

## SECOND YEAR - SEMESTER – IV

(Vocal, sitar, violin, guitar, harmonium)

### PRINCIPLES OF MUSIC - IV (CCM 401)

Max marks – 70

#### (SECTION – I)

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

##### 1. Sound – General Relationship

Elementary idea of Doppler's Principle, Physical significance of Harmony & Discord structure of human throat and ear. General principles of acoustics of buildings. Principles of radio and television. Experiments: (Practical) (Non Evaluative)

- (1) Resonance: Determination of velocity of sound.
- (2) Sonometer: Verification of the Law of transverse vibrations of strings.
- (3) Resonators: Verifying the Law of Resonator.
- (4) Rotating Drum Method: Determination of frequency of tuning fork.
- (5) Measurement of string length & air in musical instruments & establishment of musical intervals.

#### (SECTION – II)

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

Prachin Aalap Gaan : Raagaalap, Roopakalap, Alapti, Akshiptika, Nibaddha, Anibaddha Gana, Avirbhav, Tirobhav .

Alapgana at present : Alap in Aakar, Nom Tom Alap, Bol Alap, Swar Alap, Swarvistar in stahyi, Antara, Sanchari, Abhog..

### DETAIL STUDY OF RAAG - IV (CCM 402)

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 : Deepchandi, Tiwra, Panjabi, Dhumali)                               | 14 marks |

### HISTORY OF MUSIC - IV (CCM 403)

Max marks – 70

- I. Study of the Granthkars of the medieval period- Pt.Lochana, Pt.Ahobal, Pt.Hridaynarayan Deva, and Pt.Shrinivas with reference to their Shruti-Swar arrangement, length of swaras on an open string. Mela -ragas arrangement.

II. Study of "Shrimallakshangitam" by Pt. Bhatkhande and contribution of Pt. Bhatkhande and Pt. Paluskar to Hindustani Music.

III. Short Life sketch and contribution of the following musicians and musicologists.

Ut. Allaudin Khan, Ut. Nasiruddin Khan(Dagar), Ut. Natthukhan, Ut.Natthukhan, Ut.Munir khan.

### **Practical Paper – I (Basic Study) (CCM/PRA 404)**

**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. Bihag (ii) MALKAUNS

### **Practical Paper – II (Extensive Study) (CCM/PRA 405)**

**Max marks – 70**

I. One Chhota Khayal or Razakhani Gat with Aalap & Taan in

(i)Chhayanat (ii) JaiJaiwanti (iii)Ramkali

II. One Chhota Kyayal or Razakhani Gat with Aalap & Taan in

Shankara (v) Basant (vi) Miyan ki Todi

### **Practical Paper – III (Light Classical Varieties) (CCM/PRA 406)**

**Max marks – 70**

I. Study of rendering different Tala -Aksharas on tabla in simple JhapTaal, & Ektaal.

II. Study of the following Talas with their bols ; All the Taals learnt in FY & Tivra, Jhoomara, & Adachautal.

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 Dhrupad and One Dhamar with Alap and Gayaki in : Deshkar, Durga, or Tilak -Kamod

V. VOCAL : (a) One Thumari with suitable improvisation in Raag Bhairavi.

VI. INSTRUMENTAL: Thumari / Dhun with improvisation in Raag Bhairavi.

VII. Three Bhajans or Folk Songs or light songs, out of which one should be in Raag Kalingada and another in Tilang.