

**Punyashlok Ahilyadevi Holkar Solapur
University, Solapur**



पुण्यश्लोक अहिल्यादेवी होळकर

सोलापूर विद्यापीठ

॥विद्यया संपन्नता॥

NAAC Accredited – 2015

'B'Grade (CGPA 2,62)

Faculty of Humanities

CBCS Pattern Syllabus

M. A. Part - II (Sem. – III & IV)

Instrumental Music

Tabla / Pakhavaj

With effect from

June – 2020-21

Punyashlok Ahilyadevi Holkar Solapur University, Solapur.

M.A. (Music) Syllabus

Instrumental Music Tabla/Pakhavaj

M. A. Part - II

- 1) Semester - III - 625 Marks
Semester - IV - 625 Marks Class Hours - 60
- 2) Title - M.A. Music – Tabla/ Pakhavaj
- 3) Duration - 2 years
- 4) Admission Eligibility - Any degree from any recognised university. Audition will be the main criteria for selection.
- 5) Media of Examination - Marathi, Hindi, English.
- 6) M.A. Music - Vocal, Instrumental (Indian Instruments.), Tabla / Pakhwaj
- 7) Eligibility of passing - Minimum percentage for passing is 40%.
 - ◆ Separate passing for internal and external assessment.
 - ◆ Theory / Practical Internal assessment per paper.
 - ◆ For 70 Marks paper minimum passing 28 marks.
 - ◆ For internal 30 marks minimum passing 12 marks.
- 8) Objectives of Syllabus -
 - ◆ To nurture performing skills in -
 - a) To provide an opportunity to extend the knowledge based on practical and theoretical advancement so to have a healthy interaction at the National & International level.
 - b) For improving performing ability to by students, they will be encouraged to perform regularly in music programme.
 - ◆ To inculcate scientific and technical perspective -
 - a) Acoustics, Computer, Microphone.
 - b) Anatomy, Techniques of Rhythm Sense, Stamina Increasing, Performing Skill development & Knowledge of research Work.
 - ◆ To develop professional abilities –Professional Tabla Artist & accompanist, Well Known Guru/ Teacher & Composer etc.
- 9) Work load – Per paper 4 periods & Five students – One batch for practical (for field work and project work - as per practical batch)

Punyashlok Ahilyadevi Holkar Solapur University, Solapur
Choice Based Credit System

M.A.Tabla / Pakhavaj - Part – II

(Semester - III) w.e.f. 2020-2021

SEMESTER	CODE	TITLE OF THE PAPER	SEMESTER EXAM			L	T	P	CREDIT
			THEORY	I A	TOTAL				
MUS		Hard Core							
HCP	3.1.	Improvisatory & Pre-Composed Compositions	70	30	100	0	0	4	4
HCT	3.2	History of percussion instruments	70	30	100	4	0	0	4
HCT	3.3	Research Methodology in Music	70	30	100	4	0	0	4
		Soft Core (Any One)							
SCT	3.1	Baaj And Gharana	70	30	100	4	0	0	4
SCT	3.2	Essay Writing	70	30	100	4	0	0	4
		Practical/Field Work							
HCP	3.1	Concert	70	30	100	0	0	4	4
SCP	3.2	Project Work	70	30	100	0	0	4	4
		Tutorial	00	25	25	0	1	0	1
		Total	420	205	625	12	1	12	25

For 70 Marks – Minimum Passing 28 Marks For 30 Marks – Minimum Passing 12 Marks

Punyshlok Ahilyadevi Holkar Solapur University, Solapur
Choice Based Credit System
M.A.Tabla / Pakhavaj - Part – II (Semester - III) w.e.f. 2020-2021

