



**BHARATI VIDYAPEETH
(DEEMED TO BE UNIVERSITY), PUNE**

**Faculty of Arts
M.A. (Music)
New Syllabus**

भारती विद्यापीठ अभिमत विश्वविद्यालय

स्कूल ऑफ परफॉर्मिंग आर्ट्स, पुणे

पदव्युत्तर अभ्यासक्रम (क्रेडिट सिस्टीम)

एम.ए. (संगीत) (धृपद) अभ्यासक्रम

एम. ए. प्रथम वर्ष - प्रथम सहामाही संगीत (धृपद)	क्रेडिट्स
सैद्धांतिक	०३
रंगमंच सादरीकरण	१४
मौखिक	०८

एम.ए. संगीत प्रथम वर्ष पहिली सहामाही		
परीक्षा	परीक्षा विषयाचे नाव	अभ्यासक्रम
T11) सैद्धांतिक	भारतीय संगीताचा इतिहास	<p>१. भारतीय संगीताचा प्राचीन ते आधुनिक काळातील इतिहास आणि त्यात घडून आलेली स्थित्यंतरे. यात खालील मुद्द्यांचा अंतर्भाव आहे. वैदिक संगीत, रामायण, महाभारत, पुराण कालीन संगीत. जैन, बुद्ध, मौर्य आणि गुप्त कालीन संगीत)</p> <p>२. भरत (नाट्यशास्त्र), मतंग (बृहत्देशी), आणि शारंगदेव (रत्नाकर) यांच्या वेळचे संगीत.</p> <p>३. प्रबंध गायन पद्धती</p> <p>४. हवेली संगीत</p> <p>५. तानसेन आणि ङमीर खुश्रो यांचे योगदान.</p> <p>६. धृपद</p> <p>७. ख्याल</p> <p>८. विविध वाद्यांचे वर्गीकरण.</p>
P11) प्रात्यक्षिक १	रंगमंच सादरीकरण	<p>अ. खालील रागांचा सविस्तर अभ्यास व सादरीकरण: यमन / यमन कल्याण, भैरव, पुरिया. वरील प्रत्येक रागात योग्य विस्तारासह धृपद.</p> <p>सूचना -</p> <p>१. गायनात आलाप, जोड, झाला, योग्य लयकारी याचा अंतर्भाव असणे आवश्यक.</p> <p>२. स्वतः तानपुरा जुळवून त्याआधारे गायन करणे आवश्यक.</p> <p>ब. खालील रागांची साधारण माहिती (कोणतेही दोन) आणि त्यात धमार गायन आवश्यक. शाम कल्याण, कलावती, मियामल्हार.</p> <p>क. उपशास्त्रीय संगीत : चतरंग, तराना</p> <p>सूचना - चतरंग आणि तराना यांचा योग्य विस्तार करता येणे आवश्यक.</p>

V11) प्रात्यक्षिक २	मौखिक	<p>ब. प्रात्यक्षिक परीक्षेतील सर्व रागांची माहिती. आ. चतरंग / तराना याबद्दल माहिती.</p> <p>सूचना -</p> <ol style="list-style-type: none">१. प्रात्यक्षिक परीक्षेतील सर्व अभ्यासक्रमावर आधारित प्रश्न, ज्यामध्ये अभ्यासक्रमातील इतर राग गाण, त्याची संपूर्ण माहिती उदा- आरोह - अवरोह, स्वर, वर्ज स्वर, वादि, संवादी, अनुवादि, विवादी, जाती, गाण सम, जवळचे राग आणि त्यांची संपूर्ण माहिती इ.२. अभ्यासक्रमात साधारण अभ्यासासाठी दिलेला रागांची माहिती. उदा. राग स्वरूप, आरोह - अवरोह, स्वर, वर्ज स्वर, वादि, संवादी, अनुवादि, विवादी, जाती, गाण सम, जवळचे राग आणि त्यांची संपूर्ण माहिती इ.३. चतरंग आणि तराना ण गाण प्रकारांची संपूर्ण माहिती उदा- गाण पद्धती (विस्तार पद्धती), शास्त्रीय माहिती.४. गात असलेला बंदिशीच्या तालांचा अभ्यास उदा - मात्रा, खंड, टाळी, खाली, ठेका आणि हातावर टाळी देऊन दुगून, तीगुन, आणि चौगुन करणे.
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भारती विद्यापीठ अभिमत विश्वविद्यालय

स्कूल ऑफ परफॉर्मिंग आर्ट्स, पुणे
पदव्युत्तर अभ्यासक्रम (क्रेडिट सिस्टीम)
एम.ए. (संगीत) (धृपद) अभ्यासक्रम

एम. ए. प्रथम वर्ष - द्वितीय सहामाही संगीत (धृपद)	क्रेडिट्स
सैद्धांतिक	०३
रंगमंच सादरीकरण	१४
मौखिक	०८

एम.ए. संगीत पहिले वर्ष दुसरी सहामाही		
परीक्षा	परीक्षा विषयाचे नाव	अभ्यासक्रम
T21) सैद्धांतिक	रागांचा शास्त्रीय अभ्यास	<ol style="list-style-type: none">सादरीकरणामधील रागांचा शास्त्रीय अभ्यास, वेगेवेगळ्या रागांमधील बंदिश लिहणे.सादरीकरणामधील रागांमध्ये मुक्त आलाप, (लयकारी), तान - बोलतान वेगेवेगळ्या तालांमध्ये लिहणे.लयकारी, छंद दाखविणाऱ्या बंदिशीचे / स्वरांचे लेखन.समप्रकृतिक रागांचा तुलनात्मक अभ्यास.आवाज साधना / वाद्य वादन पद्धती.
P21) प्रात्यक्षिक १	रंगमंच सादरीकरण	<p>अ. रागांचा सविस्तर अभ्यास व सादरीकरण: वृन्दावनी सारंग, बिहाग, बागेश्री. वरील प्रत्येक रागात योग्य विस्तारासह धृप.</p> <p>सूचना -</p> <ol style="list-style-type: none">गायनात आलाप, जोड, झाला, योग्य लयकारी याचा अंतर्भाव असणे आवश्यक.स्वतः तानपुरा जुळवून त्याआधारे गायन करणे आवश्यक. <p>ब. खालील रागांची साधारण माहिती (कोणतेही दोन) आणि त्यात धमार गायन आवश्यक. मारुबिहाग, गोरख कल्याण, हिंडोल</p> <p>क. ख्याल पद्धती : बडाख्याल , छोटा ख्याल</p> <p>सूचना - बडाख्याल आणि छोटा ख्याल पांचा योग्य विस्तार करणे आवश्यक. उदा- आलाप, बोल आलाप, पान, बोल पान इत्यादी.</p>
V21) प्रात्यक्षिक २	मौखिक	<p>अ. प्रात्यक्षिक परीक्षेतील सर्व रागांची माहिती. ब. ख्यालाची माहिती.</p> <p>सूचना -</p> <ol style="list-style-type: none">प्रात्यक्षिक परीक्षेतील सर्व अभ्यासक्रमावर आधारित प्रश्न, ज्यामध्ये अभ्यासक्रमातील इतर राग गाणे, त्याची संपूर्ण माहिती उदा- आरोह - अवरोह, स्वर, वर्ज स्वर, वादि, संवादी,

