

**Bharati Vidyapeeth (Deemed to be University)**  
**School of Performing Arts, Pune**

**Semester Wise Detailed Chart of Syllabus of B.A. (Music) (Honors)**  
**(Credit System)**

<b>B.A. 1<sup>st</sup> Year (Music) (Vocal / Instrumental / Percussion) Sem – 1<sup>st</sup></b>	<b>Credits</b>
Two Language Papers	01 Credit each
Theory Paper	03
Stage Performance	10
Viva	05

<b>Sr. no</b>	<b>Subject</b>	<b>Paper</b>	<b>Syllabus</b>
1	<b>Language (English)</b>	L11	Biography of Pt. Sapan Chaudhari, Padma Subramaniam, Pt. Shivkumar Sharma, Pt. Jasraj
2	<b>Language (Marathi)</b>	L12	Biography Pt. Vishnu Digambar Paluskar
	<b>Language (English – 1)</b>	L12	Biography of Pt. Vishnu Digambar Paluskar in English for Non Maharashtra and Foreigner, NRI Students
3	<b>Theory (Music) (Vocal &amp; Instrumental) (Notation System)</b>	T11	<p><b>1. Notation System:</b></p> <p>a) Concept of Notation and use b) History of Notation c) Bhatkhande and Paluskar Notation System d) Writing Various Taals, Compositions in Pt. Bhatkhande and Pt. Paluskar Notation Systems.</p> <p><b>2. Concept and Definitions of Terms:</b></p> <p>Sangeet, Naad, Swara, Shuddha Swara, Komal Swara, Teewra Swara, Shruti, Swaralankar, Raga, Aroha, Awaroha, Thaata, Taal, Lay, Awartan, Sam, Khali, Khand, Aalap, Taan, Varna etc.</p> <p><b>3. Old Concepts: Gram, Murchhana etc.</b></p>
4	<b>Theory (Music) (Percussion) (Notation System)</b>	T12	<p><b>1. Notation system (Taal Paddhatee)</b></p> <p>a) Concept of Notation and use b) History of Notation c) Bhatkhande and Paluskar Notation System d) Carnatic system.</p> <p><b>2. Writing of different Taals – Single, Double, Three times, Four times etc.</b></p> <p><b>3. Notation writing of intricacies of developing Taal :</b> like Peshkar / Prastar, Kayda, Tukda, Paran, Tihai (various types), Gat etc</p> <p><b>4. Definition of terms:</b></p> <p>Sangeet, Naad, Swar, Taal, Sam, Matra, Khand, Khali, Theka, Palta, Dugun, Tigun, Chougun etc</p>

5	<b>Practical (Stage Performance) (Music) (Vocal &amp; Instrumental)</b>	P11	<p><b>a) Bandish / Gat in Madhyalaya.</b> Raga: Yaman, Bhairav, Bhoop.</p> <p><b>b) One Lakshan Geet / Dhun in any one Raga mentioned above.</b></p> <p><b>c) Taal Teental, Ektaal in detail.</b></p> <p><b>Note –</b></p> <ol style="list-style-type: none"> <li>1. Four Aalap and Taan in aakar are compulsory on Sthai and Antara.</li> <li>2. Aaroh – Avaroha is compulsory before Lakshan Geet / Dhun and meaning of Lakshan Geet is compulsory.</li> </ol>
6	<b>Viva (Music) (Vocal &amp; Instrumental)</b>	V11	<p><b>Information on Practical Syllabus Sem I</b></p> <p><b>Note –</b></p> <ol style="list-style-type: none"> <li>1. Information of the Ragas mentioned in syllabus i.e. Aaroh – Avaroh, Swar, Varjya Swar, Vadi, Samvadi, Anuvadi, Vivadi, Jaati, Time of Singing Raga etc.</li> <li>2. Names of the Raga similar to the Raga mentioned in syllabus.</li> <li>4. Definition – Sangeet, Raag, Taal.</li> <li>5. Information of Taal Teentaal, Ektaal – i.e. Matra, Khand, Tali, Khali, Theka and ability to do Barabar, Dugun, Tigun and Chaugun by keeping Tali.</li> </ol>
7	<b>Practical (Stage Performance) (Music) (Percussion)</b>	P12	<p><b>Different types of Taals / Theka</b></p> <p><b>Tabla –</b></p> <ol style="list-style-type: none"> <li>1. Teentaal, Ektaal, Zaptaal, Rupak to be played at Different layas.</li> <li>2. One Kayda with four Patterns and Tihai, two Tukdas and two Tihais in each Taal.</li> </ol> <p><b>Pakhawaj –</b></p> <ol style="list-style-type: none"> <li>1. Aditaal, Chautaal, Sooltaal, Tevra to be played at Different layas.</li> <li>2. Two Paran, Two Tukdas and two Tihais in each Taal.</li> </ol> <p><b>Note –</b></p> <p><b>Tabla –</b></p> <ol style="list-style-type: none"> <li>1. Playing Talas in different Laya. (Wilambit, Madhya, Drut)</li> <li>2. One Kayda in each Tala from syllabus with four Patterns and Tihai, two Tukdas and two Tihais.</li> </ol> <p><b>Pakhawaj –</b></p> <ol style="list-style-type: none"> <li>1. Playing Talas in different Laya. (Wilambit, Madhya, Drut)</li> <li>2. Two Paran, Two Tukada and Two Tihai in each Taal from syllabus.</li> </ol>