HCP	3.1.	Hard Core - Paper 16	Total Marks 70+30
<p><u>Practical – I - Viva</u> <u>Improvisatory And Pre-Composed Compositions</u></p>			
<p>TABLA - (Taal-Trital, Rudra Taal, Aadachoutaal)</p>			
		Unit 1	1 Credit
		1. One Peshkar in each taal of different language with Ten palatas & Tihai.	
		2. Kayada – Two Kayada in each taal. (Of different Jati, Ten Palatas & Tihai)	
		3. Rela - Two Relas in each taal. (with Different language, Ten Palatas & Tihai)	
		Unit 2	1 Credit
		1. Paran - Four Paran in each Taal	
		2. Gat - Three Gat in each taal.	
		3. Chakradhar – (Farmaishi & Kamali) Two Chakradar & in each taal.	
		4. Tukada - Four tukada in each taal.	
		Unit 3	1 Credit
		1. Oral Rendering of Boals & different layakri of taals	
		2. Padhant with tali-khali in taals – Thah, Dedh, Tigun & Chougun	
		3. Ability to create Tihai in different matra.	
		Unit 4	1 Credit
		1. Accompaniment – Tabla – Khayal , Thumari / Pakhavaj – Dhruvad, Dhamar	
		2. Ability to play lehara in 16 Beats, 10 Beats, 7 Beats, 12 beats	
<p>PAKHAVAJ- (Aaditaal, Gajzhampa, Matta Taal)</p>			
		Unit 1	1 Credit
		1. Prastar – in each taal with ten palatas and tihai	
		2. Paran - Four paran in each taal	

		<p>3. Rela – Two rela in each taal (with different language, Ten palatas & Tihai)</p> <p>Unit 2 1 Credit</p> <ol style="list-style-type: none"> 1. Chakradhar- (Farmaishi & Kamali) Two Chakradhar in each taal 2. Four tukada in each taal. 3. Ability to play lehara in 16 Beats, 10 Beats, 7 Beats, 12 beats <p>Unit 3 1 Credit</p> <ol style="list-style-type: none"> 1. Oral Rendering of Boals & different layakri of taals 2. Padhant with tali-khali in taals – Thah, Dedh, Tigun & Chougun <p>Unit 4 1 Credit</p> <ol style="list-style-type: none"> 1. Accompaniment with Dhrupad, Dhamar, Bhajan 2. Ability to play lehara in 14 Beats, 10 Beats, 7 Beats, 12 beats <p style="text-align: center;">Internal Tutorial</p>
HCT	3.2	<p>Paper 17 Total Marks 70+30</p> <p style="text-align: center;">(Theory Paper - I)</p> <p style="text-align: center;"><u>History of Percussion Instruments</u></p> <p>Unit 1 1 Credit</p> <ol style="list-style-type: none"> 1. Evolution, structure, development of Tabla / Pakhavaj 2. Historical development of Percussion instruments During Medieval Period <p>Unit 2 1 Credit</p> <p>Brief Introductions of following instruments :- Mrudungam, Dholak , Dhol, Nakkara, Bhumi Dundubhi, Tripushkar, Panava, Dardur, Ghadas</p> <p>Unit 3 1 Credit</p> <p>Classification of Indian Instruments</p> <ol style="list-style-type: none"> 1. Strings Instruments 2. Wind Instruments 3. Percussion Instruments <p>Unit 3 1 Credit</p> <p>History of Hindustani Taal System & Karnataki Taal System</p> <p style="text-align: center;">Internal Tutorial</p>

HCT	3.3	<p>Paper 18</p> <p style="text-align: right;">Total Marks 70+30</p> <p style="text-align: center;">(Theory Paper - II)</p> <p style="text-align: center;"><u>B) Research Methodology In Music</u></p> <p>Unit 1 1 Credit</p> <p>1. Concept of Research 2. Types of Research</p> <p>Unit 1 1 Credit</p> <p>1. Research Process 2. Research ethics</p> <p>Unit 1 1 Credit</p> <p>1. Research Tool & Techniques 2. Problem in music Research</p> <p>Unit 1 1 Credit</p> <p>1. Perspectives & Prospectus – references Indian Music (Seminar Proceeding) 2. Research Method & Sources of research in Indian Music (Book)</p> <p style="text-align: center;">Internal Tutorial</p>
SCT	3.1	<p>Paper 19</p> <p style="text-align: right;">Total Marks 70+30</p> <p style="text-align: center;">Soft Core (Any One)</p> <p style="text-align: center;">(Theory Paper - III)</p> <p style="text-align: center;"><u>Baaj & Gharana</u></p> <p>Unit 1 1 Credit</p> <p>Gharanas & their significant features regarding techniques:</p> <p>1. Tabla- Delhi, Ajarada, Farukabad, Lacknow, Banaras & Panjab 2. Pakhavaj – Nana Panase, Kudau Singh, Nathdwara</p> <p>Unit 2 1 Credit</p> <p>History and origin of gharanas in music development of different</p> <p>Unit 3 1 Credit</p> <p>Notation of various compositions of All Gharanas</p> <p>Unit 3 1 Credit</p> <p>Life & Contribution of Following The Artist</p> <p>1. Pt. Ram Sahai 2. Pt. V.N.Bhatkhande 3. Ust.Amirhusain Khan</p>