		<p>अनुवादि, विवादी, जाती, गा०न सम०, जवळचे राग आणि त्यांची संपूर्ण माहिती इ.</p> <p>२. अभ्यासक्रमात साधारण अभ्यासासाठी दिलेल्पा रागांची माहिती. उदा. राग स्वरूप, आरोह - अवरोह, स्वर, वर्ज स्वर, वादि, संवादी, अनुवादि, विवादी, जाती, गा०न सम०, जवळचे राग आणि त्यांची संपूर्ण माहिती इ.</p> <p>३. ख्याल गा०न पद्धतीची संपूर्ण माहिती. उदा- इतिहास, गा०न पद्धती, प्रमुख घराणी, उप०गात ढेणारे ताल इत्यादी.</p> <p>४. गात असलेल्पा बंदिशीच्या तालांचा अभ्यास उदा - मात्रा, खंड, टाळी, खाली, ठेका, आणि हातावर टाळी देऊन दुगून, तीगुन, आणि चौगुन करणे.</p>
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स्कूल ऑफ परफॉर्मिंग आर्ट्स, पुणे
पदव्युत्तर अभ्यासक्रम (क्रेडिट सिस्टीम)
एम.ए. (संगीत) (धृपद) अभ्यासक्रम

एम. ए. द्वितीय वर्ष - तृतीय सहामाही संगीत (धृपद)	क्रेडिट्स
सैद्धांतिक	०३
रंगमंच सादरीकरण	१४
मौखिक	०८

एम.ए. संगीत दुसरे वर्ष तिसरी सहामाही		
परीक्षा	परीक्षा विषयाचे नाव	अभ्यासक्रम
T31) सैद्धांतिक	संगीताचे सौंदर्यशास्त्र आणि उपयोजित संगीत.	<ol style="list-style-type: none">१. सौंदर्यशास्त्राची व्याख्या, आणि त्याबद्दल विस्तृत माहिती.२. पाश्चीमात्य सौंदर्यशास्त्रातील प्रमुख विचारवंत (सोक्राटीस, प्लेटो, एरीसटोटल), पार्थात्मिक आणि तात्विक हिंदू विचार सरणी.३. स्वर, लय, ताल, राग, भाव, शब्द - सौंदर्य.४. स्वर - लय - ताल - राग - छंद यांमुळे निर्माण होणारे रस.५. वाद्य संगीतातील (स्वरवाद्य आणि तालवाद्य) सौंदर्य.६. उपयोजित संगीत - व्याख्या आणि विस्तृत माहिती.७. उपयोजित संगीत - संगीताचा विशिष्ट कारणासाठी केलेला उपयोग. <p>उदा : नाटक, सिनेमा, भावगीत, व्यायाम संगीत, जाहिरातीसाठी संगीत, इत्यादी.</p>
P31) प्रात्यक्षिक १	रंगमंच सादरीकरण	<p>अ. रागांचा सविस्तर अभ्यास व सादरीकरण: दरबारी, मुलतानी, झिंझोटी. वरील प्रत्येक रागात योग्य विस्तारासह धृपद.</p> <p>सूचना -</p> <ul style="list-style-type: none">• गायनात आलाप, जोड, झाला, योग्य लयकारी याचा अंतर्भाव असणे आवश्यक.• स्वतः तानपुरा जुळवून त्याआधारे गायन करणे आवश्यक.• वरील उल्लेखित रागांमधील एक धृपद ताल सुलताल, तेवरा मध्ये आवश्यक. <p>ब. खालील रागांची साधारण माहिती (कोणतेही दोन) आणि त्यात धमार गायन आवश्यक. कौशी कझडम मधुवंती, बिलसखजी तोडी</p> <p>क. उपशास्त्रीय संगीत: गायन: टप्पा, ठुमरी, होरी</p> <p>सूचना -</p> <ul style="list-style-type: none">• टप्पा, ठुमरी, होरी यांचा योग्य विस्तार करणे येणे आवश्यक. <p>उदा- आलाप, बोलबनाव, बोलबाट इत्यादी.</p>

<p>V31) प्रात्यक्षिक २</p>	<p>मौखिक</p>	<p>अ. प्रात्यक्षिक परीक्षेतील सर्व रागांची माहिती. ब. टप्पा, ठुमरी, होरी प्रकारांची माहिती. सूचना - १. प्रात्यक्षिक परीक्षेतील सर्व अभ्यासक्रमावर आधारित प्रश्न, ज्यामध्ये अभ्यासक्रमातील इतर राग गाण, त्याची संपूर्ण माहिती उदा- आरोह - अवरोह, स्वर, वर्ज स्वर, वादि, संवादी, अनुवादि, विवादी, जाती, गाण सम, जवळचे राग आणि त्यांची संपूर्ण माहिती इ. २. अभ्यासक्रमात साधारण अभ्यासासाठी दिलेला रागांची माहिती. उदा. राग स्वरूप, आरोह - अवरोह, स्वर, वर्ज स्वर, वादि, संवादी, अनुवादि, विवादी, जाती, गाण सम, जवळचे राग आणि त्यांची संपूर्ण माहिती इ. ३. टप्पा, ठुमरी, होरी या पद्धतींची संपूर्ण माहिती. उदा- इतिहास, गाण पद्धती, ठुमरी गाणातील प्रमुख शैलीबद्दल माहिती, उपोगात पेंणारे ताल इत्यादी. ४. गात असलेला बंदिशीच्या तालाचा अभ्यास उदा - मात्रा, खंड, टाळी, खाली, ठेका आणि हातावर टाळी देऊन दुगून, तीगुन, आणि चौगुन करणे.</p>
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भारती विद्यापीठ अभिमत विश्वविद्यालय

स्कूल ऑफ परफॉर्मिंग आर्ट्स, पुणे
पदव्युत्तर अभ्यासक्रम (क्रेडिट सिस्टीम)
एम.ए. (संगीत) (धृपद) अभ्यासक्रम

एम. ए. द्वितीय वर्ष - चतुर्थ सहामाही संगीत (धृपद)	क्रेडिट्स
सैद्धांतिक	०३
रंगमंच सादरीकरण	१४
मौखिक	०८

एम.ए. संगीत दुसरे वर्ष चौथी सहामाही		
परीक्षा	परीक्षा विषयाचे नाव	अभ्यासक्रम
T41) सैद्धांतिक	संगीत विषयक लिखाण आणि संगीत शिक्षण पद्धती	१ टीका २ वर्तमान पत्रातील लिखाण ३ चरित्र ४ संगीत संबंधीत विषयांवरील शास्त्रिय लिखाण. ५ निबंध लिखाण ६ गुरुशिष्य परंपरा - संकल्पना - स्वरूप आणि त्याचे महत्व संगीत शिक्षक आणि शिष्य यांचे गुणधर्म, संगीत शिकवण्याचे मूलभूत तत्व, बदल आणि उपयोग, ७ उद्दीष्टे लक्षात घेऊन संगीत शिकवण्याच्या विविध पद्धती जसे शाळा, छंद, क्लास, विश्वविद्यालय संगीताचा व्यक्तिमत्व विकासासाठी उपयोग, संगीत व्यवसायाची नितीमत्ता.
P41) प्रात्यक्षिक १	रंगमंच सादरीकरण	अ. रागांचा सविस्तर अभ्यास व सादरीकरण: मालकौंस, ललत, जोग. वरील प्रत्येक रागात योग्य विस्तारासह धृपद. सूचना - <ul style="list-style-type: none">गायनात आलाप, जोड, झाला, योग्य लयकारी याचा अंतर्भाव असणे आवश्यक.स्वतः तानपुरा जुळवून त्याआधारे गायन करणे आवश्यक.वरील उल्लेखित रागांमधील एक धृपद ताल सुलताल, तेवरा मध्ये आवश्यक. ब. खालील रागांची साधारण माहिती आणि त्यात धमार गायन आवश्यक. काफी, बैरागी. क. भारतीय सुगम संगीत: नाट्यगीत, गझल, सिने संगीत, भावगीत. सूचना - सुगम संगीतातील अभ्यासक्रमात उल्लेखित गीत प्रकारांचे त्या-त्या- ढंगात गायन आवश्यक.