8	Viva (Music) (Percussion)	V12	<b>Information on practical syllabus Sem I</b> <b>Note –</b> <ol style="list-style-type: none"> <li>1. Presentation of other Taal from syllabus.( Except the Taal played in stage performance)</li> <li>2. Information of the Taals mentioned in syllabus. I.e. Matra, Khand, Tali, Khali, Theka and information about use of Taal.</li> <li>3. Ability to do Barabar, Dugun, Tigun and Chaugun by keeping Tali.</li> <li>4. Definition - Sangeet, Taal, Kayda / Paran.</li> </ol>
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**Semester Wise Detailed Chart of Syllabus of**  
**B.A. (Music) (Credit System)**

<b>B.A. 1<sup>st</sup> Year (Music) (Vocal / Instrumental / Percussion) Sem – 2<sup>nd</sup></b>	<b>Credits</b>
Two Language Papers	01 Credit each
Theory Paper	03
Stage Performance	10
Viva	05

<b>Sr. no</b>	<b>Subject</b>	<b>Paper</b>	<b>Syllabus</b>
1	<b>Language (English)</b>	L21	<i>Biographies of Dr. Prabha Atre, Pt. Bhimsen Joshi, Ustd. Alla rakha, Pt. Ravi Shankar, Pt. Birju Maharaj</i>
2	<b>Language (Marathi)</b>	L22	<i>Biography Pt. Balkrishnabua Ichalkaranjekar</i>
	<b>Language (English – 2)</b>	L22	Biography of Pt. Balkrishnabua Ichalkaranjekar in English for the Non Maharashtra and Foreigner, NRI Students
3	<b>Theory (Music) &amp; (Dance) (Introduction to Indian Performing Arts)</b>	T21	<p><b>1) Introduction to Indian Performing Arts</b></p> <p>a) Definition of Art, Classification of Arts, Its Form, Purpose, Importance etc.</p> <p>b) Information of the following performing arts in detail.</p> <p>i) Music</p> <p>ii) Dance</p> <p>iii) Theatre</p> <p><b>2) Interrelation between these art forms.</b></p>
4	<b>Practical (Stage Performance) (Music) (Vocal &amp; Instrumental)</b>	P21	<p><b>a) Madhya Laya Bandish / Gat</b> Raga: Bhimpalas, Vrindawani Sarang, Durga.</p> <p><b>b) Vilambit khyal / vilambit gat in any two ragas from Sem 1 and 2.</b></p> <p><b>c) Bada khyal/gat with 5 aalap and taans in any one Raga from Semester 1 and 2</b></p> <p><b>d) Madhyalay bandish with vistaar from ragas in Semester 2</b></p> <p><b>e) Ektaal, Jhaptal in Detail.</b></p> <p><b>Note –</b></p> <p>1. Raag Vachak Mukt Aalapi is must before starting Bandish (Except Aaroh and Avaroh).</p> <p>2. Six Aalap and Taan in aakar are compulsory on Sthai and Antara.</p> <p>3. Students should perform Vilambit khyal/ Vilambit Gat.</p>