		<p>4. Pt. Habibuddin Khan</p> <p>5. Ust. Allarkha</p> <p style="text-align: center;">Or</p> <p style="text-align: center;">B) <u>Essay Writing</u></p> <p>3.2 Paper 20 Total Marks 70+30</p> <p>Unit 1 1 Credit</p> <p>1. Comparative study of Pt.Bhatkhande & Paluskar Taal Lipi System</p> <p>2. Comparative Study of Laya & Layakari</p> <p>3. Comparative Study of Different following Taals</p> <p style="padding-left: 40px;">1. Jhumara - Dhamar 2. Tevara – Rupak</p> <p style="padding-left: 40px;">3. Teentaal – Tilwada 4. Jhaptaal – Sultaal</p> <p>Unit 2 1 Credit</p> <p>1. Importance of Laya in Music</p> <p>2. Importance of Taals in Music</p> <p>3. Importance of Padhant</p> <p>4. Types of Riyaz</p> <p>5. Taal & Chand</p> <p>6. Sum & Khali</p> <p>Unit 3 Critical Studay & notation of the following talas 1 Credit</p> <p style="padding-left: 40px;">Basant, Fardost, Sulfakta, Chartaal,</p> <p style="padding-left: 40px;">Astamangal, Gajzhampa , Shikhar Taal</p> <p>Unit 4 1 Credit</p> <p>1. Describe a musical concert you've watched.</p> <p>2. Describe a Accompaniment with Tabla/Pakhavaj you've watched.</p> <p>3. Explain the qualities of an ideal tabla player</p> <p>4. Describe how to be a ideal Accompaniment.</p> <p style="text-align: center;">Internal Tutorial</p>
HCP	3.1	<p>Paper 21 Total Marks 70+30</p> <p style="text-align: center;"><u>Practical – II</u></p> <p style="text-align: center;"><u>Concert</u></p> <p><u>Tabla</u> 2 Credit</p> <p style="text-align: center;">Unit 1</p> <p style="text-align: center;">Trital</p>

		<p>Unit 2 (Any One) 2 Credit</p> <ul style="list-style-type: none"> • Rudra Taal • Aada Choutaal <p><u>Pakhavaj</u></p> <p>Unit 1 2 Credit</p> <ul style="list-style-type: none"> • Aadital <p>Unit 2 (Any One) 2 Credit</p> <ul style="list-style-type: none"> • Gaj Jhampa • Matta Taal <p>* Stage Performance for 30 Minutes of Two Different Taals (20+10 min.)</p> <p>Internal Tutorial</p>
SCP	3.2.	<p>Paper 22 Total Marks 70+30</p> <p style="text-align: center;"><u>Project Work</u></p> <p>Research Article /Book Review /Project on Syllabus 4 Credit</p> <p>Internal Tutorial</p>

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Choice Based Credit System

M.A.Tabla / Pakhavaj - Part – II

(Semester - IV) w.e.f. 2020-2021

SEMESTER	CODE	TITLE OF THE PAPER	SEMESTER EXAM			L	T	P	CREDITS
			THEORY	I A	TOTAL				
FOUR									
MUS		Hard Core							
HCP	4.1.	Improvisatory & Pre-Composed Compositions	70	30	100	0	0	4	4
HCT	4.2	Hindustani & Karnataki Music	70	30	100	4	0	0	4
HCT	4.3	Notation of Improvisatory & Pre-Composed Compositions	70	30	100	4	0	0	4
		Soft Core (Any One)							
SCT	4.1	Aesthetical Appreciation of percussion instruments	70	30	100	4	0	0	4
SCT	4.2	Essay Writing	70	30	100	4	0	0	4
		Open Elective							
OET	4.1	Essay Writing	70	30	100	4	0	0	0
		Practical Work							
HCP	4.1	Concert	70	30	100	0	0	4	4
SCP	4.2	Dissertation	70	30	100	0	0	4	4
		Tutorial	00	25	25	0	1	0	1
		Total	420	205	625	12	1	12	25