<p>V41) प्रात्यक्षिक २</p>	<p>मौखिक</p>	<p>अ. प्रात्यक्षिक परीक्षेतील सर्व रागांची माहिती. ब. नाट्यगीत, गझल, सिने संगीत, भावगीत या प्रकारांची माहिती.</p> <p>सूचना -</p> <p>१. प्रात्यक्षिक परीक्षेतील सर्व अभ्यासक्रमावर आधारित प्रश्न, ज्यामध्ये अभ्यासक्रमातील इतर राग गाण, त्याची संपूर्ण माहिती उदा- आरोह - अवरोह, स्वर, वर्ज स्वर, वादि, संवादी, अनुवादि, विवादी, जाती, गाण सम, जवळचे राग आणि त्यांची संपूर्ण माहिती इ.</p> <p>२. अभ्यासक्रमात साधारण अभ्यासासाठी दिलेले रागांची माहिती. उदा. राग स्वरूप, आरोह - अवरोह, स्वर, वर्ज स्वर, वादि, संवादी, अनुवादि, विवादी, जाती, गाण सम, जवळचे राग आणि त्यांची संपूर्ण माहिती इ.</p> <p>३. सुगम संगीतातील गीत प्रकारांच्या गाण पद्धतीची संपूर्ण माहिती. उदा- इतिहास, गाण पद्धती, उपोगात पेंणारे ताल आणि राग इत्यादी.</p> <p>४. गात असलेले बंदिशीच्या तालांचा अभ्यास उदा - मात्रा, खंड, टाळी, खाली, ठेका, आणि हातावर टाळी देऊन दुगून, तीगुन, आणि चौगुन करणे.</p>
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M.A. 1 st Year (Music) (Percussion) Sem – 1 st	Credits
Theory Paper	03
Stage Performance	14
Viva	08

M.A. Music 1 st Year Semester 1		
Paper	Paper Name	Syllabus
T12) Theory	History of Indian Music	<ol style="list-style-type: none"> 1. History of Indian Music from Ancient to Modern period and its development .(which includes, Vedic Music, Music related with Percussion Instruments from Ramayana, Mahabharata and Puranas. Music of Jains, Buddhists, Maurya and Gupta age. 2. Music at the time of Bharata (BharatnatyaShashtra), Matanga (Brihatdeshi) and Sharangdeva (Sangeet Ratnakar) related with Percussion Instruments. 3. Haveli Sangeet 4. Contribution of Tansen and Amir Khushro 5. Dhrupad 6. Khayal 7. Classification of various instruments. 8. Origin and development of Pakhawaj and Tabla.
P12) Practical 1	Stage Performance	<p>a) Intensive study of Taals Tabla: Teentaal, Ektaal</p> <p>Intensive study of Taals Pakhawaj: Aditaal, Chautaal</p> <p>Note – Tabla- Detailed presentation of the Taal from the syllabus , which includes</p> <ol style="list-style-type: none"> 1. Peshkar - Eight Palatas and Tihai. 2. Kayda – Three Kaydas in each Taal. (With Different Language , Eight Palatas and Tihai) 3. Rela – Two Relas in each Taal. (With Different Language , Eight Palatas and Tihai) 4. Paran / Chakradar (Chakradar Paran, Chakradar Tukada etc.) – Three Paran in each Taal. 5. Gat – Two Gats in each Taal. 6. Chakradar – (Farmaishi, Kamali)Two Chakradar in each Taal 7. Tukada - Three Tukada in each Taal.

		<p>Pakhawaj - Detailed presentation of the Taal from the syllabus , which includes,</p> <ol style="list-style-type: none"> 1. Prastar – In each Taal with Eight Palatas and Tihai. 2. Paran – Three Paran in each Taal. 3. Different Matra's – Four to Five in each Taal. 4. Rela – Two Relas in each Taal. (With Different Language ,Eight Palatas and Tihai) 5. Chakradar – (Farmaishi, Kamali)Two Chakradar in each Taal <p>b) Taals used in Semi Classical Music: Tabla : Dadara, Keherwa (Madhya Laya) Taals used in Semi classical Music: Pakhawaj: Dhumali, Keherwa (Madhya Laya)</p> <p>Note - Tabla / Pakhawaj</p> <p>Presentation of the Taals for Semi Classical Music in the syllabus which includes ,</p> <ol style="list-style-type: none"> 1. Different Patterns of the Theka. 2. Presentation of Laggi – Ladi with four patterns and Tihai.
V12) Practical 2	Viva	<p>Viva (Oral) based on syllabus for Practical examination.</p> <p>Note - Tabla / Pakhawaj</p> <ol style="list-style-type: none"> a. Questions based on the topics from practical syllabus which includes, Presentation of the remaining Taals, its information such as – Matras, Tali, Khali, Khand, Use of Taal, Ability of doing Dugun, Tigun and Chaugun by keeping Tali on hand, information of the Taal with similar Matra and comparison of Taal. b. Theoretical information of the compositions played in Taal from Practical syllabus. c. Detailed information of the instrument, E.g. History, Different parts of instruments.

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Theory Paper	03
Stage Performance	14
Viva	08

M.A. Music 1 st Year Semester 2		
Paper	Paper Name	Syllabus
T22) Theory	Theoretical Study of Taals. (prescribed in the 1 st year M.A. (Music))	<ol style="list-style-type: none"> 1. Scientific information of Taal, writing of Bandish in various Taal 2. Writing of Gat, Kayada, Rela, Paran etc. 3. Writing of various Tukda showing Layakari, Chhanda, Fard patterns. 4. Comparison of parallel Taals 5. Instrument Plying Techniques.
P22) Practical 1	Stage Performance	<p>a) Intensive Study of Taals : Tabla: Rupak, Zaptaal. Intensive Study of Taals: Pakhawaj: Sooltaal, Tevra.</p> <p>Note – Tabla</p> <p>Detailed presentation of the Taal from the syllabus , which includes</p> <ol style="list-style-type: none"> 1. Peshkar - Eight Palatas and Tihai. 2. Kayda – Three Kaydas in each Taal. (With Different Language ,Eight Palatas and Tihai) 3. Rela – Two Rela’s in each Taal. .(With Different Language ,Eight Palatas and Tihai) 4. Tripalli and Chaupalli – Two in each Taal. 5. Gat –Three Gats in each Taal. 6. Chakradar – (Farmaishi, Kamali) Two Chakradar in each Taal 7. Tukada – Four Tukada in each Taal showing Chhand, Layakari, Fard etc. <p>Pakhawaj - Detailed presentation of the Taal from the syllabus , which includes,</p> <ol style="list-style-type: none"> 1. Prastar – In each Taal with Eight Palatas and Tihai. 2. Paran – Four Parans in each Taal. 3. Different Matras – Four to Five in each Taal.