5	<b>Viva (Music) (Vocal &amp; Instrumental)</b>	V21	<p><b>Information on practical syllabus Sem II</b></p> <p><b>Note –</b></p> <ol style="list-style-type: none"> <li>1. Presentation of other Raga from syllabus.( Except the Raga sung / Played in stage performance)</li> <li>2. Information of the Ragas mentioned in syllabus i.e. Aaroh – Avaroh, Swar, Varjya Swar, Vadi, Samvadi, Anuvadi, Vivadi, Jaati, Time of Singing Raga etc.</li> <li>3. Names of the Raga similar to the Raga mentioned in syllabus.</li> <li>4. Information on the item which is singing or playing.</li> <li>5. Detail information of Taal Ektaal, Jhaptaal. For E.g. - Matra, Khand, Tali, Khali, Theka and ability to do Barabar, Dugun Tigun and Chaugun by keeping Tali.</li> <li>6. Definition and information of Tarana / Dhun.</li> </ol>
6	<b>Practical (Stage Performance) (Music) (Percussion)</b>	P22	<p><b>Performance of following Taals:</b></p> <p><b>Tabla-</b> Teentaal : a) Peshkar, b) Kayda, c) Rela, d) Tukda Jhaptaal : a) Kayda, b) Tukda, c) Chakradhar Tihai</p> <p><b>Pakhawaj -</b> Aditaal : a) Uthan, b) Prastar, c) Rela, d) Tukda Sooltaal : a) Uthan, b) Prastar, c) Chakradhar Tihai</p> <p><b>Note- Tabla-</b></p> <ol style="list-style-type: none"> <li>1. Peshkar with four patterns and Tihai in Taal Teentaal.</li> <li>2. Two Kaydas (of different languages) each in Teentaal and Jhaptaal with four patterns and Tihai.</li> <li>3. Two Tukdas in each Taal.</li> <li>4. Two Rela in Teentaal.</li> <li>5. Two Chakradar.</li> </ol> <p><b>Pakhawaj-</b></p> <ol style="list-style-type: none"> <li>1. Two Uthan in both Talas.</li> <li>2. Prastar with four patterns and Tihai in both Talas.</li> <li>3. Two Rela in Aditaal.</li> <li>4. Four Tukdas in Aditaal.</li> <li>5. Two Chakradar in Sooltaal.</li> </ol>
7	<b>Viva (Music) (Percussion)</b>	V22	<p><b>Information on practical syllabus Sem II</b></p> <p><b>Note –</b></p> <ol style="list-style-type: none"> <li>1) Presentation of other Taal from syllabus.( Except the Taal played in stage performance)</li> <li>2) Ability to do Barabar, Dugun, Tigun and Chaugun by keeping Tali.</li> <li>3) Information of the Taals mentioned in syllabus. i.e. Matra, Khand, Tali, Khali, Theka and information on the use of Taal.</li> </ol>

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**Semester Wise Detailed Chart of Syllabus of**  
**B.A. (Music) (Honors) (Credit System)**

<b>B.A. 2<sup>nd</sup> Year (Music) (Vocal / Instrumental / Percussion) Sem – 3<sup>rd</sup></b>	<b>Credits</b>
Two Language Papers	01 Credit each
Theory Paper	03
Stage Performance	10
Viva	05

<b>Sr. no</b>	<b>Subject</b>	<b>Paper</b>	<b>Syllabus</b>
<b>1</b>	<b>Language (Hindi)</b>	L31	Ustd. Abdul Karim Khan, Pt. Kishen Maharaj, Pt. Bindadin Maharaj, Pt. Kelucharan Mahapatra
	<b>Language (English – 3)</b>	L31	Ustd. Abdul Karim Khan, Pt. Kishen Maharaj, Pt. Bindadin Maharaj, Pt. Kelucharan Mahapatra in English only for Fireigner, NRI Students.
<b>2</b>	<b>Language (Sanskrit)</b>	L32	<p><b>Section A-</b></p> <p>a) Swarant Naam- (Akaarant, Aakarant, Ikarant) and study of Sarvanaam- Pulling, Striling, Napusakling.</p> <p>b) Three tences-Vartamankal, bhootkal, bhavishyakal( Three Lakaar)- Study of Kalparivartan.</p> <p>c) Ekvachan,Dwivachan, Bahuvachan</p> <p>d) Difference between Naam, Sarvanaam, Dhatu (Kriyapad)</p> <p><b>Section B-</b></p> <p>Study of selected verses from Sangeet Ratnakar, Bharat Natyashastra and Abhinay Darpan- Recitation and Translation of verses.</p> <p>1. गीतेनप्रीयतेदेवः .....वंशध्वनिवशंगतः॥</p> <p>2. तस्यगीतस्य .....साधनम् ॥</p> <p>3. गीतंनादात्मकं .....नादाधीनमतस्त्रयं ॥</p> <p>4. आहतो..... भिधीयते ॥</p> <p>5. चैतन्यसर्वभूतानां ..... मुपास्महे ॥</p> <p>6. नकारं .....नादोऽभिधीयते ॥</p> <p>7.व्यवहारे .....द्विगुणोश्चोत्तरोत्तरः॥</p> <p>8. गानक्रियोच्यते .....लक्षणम् ॥</p> <p>9. स्थित्वास्थित्वा .....परान्वर्थनामकौ ॥</p> <p>10. एतत्समिश्रणाद्वर्णः .....प्रचक्षते ॥</p> <p>11. स्वतोरञ्जयति .....स्वरकारणम् ॥</p>