For 70 Marks – Minimum Passing 28 Marks For 30 Marks – Minimum Passing 12 Marks

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M.A.Tabla / Pakhavaj - Part – II (Semester - IV) w.e.f. 2020-2021

HCP	4.1.	Hard Core - Paper 23	Total Marks 70+30
<p><u>Practical – I - Viva</u> <u>Improvisatory And Pre-Composed Compositions</u></p> <p>TABLA - (Taal-Trital, Pancham Sawari, Jai Taal)</p>			
		Unit 1	1 Credit
		1. One Peshkar in each taal of different language with Ten paltas & Tihai. 2. Kayada – Two Kayada in each taal. (Of different Jati, Ten Palatas & Tihai) 3. Rela - Two Relas in each taal.(with Different language, Ten Palatas & Tihai)	
		Unit 2	1 Credit
		1. Paran - Four Paran in each Taal 2. Gat – Charbag Gat, Manjhedar Gat, Gend Uchal Gat 3. Chakradhar – (Farmaishi & Kamali) Two Chakradar & in each taal. 4. Tukada - Four tukada in each taal.	
		Unit 3	1 Credit
		1. Oral Rendering of Boals & different layakri of taals 2. Practice & knowledge of presenting different types of la 3. Lakaries with taali & Khali POUNGUN, Dedhgun, Tigun 4. Ability to create Tihai in different matra.	
		Unit 4	1 Credit
		1. Ability to Accompaniment with Thumari, Dadara, Ghazal 2. Solo performance with different types of laggi and ladi in following talas – keharawa , Dadara	

		<p style="text-align: center;">PAKHAVAJ- (Choutaal, Rudra, Jai Taal)</p> <p>Unit 1 1 Credit</p> <ol style="list-style-type: none"> 1. Prastar – in each taal with ten paltas and tihai 2. Paran - Four paran in each taal 3. Rela – Two rela in each taal (with different language, Ten paltas & Tihai) <p>Unit 2 1 Credit</p> <ol style="list-style-type: none"> 4. Chakradhar- (Farmaishi & Kamali) Two Chakradhar in each taal 5. Four tukada in each taal. 6. Ability to play lehara in 16 Beats, 10 Beats, 7 Beats, 12 beats <p>Unit 3 1 Credit</p> <ol style="list-style-type: none"> 3. Oral Rendering of Boals & different layakri of taals 4. Padhant with tali-khali in taals – Thah, Dedh, Tigun & Chougun <p>Unit 4 1 Credit</p> <p style="padding-left: 40px;">Dhrupad, Dhamar, Bhajan</p> <p style="padding-left: 40px;">Ability to play lehara in 14 Beats, 10 Beats, 7 Beats, 12 beats</p> <p style="text-align: center;">Internal Tutorial</p>
HCT	4.2	<p>Paper 24 Total Marks 70+30</p> <p style="text-align: center;">(Theory Paper - I)</p> <p style="text-align: center;"><u>Hindustani & Karnataki Taal Systeme</u></p> <p>Unit 1 1 Credit</p> <ol style="list-style-type: none"> 1. Principle of Hindustani & Karnataki Taal System 2. History of development of Hindustani & Karnataki Taal System <p>Unit 2 1 Credit</p> <ol style="list-style-type: none"> 1. Detail study of Hindustani music with its swar, Ragas & Talas 2. Comparative study of Hindustani & Karnataki Sangeet system <p>Unit 3 1 Credit</p> <p style="padding-left: 40px;">Biography & Contribution of following musician-</p> <p style="padding-left: 40px;">Tyagraj, Muttuswami Dikshittar, Shyam Shatri, purandar das, Subbalakshmi, Anokhelala, Sidhar kha, thakur Jaidev Sinha, Ahobal</p> <p>Unit 4 1 Credit</p> <p style="padding-left: 40px;">Essay of Hindustani & Karnatak general topic/ Musician</p>