		<p>4. Rela – Two Relas in each Taal. (With Different Language ,Eight Palatas and Tihai)</p> <p>5. Chakradar – (Farmaishi, Kamali)Two Chakradars in each Taal.</p> <p>6. Tukada – Four Tukadas in each Taal showing Chhand, Layakari, Fard etc.</p> <p>b) Accompaniment to Light Music: Tabla: Dadara, Keherva, Dhumali, Bhajani, Khemta, Chacher etc. Accompaniment to Light Music: Pakhawaj: Dhumali, Bhajani, Keherva etc.</p> <p>Note - Tabla / Pakhawaj</p> <ul style="list-style-type: none"> • Students will have to accompany Light Music as mentioned above. Students should go to the concerned artistes for practicing the accompaniment for minimum two months. Students will have to submit letters from these artists to college at the time of examination. • Presentation of the Taals mentioned in syllabus with Laggi – Ladi. (Four to five patterns of Laggi – Ladi)
<p>V22)Practical 2</p>	<p>Viva</p>	<p>Viva (Oral) based on syllabus of Practical examination.</p> <p>Note - Tabla / Pakhawaj</p> <ol style="list-style-type: none"> 1. Questions based on the topics from practical syllabus which includes, Presentation of the remaining Taals, its information such as – Matras, Tali, Khali, Khand, Use of Taal, Ability of doing Dugun, Tigun and Chaugun, information of the Taal with similar Matra, Comparison of Taal. 2. Theoretical information of the compositions played in Taal from Practical syllabus. 3. Detailed information of the instrument, e.g - History, Different parts of instruments. 4. Information about Chhand, Fard Layakari. 5. Ability of doing accompaniment to the Light Music as mentioned in practical syllabus, information about accompaniment, information on the Taals used in it, Ability of playing Laggi – Ladi while accompaniment.

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M.A. 2 nd Year (Music) (Percussion) Sem – 3 rd	Credits
Theory Paper	03
Stage Performance	14
Viva	08

M.A. Music 2 nd Year Semester 3		
Paper	Paper Name	Syllabus
T32) Theory	Aesthetics of Music and Applied Music.	<ol style="list-style-type: none"> 1. Aesthetics – definition and detailed information. 2. Pioneers of Western Aesthetics (Socrates, Plato, Aristotle), Hinduism it's Philosophical and spiritual aspects. 3. Aesthetics in Swar, Laya, Taal and Language (of percussion Instrument's) 4. Aesthetics in Solo playing and Accompaniment. 5. Rasa created by Swar, Laya, Taal, Raag, Chhand. 6. Applied Music – definition and detailed information. 7. Applied Music. Music used for specific purpose like Theatre, Film, Bhaav Geet, Music used for drill, Music for advertisement etc. and use of Percussion instruments in it.
P32) Practical 1	Stage Performance	<p>a) Intensive study of Taals: Tabla: Matta Taal, Pancham Savari.</p> <p>Intensive Studies of Taals: Pakhawaj: Matta Taal, Gajajhampa</p> <p>Note – Tabla</p> <p>Detailed presentation of the Taal from the syllabus , which includes</p> <ol style="list-style-type: none"> 1. Peshkar – One Peshkar in each Taal of different language with Ten Palatas and Tihai. 2. Kayda – Three Kayda's in each Taal.(With Different Language ,Ten Palatas and Tihai) 3. Rela – Two Relas in each Taal.(With Different Language ,10 Palatas and Tihai) 4. Paran – Four Paran in each Taal. 5. Gat – Three Gats in each Taal. 6. Chakradar – (Farmaishi, Kamali)Two Chakradar in each Taal 7. Tukda – Four Tukdas in each.

		<p>Pakhawaj - Detailed presentation of the Taal from the syllabus , which includes,</p> <ol style="list-style-type: none"> 1. Prastar – In each Taal with Ten Palatas and Tihai. 2. Paran – Four Parans in each Taal. 3. Different Matras – Four to Five in each Taal. 4. Rela – Two Relas in each Taal. (With Different Language ,Ten Palatas and Tihai) 5. Chakradar – (Farmaishi, Kamali)Two Chakradars in each Taal 6. Tukda – Four Tukdas in each Taal. <p>b) Accompaniment: Tabla : Khayal, Thumari Accompaniment: Pakhawaj : Dhrupad – Dhamar, Bhajan</p> <p>Note - Tabla / Pakhawaj</p> <p>Students will have to accompany all the forms mentioned above. Students should go to the concerned artistes for practicing the accompaniment for minimum two months. Students will have to submit letters from these artists to college at the time of examination.</p>
V32) Practical 2	Viva	<p>Viva (Oral) based on syllabus of Practical examination.</p> <p>Note - Tabla / Pakhawaj</p> <ol style="list-style-type: none"> 1. Questions based on the topics from practical syllabus which includes, Presentation of the remaining Taals, its information such as – Matras, Tali, Khali, Khand, Use of Taal, Ability of doing Dugun, Tigun and Chaugun by keeping Tali on hand, information of the Taal with similar Matra, comparison of Taals. 2. Theoretical information of the compositions played in Taal from Practical syllabus. 3. Detailed information of the instrument, e.g - History, Different parts of instruments. 4. Ability of doing accompaniment to the forms mentioned in practical syllabus, information about accompaniment, information on the Taals used in it, Ability of playing Laggi – Ladi while accompanying Thumari / Bhajan, (Four to five types of Laggi)

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M.A. 2nd Year (Music) (Percussion) Sem – 4th	Credits
Theory Paper	03
Stage Performance	14
Viva	08

M.A. Music 2nd Year Semester 4		
Paper	Paper Name	Syllabus
T42) Theory	Writing on Music and Teaching Methodology Of Music	<ol style="list-style-type: none"> 1. Criticism 2. New Paper Article, 3. Biography 4. Scientific writing, subjects related with Percussion Music. 5. Essay writing. 6. Guru-Shishya Parampara-its meaning, Ancient form and basic principles, its importance in modern educational system, attributes of ideal music teacher and student, basic principles of teaching, its modification and application in relation with music. Different levels of music training like school level, hobby and private classes and University courses, their specific aims and objects, music training for personality development, morals of music profession.
P42) Practical 1	Stage Performance	<p>a) Intensive study of Taals: Tabla: Ada Chautaal, Rudra Intensive study of Taals: Pakhawaj: Dhamar, Rudra</p> <p>Note – Tabla -</p> <p>Detailed presentation of the Taal from the syllabus , which includes</p> <ol style="list-style-type: none"> 1. Peshkar – One Peshkar in each Taal of different language with Ten Palatas and Tihai. 2. Kayda – Three Kaydas in each Taal.(of Different Jaati ,Ten Palatas and Tihai) 3. Rela – Two Rela’s in each Taal. (With Different Language ,Ten Palatas and Tihai) 4. Paran – Four Parans in each Taal. 5. Gat – Three Gats in each Taal. 6. Chakradar – (Farmaishi, Kamali) Two Chakradar in each Taal. 7. Tukda – Four Tukdas in each.

