sl. No.	TOPIC	CONTENT	Mode of Teaching
1.	Sound	<ul style="list-style-type: none"> • What is Sound? • Important Characteristics of Sound? 	<p>Theory</p> <p>Theory</p>
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. 	<p>Theory & demonstration</p> <p>Theory & demonstration</p> <p>Theory & demonstration</p> <p>Theory & demonstration</p>
3.	Sound Recording	<ul style="list-style-type: none"> • What is recording technology? • Why should we record? 	<p>Theory</p> <p>Theory</p>

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 	<p>Theory</p> <p>Theory</p>
5.	Modern Sound Recording Technology	<ul style="list-style-type: none"> Digital recording Differences between Analog and Digital recording technology. 	<p>Theory</p> <p>Theory & demonstration</p>
6.	Recording studio	<ul style="list-style-type: none"> What is recording studio? Architect of recording studio. Equipment for recording studio. Cable & connectors Software 	<p>Theory & Field tour</p> <p>Theory & Field tour</p> <p>Theory & Field tour</p> <p>Theory & Field tour</p> <p>Theory & Demonstration.</p>

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 	<p>Theory & Field Tour</p> <p>Theory & Demonstration</p>
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 	<p>Theory, Practical & Field Tour</p>
9.	The Editing	<ul style="list-style-type: none"> Arrangement, Time Editing Noise Reduction, Pitch Editing.....ETC 	<p>Theory, Practical & Field Tour</p>

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

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.