4	Theory (Music) (Percussion) (Study of various musical Concepts, Yoga and Music) - Per	T32	<p><b>1. Varnas on Tabla and Pakhawaj and its playing techniques (Nikaas)</b></p> <p><b>2. Information about compositions on Tabla and Pakhawaj:</b> Peshkar / Prastaar, Kayda and its types, Rela, Rau, Tihaai and its types, Chakradhar and types, Paran and types, Gat and its types, Padar, Farad, Tukada, Mukhada.</p> <p><b>3. mathematical analysis of Tihaai and Chakradhar</b></p> <p>a. Traditional method of making Tihaai b. Mathematics in Chakradhar c. Tihaai formula by Acharya Brihaspati.</p> <p><b>4. Yoga and Music</b> Pranayam &amp; its importance, Different types of Mudras, Different types of Assans, Seating postures, Voice culture. Training of voice, Riyaz.</p>
5	Practical (Stage Performance) (Music) (Vocal & Instrumental)	P31	<p><b>1. Bada Khayal and Chhota Khayal / Wilambit and Drut Gat with Vistar (elaboration) in following Raga:</b> Yaman, Bhipalal</p> <p><b>2. Raga Deshkar, Bairagi – Madhya Laya Bandish with Vistar (Elaboration)</b></p> <p><b>3. Tarana in any Raga from syllabus. (Tatna Ang Gat for Instruments)</b></p> <p><b>Note-</b></p> <p>1. Raga Vachak Mukta Alaapi is necessary. (Except Aaroh and Avaroh)</p> <p>2. Seven Alaap and Taan on the Sthai and Antara of Bandish / Gat (Wilambit and Madhya)</p> <p>3. One Tarana in any Raga from syllabus. ( Tatna Ang Gat for instruments)</p>
6	Viva (Music) (Vocal & Instrumental)	V31	<p><b>Information on practical syllabus Sem III</b></p> <p><b>Note-</b></p> <p>1. Presentation of other Ragas and forms from syllabus.</p> <p>2. Detailed information of Ragas mentioned in the syllabus. Such as: Aaroh – Avaroh, Swar, Varja Swar, Vadi, Samvadi, Anuvadi and Vivadi Swara, Jaati, Gayan Swar etc.</p> <p>3. Comparative study of similar Ragas mentioned in syllabus. Such as: Raga Swarup, Aaroh – Avaroh, Swar, Varja Swar, Vadi, Samvadi, Anuvadi and Vivadi Swara, Jaati, Gayan Samay etc.</p> <p>4. Information on the forms of singing / Playing.</p> <p>5. Detailed information of the Wilambit Tala in which singing / Playing. Such as: Matra, Khand, Tali, Khali, Theka and presentation on hand.</p> <p>6. Information on Tarana / Gat.</p>

7	<b>Practical (Stage Performance) (Music) (Percussion)</b>	P32	<p><b>Tabla - Playing styles of three different Gharanas.(Teentaal, Rupak)</b></p> <ol style="list-style-type: none"> <li>1. Delhi Gharana: a) Peshkar, b) Kayda</li> <li>2. Farukhabad Gharana: a) Chalan, b) Rela</li> <li>3. Banaras Gharana: a) Tukda, b) Chakradhar</li> </ol> <p><b>Note-</b></p> <ol style="list-style-type: none"> <li>1. Peshakar – Five Palatas and Tihai in Both Talas.</li> <li>2. Kayada- Four Kayadas with five Palatas and Tihai of different Language.</li> <li>3. Two Chalan or Rela with five Palatas and Tihai.</li> <li>4. Tukada – Four Tukadas.</li> <li>5. Chakradhar – Two</li> </ol> <p><b>Pakhawaj - Playing styles of three different Gharanas. (Aditaal, Tevra) (With Focus on Prastar, Paran, Chakradar, Rela)</b></p> <ol style="list-style-type: none"> <li>1. Pt. Kudau Singh Maharaj Gharana language &amp; characteristics</li> <li>2. Pt. Nana Panse Gharana, language &amp; characteristics</li> <li>3. Nathadwara (Mewad) Gharana language &amp; Characteristics</li> </ol> <p><b>Note-</b></p> <ol style="list-style-type: none"> <li>1. Prastar – Five Palatas and Tihai in both Talas.</li> <li>2. Paran – Three.</li> <li>3. Chakradhar – Two</li> <li>4. Rela – Two Relas with five Palatas and Tihai.</li> </ol>
8	<b>Viva (Music) (Percussion)</b>	V32	<p><b>Information on practical syllabus Sem III</b></p> <p><b>Note-</b></p> <p><b>Tabla / Pakhawaj</b></p> <ol style="list-style-type: none"> <li>1. Presentation of other Talas from syllabus.</li> <li>2. Detailed information of Talas mentioned in the syllabus. Such as: Matra, Khand, Tali, Khali, Theka and use of Taal.</li> <li>3. Recitation of Dugun, Tigun, Chaugun of the Taal by keeping Tali on Hand.</li> <li>4. Information on the Gharanas mentioned in the syllabus.</li> </ol>