		<p>Pakhawaj - Detailed presentation of the Taal from the syllabus , which includes,</p> <ol style="list-style-type: none"> 1. Prastar – In each Taal with Ten Palatas and Tihai. 2. Paran – Four Paran in each Taal. 3. Different Matras – Four to Five in each Taal. 4. Rela – Two Relas in each Taal. (With Different Language ,Ten Palatas and Tihai) 5. Chakradar – (Farmaishi, Kamali)Two Chakradars in each Taal 6. Tukda – Four Tukdas in each Taal. <p>c) Accompaniment: Tabla : Swaravadya (Harmonium, Sitar, Violin, Flute), Kathak</p> <p>Accompaniment: Pakhawaj : Swaravadya (Harmonium, Sitar / Rudraveena, Violin, Flute), Kathak</p> <p>Note - Tabla / Pakhawaj</p> <p>Students will have to accompany all the forms mentioned above. Students should go to the concerned artistes for practicing the accompaniment for minimum two months. Students will have to submit letters from these artists to college at the time of examination.</p>
V42) Practical 2	Viva	<p>Viva (Oral) based on syllabus of Practical examination.</p> <p>Note - Tabla / Pakhawaj</p> <ol style="list-style-type: none"> 1. Questions based on the topics from practical syllabus which includes, Presentation of the remaining Taals, its information such as – Matras, Tali, Khali, Khand, Ability of doing Dugun, Tigun and Chaugun, Use of Taal, information of the Taal with similar Matra, Comparison of Taals 2. Theoretical information of the compositions played in Taal from Practical syllabus. 3. Ability of doing accompaniment to the forms mentioned in practical syllabus, Information about accompaniment, Information on the Taals used in it, Presentation of different Kathak compositions on instrument, Information about kathak dance form, Information on some compositions of different Kathak Gharanas. (Two to Three Compositions)

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M.A. 1st Year (Music) (Vocal / Instrumental) Sem – 1st	Credits
Theory Paper	03
Stage Performance	14
Viva	08

M.A. Music 1st Year Semester 1		
Paper	Paper Name	Syllabus
T11) Theory	History of Indian Music	<ol style="list-style-type: none"> 1. History of Indian Music from Ancient to Modern period and its development .(which includes, Vedic Music, Music from Ramayana, Mahabharata, Puranas, Music of Jains, Buddhists, Maurya, Gupta age.) 2. Music at the time of Bharata(Natyashastra), Matanga (Brihatdeshi) and Sharangdeva (Sangeet Ratnakar). 3. Prabandh Gayan paddhati. 4. Haveli Sangeet 5. Contribution of Tansen and Amir Khushro. 6. Dhrupad 7. Khayal 8. Classification of various instruments.
P11) Practical 1	Stage Performance	<p>a) Intensive study of Ragas: Yaman / Yaman Kalyan, Bhairav, Puriya.</p> <p>Vocal: Bada Khayal and Chhota Khayal with proper elaboration.</p> <p>Swaravadya: Alaap, Jod, Wilambit Gat (Masitkhani / Rajakhani) / Wilambit Bandish and Madhyalaya Gat / Bandish, Zala.</p> <p>Note –</p> <ol style="list-style-type: none"> 1. Raag Vachak Mukt Alaapi is must before starting Bandish / Gat. (Except Aaroh and Avaroh) 2. Ten Alaap and Taan both on Sthai and Antara of Bandish / Gat (Wilambit and Madhya Laya) are necessary Which includes different types of Taans such as -Taan in Aakar, in Notation, Bol Aalap, Bol Taan and Layakari are also necessary. For instruments Taans showing instrumental specialty are necessary. 3. Tanpura Tuning and playing for examination is compulsory.

		<p>b) Introduction to Following Ragas (Any Two) (Bandish in Madhya Laya) Sham Kalyan, Kalawati, Miya Malhar (Should present five Aalaps and five Taans)</p> <p>c) Semi Classical Music: Vocal - Chatarang, Tarana Instrumental – Gat showing Tantra ang.</p> <p>Note –</p> <ol style="list-style-type: none"> 1. Appropriate elaboration of Chatarang / Tarana is necessary. 2. For instruments Gat with Tantra Ang and its elaboration is necessary.
V11) Practical 2	Viva	<p>a) Information of all the Ragas in the Practical Syllabus.</p> <p>b) Information about Chatarang, Tarana / Gat.</p> <p>Note –</p> <ol style="list-style-type: none"> 1. Questions based on Practical syllabus which includes Other Raga's or Composition singing /Playing and its information. e.g. - Aaroh – Avaroh, Swar, Varjya Swar, Vadi, Samvadi, Anuvadi, Vivadi, Jaati, Time of Singing, Parallel Raga's and there information. 2. Short study of the Raga's given in the practical examination. e.g. - Raag swarup, Aaroh – Avaroh, Swar, Varjya Swar, Vadi, Samvadi, Anuvadi, Vivadi, Jaati, Time of Singing, Comparison of Samaprakrutik (parallel) Ragas 3. Detailed information of Chatarang, Tarana / Gat e.g. – singing / playing style, theoretical information. 4. Study of the Talas used for singing / playing Bandish / Gat. e.g. – Matra, Khand, Tali, Khali, Theka and doing Dugun, Tigun and Chaugun of Tala on hand.

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Theory Paper	03
Stage Performance	14
Viva	08

M.A. Music 1st Year Semester 2		
Paper	Paper Name	Syllabus
T21) Theory	Theoretical Study of Ragas. (prescribed in the 1st year M.A. (Music))	<ol style="list-style-type: none"> 1. Theoretical study of Raga, Writing of Bandish in Various Raga 2. Writing of Mukta Alap, Taan , Boltaan, in different Talas 3. Writing compositions of various notes in showing Layakari, Chhanda patterns. 4. Comparison of parallel Ragas 5. Voice Culture / Instrument Playing Techniques.
P21) Practical 1	Stage Performance	<p>a) Intensive study of Ragas: Virndawani Sarang, Bihag, Bageshri</p> <p>Vocal: Bada Khayal and Chhota Khayal with proper elaboration.</p> <p>Swaravadya: Alaap, Jod, Wilambit Gat (Masitkhani / Rajakhani) / Wilambit Bandish and Madhyalaya Gat / Bandish, Zala.</p> <p>Note -</p> <ol style="list-style-type: none"> 1. Raag Vachak Mukt Alaapi is must before starting Bandish / Gat.(Except Aaroh and Avaroh) 2. Ten Alaap and Taan both on Sthai and Antara of Bandish / Gat (Wilambit and Madhya)are necessary. Which includes different types of Tan's such as Taan in Aakar, in Notation, Bol Aalap, Bol Taan and Layakari are also necessary. For instruments Taan's showing instrumental specialty are necessary. 3. Tanpura Tuning and playing for examination is compulsory.

		<p>b) Introduction to Following Ragas (Any Two) (Bandish in Madhya Laya) Marubihag, Gorakh Kalyan, Hindol (Should present five Aalaps and five Taans)</p> <p>c) Dhrupad style: Dhrupad, Dhamar</p> <p>Note -</p> <p>Appropriate elaboration of Dhrupad, Dhamar is necessary. e.g. – a. Alaap (Nom –Tom) and Jod etc. b. Dhrupad Bandish / Dhrupad Ang Gat</p>
V21) Practical 2	Viva	<p>a) Information of all the Ragas in the Practical Syllabus.</p> <p>b) Information of Dhrupad, Dhamar.</p> <p>Note-</p> <ol style="list-style-type: none"> 1. Questions based on Practical syllabus which includes Other Ragas or Composition singing / Playing and its information. e.g. - Aaroh – Avaroh, Swar, Varjya Swar, Vadi, Samvadi, Anuvadi, Vivadi, Jaati, Time of Singing, Parallel Ragas and there information. 2. Short study of the Raga’s given in the practical examination. e.g. - Raag swarup, Aaroh – Avaroh, Swar, Varjya Swar, Vadi, Samvadi, Anuvadi, Vivadi, Jaati, Time of Singing, Comparison of Samaprakrutik (parallel)Ragas 3. Detailed information of Dhrupad, Dhamar. e.g. – singing style, History, its Banis, Taals used for singing style. 4. Study of the Talas used for singing / playing Bandish / Gat. e.g. – Matra, Khand, Tali, Khali, Theka and doing Dugun, Tigun and Chaugun of Tala on hand.

