

SECOND YEAR - SEMESTER – III

(Vocal, sitar, violin, guitar, harmonium)

PRINCIPLES OF MUSIC - III (CCM 301)

Max marks – 70

(SECTION – I)

Section – I Applied Physics (Marks for Section – I is 35)

1. Study of Sound:

Production & propagation of sound. Speed of transmission of sound – Arage's experiment for the determination of the velocity of sound. Mechanism of transmission - wave motion. Longitudinal & Transverse wave motion. Elementary ideas – Resonance & Resonators. Organ Pipes, Reed, Stationary Waves Nodes & Anti Nodes. Transverse vibrations in string. Sonometer, Melde's experiment, combination of tones, Phenomenon of Beats, Vibration of air columns, Membranes. Kundt's tube experiments, Chladni's figures Mono metric flame.

2. Musical Sound & Noise:

Pitch intensity and timber. Elementary distinction between pitch and frequency of sound. Source and its relation with the velocity of sound. Siren Savart's wheel. Musical interval. Different Musical Interval. Introduction to measurement of intervals by Cants Savarts, Major Tone, Minor Tone, semi Tone, Limma, Octave Major and Minor. Diatonic scales, sharp and Flat Notes. Temperament in Music. Equally Tempered Scales. History of Indian Musical Scales. Arithmetic relations of shruties. Fundamental and overtones. Stroboscopic disc.

(SECTION – II)

Section – II PRINCIPLES OF MUSIC (THEORY) (Marks for Section – II is 35)

1. Detailed study of the Time theory of raags, its principles & relation to aesthetics, raaag – samay siddhant, classification of raag according to the gayan Samay, Ardhwadarshak Swar, Raag Samay Chakra.
2. Classification of Raags (a) Raag-raagini, (b) Mela-Raag (c) Raagang raag (d) Shuddh Chhayalag Sankirna.
3. 10 Principles of Raag according to the old treatises of Hindustani Music – Graha, Ansh, Nyas, Apanyas, Mandra, Taar, Alpatva, Bahutva, Shadatva, Audatva. Its relation with the modern system.

DETAIL STUDY OF RAAG - III (CCM 302)

Max marks – 70

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| I. | Detailed theoretical study of the Raags prescribed for the Practical. | 14 marks |
| II. | Comparative Study of Samakrutik & Samprakrutik Raags prescribed for the Practical. | 14 marks |
| III. | Swarvistar, Aalap, Taans, & its different varieties in the Raags of Practical Study. | 14 marks |
| IV. | Writing Notations of Cheezes (Gat for Instrumental Music) & Taals as prescribed. | 14 marks |
| V. | Detailed study of the Taals studied up till now with Tigon, Dugun & Chaugun. | |
| | (Study of Taals : Tilwada, Dhamar, Sultal) | 14 marks |

HISTORY OF MUSIC - III (CCM 303)

Max marks – 70

- I. Study of Pt. Bharat's Natyashashtra and Pt. Sharangdeva's sangeetRatnakar with reference to the following :
"Chatushta Sharana" "Pramanshruti" Gram, Murchhana, Jatigana, Prabandha
- II. Vagyeykar, Gamakas, Good and bad points (Guna -Dosha) of a vocalist and instrumentalist.
- III. Short Life sketch and contribution of the following musicians and musicologists.
Amir Khushro, Gopal Nayak, Tansen, sadarang, Ustad Hassu Haddu Khan, Ustad Abdul Karim Khan, Ut. Faiyaz Khan

Practical Paper – I (Basic Study) (CCM/PRA 304)

Max marks – 70

Detailed and intensive study of the following raags with Aalap, Swar vistar, Sargam, Taan, One BadaKhayal or Masitkhani Gat. & One Chhota Kyayal or Razakhani Gat.

- (i) Yaman (ii) BAGESHREE

Practical Paper – II (Extensive Study) (CCM/PRA 305)

Max marks – 70

- I. One Chhota Khayal or Razakhani Gat with Aalap & Taan in
(i) Shuddh Kalyan (ii) Kedar, (iii) Puriya Dhanashri
- II. One Chhota Kyayal or Razakhani Gat with Aalap & Taan in
(i) Deshkar (ii) Kamod (iii) Adana (iv)

Practical Paper – III (Light Classical Varieties) (CCM/PRA 306)

Max marks – 70

- I. Study of rendering different Tala -Aksharas on tabla in simple Tree Taal, Dadara,
- II. Study of the following Talas with their bols ; All the Taals learnt in FY & D eepchandi, Roopak,
- III. Voice culture & Swar Gyan through (i) Sargam Exercises (ii) Sargams Patterns to study Rhythms (iii) Scale Exercise (iv) Alankar (v) Practice in singing written Music (Sight singing or playing and writing notation), (vi) Application of Alankaras to Ragas (vii) Simple Bol -Taana Exercises.
- IV. One Dhruwad and One Dhamar with Alap and Gayaki in : Hindol, Shankara, Adana,
- V. VOCAL : (a) One Thumari with suitable improvisation in Raag Khamaj.
- VI. INSTRUMENTAL: Thumari / Dhun with improvisation in Raag Khamaj.
- VII. Three Bhajans or Folk Songs or light songs, out of which one should be in Raag Kalingada and another in Tilang.