		Internal Tutoria	
HCT	4.3	Paper 25	Total Marks 70+30
(Theory Paper - II)			
Notation of Improvisatory & Pre-Composed Compositions			
TABLA - (Taal-Trital, Pancham Sawari, Jai Taal)			
		Unit 1	1 Credit
Study and writing in notation of following Compositions –			
1. Peshkar 2. Kayada 3. Rela 4. Gata 5. Tukada			
6. Chakradar 7. Farad 8. Mukhada 9. Mohara 10. Tihai			
		Unit 2	1 Credit
1. Detail Study of Pt. Bhatkhande & Paluskar Padhati			
2. Comparative study of Bhatkhande & Puluskar Padhati			
		Unit 3	1 Credit
Study and writing in notation of following Layakari			
1. Aad 2. Kuad 3. Biyad			
Study and writing in notation of Jaati			
1. Tistra 2. Chaturashra 3. Khand 4. Mishra 4. Sankirna			
		Unit 4	1 Credit
Study and writing in notation of following Talas - Dugun, Tigun, Chaugun			
Layakari : a) Tilwada b) Ektaal c) Zhumara d) Deepchandi d) Farodast			
PAKHAVAJ- (Choutaal, Rudra taal, Jai Taal)			
		Unit 1	1 Credit
Study and writing in notation of following Compositions –			
1. Prastar 2. Paran 3. Rela 4. Chakradhar 5. Tukhada			
6. Mukhada 7. Tukada 8. Frmaishi 9. Kamali 10. Paran			
		Unit 2	1 Credit
1. Detail Study of Pt. Bhatkhande & Paluskar Padhati			
2. Comparative study of Bhatkhande & Puluskar Padhati			
		Unit 3	1 Credit
1. Study and writing in notation of following Layakari			
1. Aad 2. Kuad 3. Biyad			

		<p>2. Study and writing in notation of Jaati</p> <p>1. Tistra 2. Chaturashra 3. Khand 4. Mishra 4. Sankirna</p> <p>Unit 4 1 Credit</p> <p>Study and writing in notation of following Talas - Dugun, Tigun, Chaugun</p> <p>Layakari : a) Tevara b) Dhamar c) Sultal d) Rudra d) Gajzhampa</p> <p style="text-align: center;">Internal Tutorial</p>
SCT	4.1	<p>Paper 26 Soft Core (Any One) Total Marks 70+30</p> <p style="text-align: center;">(Theory Paper - III)</p> <p style="text-align: center;">A) Essay Writing</p> <p>Unit 1 1 Credit</p> <p>1. Importance of Khali-Bhari in Improvisatory Compositions</p> <p>2. Comparative study of Solo Tabla / Pakhavaj & Accompaniment</p> <p>3. Comparative study of Accompaniment to Classical Vocal, Instrumental Music & Classical Dance</p> <p>4. Defects of Pt.Bhatkhande & Paluskar Taal Lipi System</p> <p>Unit 2 1 Credit</p> <p>1. Accompaniment of Kathak Nrutya</p> <p>2. Accompaniment of Instruments</p> <p>3. Dettaille Study of the concept in solo Tabla/Pakhavaj</p> <p>4. Types of Riyaz - Nikas & Akshar-Sadhana</p> <p>Unit 3 1 Credit</p> <p>Life & Contribution of Following Artist</p> <p>1. Ust.Game Khan 2. Ust.Afak Husain Khan</p> <p>3. Ust.Hajivilayat Ali 4. Pt.V.D.Paluskar</p> <p>5. Pt. Shivkumar Sharma 6. Pt.Janaki Prasad</p> <p>7. Ambadaspaant Agale 8. Dattopant Magalvedhe</p> <p>Unit 4 1 Credit</p> <p>1. The Responsibility of the artist towards society</p> <p>2. The Importance of music in the prevailing education system</p> <p>3. Idel Tabla/Pakhavaj Player</p> <p>4. Modern Method of Music</p> <p style="text-align: center;">Or</p>