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Post Graduation Course (Credit System)

M.A. 2nd Year (Music) (Vocal – Instrumental) Course Structure and Syllabus

M.A. 2 nd Year (Music) (Vocal / Instrumental) Sem – 3 rd	Credits
Theory Paper	03
Stage Performance	14
Viva	08

M.A. Music 2 nd Year Semester 3		
Paper	Paper Name	Syllabus
T31) Theory	Aesthetics of Music and Applied Music.	<ol style="list-style-type: none"> 1. Aesthetics – Definition and detailed information. 2. Pioneers of Western Aesthetics (Socrates, Plato, Aristotle), Hinduism it's Philosophical and spiritual aspects. 3. Aesthetics in Swar, Laya, Ttaal, Raag, Bhaav, Lyrics. 4. Rasa created by Swar, Laya, Taal, Raag, Chhand. 5. Aesthetics in Instrumental Music (Non percussion, Percussion) 6. Applied Music – Definition and Detailed information. 7. Applied Music. Music used for specific purpose like Theatre, Film, Light Music, Music used for drill, Music for Advertisement etc.
P31) Practical 1	Stage Performance	<p>a) Intensive study of Ragas: Darabari, Multani, Jhinjoti</p> <p>Vocal: Bada Khayal and Chhota Khayal with proper elaboration.</p> <p>Swaravadya: Alaap, Jod, Wilambit Gat (Masitkhani / Rajakhani) / Wilambit Bandish and Madhyalaya Gat / Bandish, Zala.</p> <ul style="list-style-type: none"> • One Khayal from above mentioned Ragas should be in Tala Tilwada / Jhumara / Ada Chautaal. • For Instruments one Gat / Bandish should be in Jhaptal / Roopak Tala or in other (Anvat) Tala from the Ragas mentioned above. <p>Note-</p> <ol style="list-style-type: none"> 1. Raag Vachak Mukt Alaapi is must before starting Bandish / Gat.(Except Aaroh and Avaroh) 2. Fifteen Alaap and Taan both on Sthai and Antara of Bandish / Gat (Wilambit and Madhya) are necessary. Which includes different types of Taan's such as Taan in Aakar, in Notation, Bol Aalap, Bol Taan and Layakari are also necessary. For

		<p>instruments Taan's showing instrument's specialty are necessary.</p> <p>3. Tanpura Tuning and playing for examination is compulsory.</p> <p>b) Introduction to Following Ragas (Any Two) (Bandish in Madhya Laya) Kaushi Kanada, Madhuvanti, Bilaskhani Todi. (Should present five Aalaps and five Taans)</p> <p>c) Semi Classical Music: Vocal – Tappa, Thumari, Hori Instruments – Tappa, Thumari, Hori / Dhun</p> <p>Note -</p> <ol style="list-style-type: none"> 1. Appropriate elaboration of Tappa, Thumari, Hori is necessary. e.g. –Alaap, Bol Banav and Bol Bat etc. 2. For instruments Tappa, Thumari, Hori / Dhun with elaboration is necessary.
V31) Practical 2	Viva	<p>a) Information of all the Ragas in the Practical Syllabus.</p> <p>b) Information about Tappa, Thumari , Hori / Dhun</p> <p>Note-</p> <ol style="list-style-type: none"> 1. Questions based on Practical syllabus which includes Other Ragas or Composition singing / Playing and its information. e.g. - Aaroh – Avaroh, Swar, Varjya Swar, Vadi, Samvadi, Anuvadi, Vivadi, Jaati, Time of Singing, Parallel Ragas and there information. 2. Short study of the Ragas given in the practical examination. e.g. - Raag Swarup, Aaroh – Avaroh, Swar, Varjya Swar, Vadi, Samvadi, Anuvadi, Vivadi, Jaati, Time of Singing, Comparison of Samaprakrutik (parallel)Ragas 3. Detailed information of Tappa, Thumari and Hori / Dhun. e.g. – Singing / Playimg style, History, main Thumari styles, Talas used in these styles. 4. Study of the Talas used for singing / playing Bandish / Gat. e.g. – Matra, Khand, Tali, Khali, Theka and doing Dugun, Tigun and Chaugun of Tala on hand.

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M.A. 2nd Year (Music) (Vocal – Instrumental) Course Structure and Syllabus

M.A. 2nd Year (Music) (Vocal / Instrumental) Sem – 4th	Credits
Theory Paper	03
Stage Performance	14
Viva	08

M.A. Music 2nd Year Semester 4		
Paper	Paper Name	Syllabus
T41) Theory	Writing on Music and Teaching Methodology of Music.	<ol style="list-style-type: none"> 1. Criticism 2. New Paper Article 3. Biography 4. Scientific writing, subjects related with Music. 5. An Essay writing 6. Guru-Shishya Parampara-its meaning, Ancient form and basic principles, its importance in modern educational system, attributes of ideal music teacher and student, Basic principles of teaching, its modification and application in relation with music. 7. Different levels of music training like school level, hobby and private classes and University courses, their specific aims and objects, music training for personality development, morals of music profession.
P41) Practical 1	Stage Performance	<p>a) Intensive study of Ragas: Malkauns, Lalat, Jog</p> <p>Vocal: Bada Khayal and Chhota Khayal with proper elaboration. Swaravadya: Alaap, Jod, Wilambit Gat (Masitkhani / Rajakhani) / Wilambit Bandish and Madhyalaya Gat / Bandish, Zala.</p> <ul style="list-style-type: none"> • One Khayal from above mentioned Ragas should be in Tala Tilwada / Jhumara / Ada Chautaal. • For Instruments one Gat / Bandish should be in Jhaptal / Roopak Tala or in other (Anvat) Tala from the Ragas mentioned above.

		<p>Note -</p> <ol style="list-style-type: none"> 1. Raag Vachak Mukt Alaapi is must before starting Bandish / Gat.(Except Aaroh and Avaroh) 2. Fifteen Alaap and Taan both on Asthai and Antara of Bandish / Gat (Wilambit and Madhya)are necessary. Which includes different types of Tan's such as Taan in Aakar, in Notation, Bol Alaap, Bol Taan and Layakari are also necessary. For instruments Taan's showing instrument's specialty are necessary. 3. Tanpura Tuning and playing for examination is compulsory. <p>b) Introduction to Following Ragas (Any Two) (Bandish in Madhya Laya) Kafi, Bairagi (Should present five Aalaps and five Taans)</p> <p>c) Indian Light Music: Natyageet, Ghazal, Film Song, Bhavgeet etc.</p> <p>Note -</p> <ol style="list-style-type: none"> 1. Appropriate singing of the forms mentioned in this syllabus. 2. For instruments, playing these types on instrument is necessary.
V41) Practical 2	Viva	<p>a) Information of all the Ragas in the Practical Syllabus.</p> <p>b) Information about Natyageet / Ghazal / Film song / Bhavgeet.</p> <p>Note-</p> <ol style="list-style-type: none"> 1. Questions based on Practical syllabus which includes Other Ragas or Composition singing / Playing and its information. e.g. - Aaroh – Avaroh, Swar, Varjya Swar, Vadi, Samvadi, Anuvadi, Vivadi, Jaati, Time of Singing, Parallel Raga's and there information. 2. Short study of the Ragas given in the practical examination. e.g. - Raag swarup, Aaroh – Avaroh, Swar, Varjya Swar, Vadi, Samvadi, Anuvadi, Vivadi, Jaati, Time of Singing, Comparison of Samaprakrutik (parallel)Ragas 3. Detailed information of Light Music e.g. – singing style, History, Tala's used in and Raags used in this singing styles. 4. Study of the Talas used for singing / playing Bandish / Gat. e.g. – Matra, Khand, Tali, Khali, Theka and doing Dugun, Tigun and Chaugun of Tala on hand.



**BHARATI VIDYAPEETH
(DEEMED TO BE UNIVERSITY), PUNE**

**Faculty of Arts
M.A. (Music)
Old Syllabus**

Bharati Vidyapeeth Deemed University

School of Performing Arts, Pune

Post Graduation Course (Credit System)

M.A. 1st Year (Music) (Percussion) Course Structure and Syllabus

M.A. 1 st Year (Music) (Percussion) Sem – 1 st	Credits
Theory Paper	03
Stage Performance	14
Viva	08

M.A. Music 1 st Year Semester 1		
Paper	Paper Name	Syllabus
T12) Theory	History of Indian Music	<ol style="list-style-type: none"> 1. History of Indian Music from Ancient to Modern period and its development .(which includes, Vedic Music, Music related with Percussion Instruments from Ramayana, Mahabharata and Puranas. Music of Jains, Buddhists, Maurya and Gupta age. 2. Music at the time of Bharata (BharatnatyaShashtra), Matanga (Brihatdeshi) and Sharangdeva (Sangeet Ratnakar) related with Percussion Instruments. 3. Haveli Sangeet 4. Contribution of Tansen and Amir Khushro 5. Dhrupad 6. Khayal 7. Classification of various instruments. 8. Origin and development of Pakhawaj and Tabla.
P12) Practical 1	Stage Performance	<p>a) Intensive study of Taals Tabla: Teentaal, Ektaal</p> <p>Intensive study of Taals Pakhawaj: Aditaal, Chautaal</p> <p>Note – Tabla- Detailed presentation of the Taal from the syllabus , which includes</p> <ol style="list-style-type: none"> 1. Peshkar - Eight Palatas and Tihai. 2. Kayda – Three Kaydas in each Taal. (With Different Language , Eight Palatas and Tihai) 3. Rela – Two Relas in each Taal. (With Different Language , Eight Palatas and Tihai) 4. Paran / Chakradar (Chakradar Paran, Chakradar Tukada etc.) – Three Paran in each Taal. 5. Gat – Two Gats in each Taal. 6. Chakradar – (Farmaishi, Kamali)Two Chakradar in each Taal 7. Tukada - Three Tukada in each Taal.

		<p>Pakhawaj - Detailed presentation of the Taal from the syllabus , which includes,</p> <ol style="list-style-type: none"> 1. Prastar – In each Taal with Eight Palatas and Tihai. 2. Paran – Three Paran in each Taal. 3. Different Matra's – Four to Five in each Taal. 4. Rela – Two Relas in each Taal. (With Different Language ,Eight Palatas and Tihai) 5. Chakradar – (Farmaishi, Kamali)Two Chakradar in each Taal <p>b) Taals used in Semi Classical Music: Tabla : Dadara, Keherwa (Madhya Laya) Taals used in Semi classical Music: Pakhawaj: Dhumali, Keherwa (Madhya Laya)</p> <p>Note - Tabla / Pakhawaj</p> <p>Presentation of the Taals for Semi Classical Music in the syllabus which includes ,</p> <ol style="list-style-type: none"> 1. Different Patterns of the Theka. 2. Presentation of Laggi – Ladi with four patterns and Tihai.
V12) Practical 2	Viva	<p>Viva (Oral) based on syllabus for Practical examination.</p> <p>Note - Tabla / Pakhawaj</p> <ol style="list-style-type: none"> a. Questions based on the topics from practical syllabus which includes, Presentation of the remaining Taals, its information such as – Matras, Tali, Khali, Khand, Use of Taal, Ability of doing Dugun, Tigun and Chaugun by keeping Tali on hand, information of the Taal with similar Matra and comparison of Taal. b. Theoretical information of the compositions played in Taal from Practical syllabus. c. Detailed information of the instrument, E.g. History, Different parts of instruments.

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M.A. 1 st Year (Music) (Percussion) Sem – 2 nd	Credits
Theory Paper	03
Stage Performance	14
Viva	08

M.A. Music 1 st Year Semester 2		
Paper	Paper Name	Syllabus
T22) Theory	Theoretical Study of Taals. (prescribed in the 1st year M.A. (Music))	<ol style="list-style-type: none"> 1. Scientific information of Taal, writing of Bandish in various Taal 2. Writing of Gat, Kayada, Rela, Paran etc. 3. Writing of various Tukda showing Layakari, Chhanda, Fard patterns. 4. Comparison of parallel Taals 5. Instrument Plying Techniques.
P22) Practical 1	Stage Performance	<p>a) Intensive Study of Taals : Tabla: Rupak, Zaptaal. Intensive Study of Taals: Pakhawaj: Sooltaal, Tevra.</p> <p>Note – Tabla</p> <p>Detailed presentation of the Taal from the syllabus , which includes</p> <ol style="list-style-type: none"> 1. Peshkar - Eight Palatas and Tihai. 2. Kayda – Three Kaydas in each Taal. (With Different Language ,Eight Palatas and Tihai) 3. Rela – Two Rela’s in each Taal. .(With Different Language ,Eight Palatas and Tihai) 4. Tripalli and Chaupalli – Two in each Taal. 5. Gat –Three Gats in each Taal. 6. Chakradar – (Farmaishi, Kamali) Two Chakradar in each Taal 7. Tukada – Four Tukada in each Taal showing Chhand, Layakari, Fard etc. <p>Pakhawaj - Detailed presentation of the Taal from the syllabus , which includes,</p> <ol style="list-style-type: none"> 1. Prastar – In each Taal with Eight Palatas and Tihai. 2. Paran – Four Parans in each Taal. 3. Different Matras – Four to Five in each Taal.

		<p>4. Rela – Two Relas in each Taal. (With Different Language ,Eight Palatas and Tihai)</p> <p>5. Chakradar – (Farmaishi, Kamali)Two Chakradars in each Taal.</p> <p>6. Tukada – Four Tukadas in each Taal showing Chhand, Layakari, Fard etc.</p> <p>b) Accompaniment to Light Music: Tabla: Dadara, Keherva, Dhumali, Bhajani, Khemta, Chacher etc. Accompaniment to Light Music: Pakhawaj: Dhumali, Bhajani, Keherva etc.</p> <p>Note - Tabla / Pakhawaj</p> <ul style="list-style-type: none"> • Students will have to accompany Light Music as mentioned above. Students should go to the concerned artistes for practicing the accompaniment for minimum two months. Students will have to submit letters from these artists to college at the time of examination. • Presentation of the Taals mentioned in syllabus with Laggi – Ladi. (Four to five patterns of Laggi – Ladi)
V22)Practical 2	Viva	<p>Viva (Oral) based on syllabus of Practical examination.</p> <p>Note - Tabla / Pakhawaj</p> <ol style="list-style-type: none"> 1. Questions based on the topics from practical syllabus which includes, Presentation of the remaining Taals, its information such as – Matras, Tali, Khali, Khand, Use of Taal, Ability of doing Dugun, Tigun and Chaugun, information of the Taal with similar Matra, Comparison of Taal. 2. Theoretical information of the compositions played in Taal from Practical syllabus. 3. Detailed information of the instrument, e.g - History, Different parts of instruments. 4. Information about Chhand, Fard Layakari. 5. Ability of doing accompaniment to the Light Music as mentioned in practical syllabus, information about accompaniment, information on the Taals used in it, Ability of playing Laggi – Ladi while accompaniment.