SCT	4.2	<p data-bbox="443 157 557 189">Paper 27</p> <p data-bbox="1190 157 1440 189" style="text-align: right;">Total Marks 70+30</p> <p data-bbox="521 241 1430 273" style="text-align: center;">B) Aesthetical Appreciation of percussion Instruments</p> <p data-bbox="443 325 1424 357">Unit 1 1 Credit</p> <ol data-bbox="529 378 1182 462" style="list-style-type: none"> 1. Pitch, Intensity & Timber 2. Relation of timber with percussion Instruments <p data-bbox="443 483 1424 514">Unit 2 1 Credit</p> <ol data-bbox="529 535 1182 619" style="list-style-type: none"> 1. Sympathetic Resonance 2. Relation of timber with percussion Instruments <p data-bbox="443 640 1424 672">Unit 3 1 Credit</p> <ol data-bbox="529 682 1390 808" style="list-style-type: none"> 1. Consonance & Disconsolance 2. Relation of Consonance and Disconsolance with Indian classical music <p data-bbox="443 829 1424 861">Unit 3 1 Credit</p> <ol data-bbox="529 882 1424 1018" style="list-style-type: none"> 1. Role of percussion instruments with Indian singing styles 2. Comparative study of accompanying Melody, Harmony and Indian ragas. <p data-bbox="529 1039 751 1071" style="text-align: center;">Internal Tutorial</p>
OET	4.1	<p data-bbox="443 1140 557 1171">Paper 28</p> <p data-bbox="1190 1140 1440 1171" style="text-align: right;">Total Marks 70+30</p> <p data-bbox="511 1192 1430 1224" style="text-align: center;">Presentation of accompaniment with Light Music 4 Credit</p> <p data-bbox="516 1245 1252 1276" style="text-align: center;">(Film Song Rhythm, Taal Dadara, keharava, khemata, rupak)</p> <p data-bbox="592 1329 813 1360" style="text-align: center;">Internal Tutorial</p>
HCP	4.1	<p data-bbox="443 1438 557 1470">Paper 29</p> <p data-bbox="1190 1438 1440 1470" style="text-align: right;">Total Marks 70+30</p> <p data-bbox="837 1486 1042 1570" style="text-align: center;"><u>Practical – II</u> <u>Concert</u></p> <p data-bbox="443 1581 1424 1612"><u>Tabla</u> 2 Credit</p> <p data-bbox="524 1644 605 1675">Unit 1</p> <p data-bbox="621 1696 686 1728" style="padding-left: 40px;">Trital</p> <p data-bbox="524 1749 1424 1780">Unit 2 (Any One) 2 Credit</p> <ul data-bbox="529 1812 821 1896" style="list-style-type: none"> • Pancham Sawari • Jaitaal

		<p><u>Pakhavaj</u></p> <p>Unit 1 2 Credit</p> <ul style="list-style-type: none"> • Choutaal <p>Unit 2 (Any One) 2 Credit</p> <ul style="list-style-type: none"> • Rudra Taal • Jai Taal <p>* Stage Performance for 30 Minutes of Two Different Taals (20+10 min.)</p> <p>Internal Tutorial</p>
SCP	4.2.	<p>Paper 30 Total Marks 70+30</p> <p style="text-align: center;">Dissertation</p> <p>Write a dissertation on one of the following topics -</p> <ol style="list-style-type: none"> 1. Tradition and Modern trends in Tabala Vadan 2. Concept of guru Shishya parampara in classical music 3. The Beauty of vistar in precomposed compositions 4. Comparative study of accompaniment in Classical Vocal Music & Instrumental Music 5. The Nature of Indian Talas in Contemporary Music 6. Spiritual & Psychological Study of Music 7. Study of Tabla/ Pakhavaj through Internet 8. The Artist's Responsibility to Society 9. Literature & Music 10. Current issues in Music <p>Internal Tutorial</p>

Reference Books

- Pt. Arvind Mulgaonkar - Tabla, Izajat
- Pt. Sudhir Mainkar – Kala Aur Shastra, Sangeet Kala Aani Shikshan

Tabla Wadan Me Nihit Soundarya

- Pt. Vijayshankar Mishra – Tabla Puran
- Dr. Aban Mistri - Table ke Bandishe
- Pt. Girishchandra Srivastav - Taalkosh
- Pt. Suresh Talwalkar - Awartan
- Pt. Amod Dandage- Sarvangeen Tabla, Talarnav, Pariksharth Tabla
- Pt. Vijayshankar Mishra – Tabla Puran
- Delhi Ka Tabla – Pt. Umesh Moghe
- Pt. Chotelal Mishra – Tabla Granth
- Dr. Anaya Thatte – Sangeetatil Sanshodhan Padhati

Paper Pattern CBCS

Total Marks = 70

Q.1.	MCQ	-----	14 Marks
Q.2	Notation, Broad Question	-----	14 Marks
Q.3	Notation of Short Answer ----- 7 Marks	}	14 Marks
	Short Answer – 7 Marks		
Q.4.	Broad Question	-----	14 Marks
	Or		
	Broad Question		
Q.5	Broad Questions	-----	14 Marks
			<hr/>
		Total =	70 Marks