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Post Graduation Course (Credit System)

M.A. 2nd Year (Music) (Percussion) Course Structure and Syllabus

M.A. 2nd Year (Music) (Percussion) Sem – 3rd	Credits
Theory Paper	03
Stage Performance	14
Viva	08

M.A. Music 2nd Year Semester 3		
Paper	Paper Name	Syllabus
T32) Theory	Aesthetics of Music and Applied Music.	<ol style="list-style-type: none"> 1. Aesthetics – definition and detailed information. 2. Pioneers of Western Aesthetics (Socrates, Plato, Aristotle), Hinduism it's Philosophical and spiritual aspects. 3. Aesthetics in Swar, Laya, Taal and Language (of percussion Instrument's) 4. Aesthetics in Solo playing and Accompaniment. 5. Rasa created by Swar, Laya, Taal, Raag, Chhand. 6. Applied Music – definition and detailed information. 7. Applied Music. Music used for specific purpose like Theatre, Film, Bhaav Geet, Music used for drill, Music for advertisement etc. and use of Percussion instruments in it.
P32) Practical 1	Stage Performance	<p>a) Intensive study of Taals: Tabla: Matta Taal, Pancham Savari.</p> <p>Intensive Studies of Taals: Pakhawaj: Matta Taal, Gajajhampa</p> <p>Note – Tabla</p> <p>Detailed presentation of the Taal from the syllabus , which includes</p> <ol style="list-style-type: none"> 1. Peshkar – One Peshkar in each Taal of different language with Ten Palatas and Tihai. 2. Kayda – Three Kayda's in each Taal.(With Different Language ,Ten Palatas and Tihai) 3. Rela – Two Relas in each Taal.(With Different Language ,10 Palatas and Tihai) 4. Paran – Four Paran in each Taal. 5. Gat – Three Gats in each Taal. 6. Chakradar – (Farmaishi, Kamali)Two Chakradar in each Taal 7. Tukda – Four Tukdas in each.

		<p>Pakhawaj - Detailed presentation of the Taal from the syllabus , which includes,</p> <ol style="list-style-type: none"> 1. Prastar – In each Taal with Ten Palatas and Tihai. 2. Paran – Four Parans in each Taal. 3. Different Matras – Four to Five in each Taal. 4. Rela – Two Relas in each Taal. (With Different Language ,Ten Palatas and Tihai) 5. Chakradar – (Farmaishi, Kamali)Two Chakradars in each Taal 6. Tukda – Four Tukdas in each Taal. <p>b) Accompaniment: Tabla : Khayal, Thumari Accompaniment: Pakhawaj : Dhrupad – Dhamar, Bhajan</p> <p>Note - Tabla / Pakhawaj</p> <p>Students will have to accompany all the forms mentioned above. Students should go to the concerned artistes for practicing the accompaniment for minimum two months. Students will have to submit letters from these artists to college at the time of examination.</p>
V32) Practical 2	Viva	<p>Viva (Oral) based on syllabus of Practical examination.</p> <p>Note - Tabla / Pakhawaj</p> <ol style="list-style-type: none"> 1. Questions based on the topics from practical syllabus which includes, Presentation of the remaining Taals, its information such as – Matras, Tali, Khali, Khand, Use of Taal, Ability of doing Dugun, Tigun and Chaugun by keeping Tali on hand, information of the Taal with similar Matra, comparison of Taals. 2. Theoretical information of the compositions played in Taal from Practical syllabus. 3. Detailed information of the instrument, e.g - History, Different parts of instruments. 4. Ability of doing accompaniment to the forms mentioned in practical syllabus, information about accompaniment, information on the Taals used in it, Ability of playing Laggi – Ladi while accompanying Thumari / Bhajan, (Four to five types of Laggi)

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M.A. 2nd Year (Music) (Percussion) Course Structure and Syllabus

M.A. 2nd Year (Music) (Percussion) Sem – 4th	Credits
Theory Paper	03
Stage Performance	14
Viva	08

M.A. Music 2nd Year Semester 4		
Paper	Paper Name	Syllabus
T42) Theory	Writing on Music and Teaching Methodology Of Music	<ol style="list-style-type: none"> 1. Criticism 2. New Paper Article, 3. Biography 4. Scientific writing, subjects related with Percussion Music. 5. Essay writing. 6. Guru-Shishya Parampara-its meaning, Ancient form and basic principles, its importance in modern educational system, attributes of ideal music teacher and student, basic principles of teaching, its modification and application in relation with music. Different levels of music training like school level, hobby and private classes and University courses, their specific aims and objects, music training for personality development, morals of music profession.
P42) Practical 1	Stage Performance	<p>a) Intensive study of Taals: Tabla: Ada Chautaal, Rudra Intensive study of Taals: Pakhawaj: Dhamar, Rudra</p> <p>Note – Tabla -</p> <p>Detailed presentation of the Taal from the syllabus , which includes</p> <ol style="list-style-type: none"> 1. Peshkar – One Peshkar in each Taal of different language with Ten Palatas and Tihai. 2. Kayda – Three Kaydas in each Taal.(of Different Jaati ,Ten Palatas and Tihai) 3. Rela – Two Rela’s in each Taal. (With Different Language ,Ten Palatas and Tihai) 4. Paran – Four Parans in each Taal. 5. Gat – Three Gats in each Taal. 6. Chakradar – (Farmaishi, Kamali) Two Chakradar in each Taal. 7. Tukda – Four Tukdas in each.

		<p>Pakhawaj - Detailed presentation of the Taal from the syllabus , which includes,</p> <ol style="list-style-type: none"> 1. Prastar – In each Taal with Ten Palatas and Tihai. 2. Paran – Four Paran in each Taal. 3. Different Matras – Four to Five in each Taal. 4. Rela – Two Relas in each Taal. (With Different Language ,Ten Palatas and Tihai) 5. Chakradar – (Farmaishi, Kamali)Two Chakradars in each Taal 6. Tukda – Four Tukdas in each Taal. <p>c) Accompaniment: Tabla : Swaravadya (Harmonium, Sitar, Violin, Flute), Kathak</p> <p>Accompaniment: Pakhawaj : Swaravadya (Harmonium, Sitar / Rudraveena, Violin, Flute), Kathak</p> <p>Note - Tabla / Pakhawaj</p> <p>Students will have to accompany all the forms mentioned above. Students should go to the concerned artistes for practicing the accompaniment for minimum two months. Students will have to submit letters from these artists to college at the time of examination.</p>
V42) Practical 2	Viva	<p>Viva (Oral) based on syllabus of Practical examination.</p> <p>Note - Tabla / Pakhawaj</p> <ol style="list-style-type: none"> 1. Questions based on the topics from practical syllabus which includes, Presentation of the remaining Taals, its information such as – Matras, Tali, Khali, Khand, Ability of doing Dugun, Tigun and Chaugun, Use of Taal, information of the Taal with similar Matra, Comparison of Taals 2. Theoretical information of the compositions played in Taal from Practical syllabus. 3. Ability of doing accompaniment to the forms mentioned in practical syllabus, Information about accompaniment, Information on the Taals used in it, Presentation of different Kathak compositions on instrument, Information about kathak dance form, Information on some compositions of different Kathak Gharanas. (Two to Three Compositions)