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<b>B.A. 2<sup>nd</sup> Year (Music) (Vocal / Instrumental / Percussion) Sem – 4<sup>th</sup></b>	<b>Credits</b>
Two Language Papers	01 Credit each
Theory Paper	03
Stage Performance	10
Viva	05

<b>Sr. no</b>	<b>Subject</b>	<b>Paper</b>	<b>Syllabus</b>
<b>1</b>	<b>Language (Hindi)</b>	L41	Pt. Vishnu Narayan Bhatkhande, Ustd. Amir Husain Khan, Pt. Mohanrao Kalyanpur, Shrimant Shankardev
	<b>Language (English – 5)</b>	L41	Biography of Dr. Bhupen Hajarika in English only for the Foreigner, NRI Students
<b>2</b>	<b>Language (Sanskrit)</b>	L42	<p><b>Section A- Grammer</b></p> <p>a) Study of Grammer in Sem 3</p> <p>b) Swarant Nam- Ukarant (Pulling, Striling, Napusakling)</p> <p>c) Study of Lakaar (Lotlakar, Vidhilinlakaar) and Singular,Plural forms of those.</p> <p>d) Vachyaparivartanam</p> <p><b>Section B- Study of Verses</b></p> <p>Recitation and Translation of the verses from Bharat Natyashastra, Sangeet Ratnakar and Abhinay Darpan.</p> <p>१. प्रणम्य शिरसा देवं .....ब्रह्मणा यदुदाहृतम् ॥</p> <p>२. जग्राह ..... रसा नाथर्वणादपि ॥</p> <p>३. श्रुन्गारहास्यकरुणा..... रसा स्मृताः ॥</p> <p>४. ततं चैवावनद्धम्..... लक्षणान्वितम् ॥</p> <p>५. यथा बीजाद्भवेत्..... भावा व्यवस्थिताः ॥</p> <p>६. नानाभिनय .....नाटययोक्त्रुभिः ॥</p> <p>७. वियुताः संयुताश्चैव.....हस्तसंक्षयम् ॥</p> <p>८. नृत्तेभिनययोगेवा .....करणानिप्रयोजयेत् ॥</p> <p>९. प्रसारिताग्रा .....पताकइतिस्मृतः ॥</p> <p>१०. पताकेतु ..... निबोधत ॥</p> <p>११. स्वस्तिकत्रिपताकौ.....कार्याबुद्धाहदर्शने ॥</p> <p>१२. एकपादप्रचारो .....नामतद्भवेत् ॥</p> <p>१३. चारीभिः प्रस्तुतं .....युद्धेचकीर्तिताः ॥</p> <p>१४. स्थितंमध्यं .....प्रयोजयेत् ॥</p> <p>१५. तेमन्द्रमध्यतारख्य .....प्रतिपादिता ॥</p>

			<p>१६. तैः सप्तभिः .....दुर्दरः॥  १७. गजश्चसप्त .....विवद्यपि ॥  १८. अनुवादीच .....ययोन्तरगोचरा ॥  १९. ग्रामस्वरसमुहः .....आदिमः॥  २०. द्वितीयो .....स्वचतुर्थश्रुतिसंस्थिते ॥  २१. क्रमात्स्वराणां .....सप्तच ॥  २२. तालस्तलप्रतिष्ठायामिति..... प्रतिष्ठितम् ॥  २३. कालो ..... बुधैः स्मृतः॥  २४. मार्गदेशीगतत्वेन ..... तुकलोच्यते ॥  २५. स्यादवपोऽथ .....चतुर्विधा ॥  २६. ध्रुवः शम्या .....लक्ष्माभिदध्महे ॥  २७. विश्रान्तियुक्तया .....त्रिविधोमतः॥  २८. द्रुतोमध्यो .....तस्मान्ममध्यविलम्बितौ ॥  २९. तत्तत्सुषिरं ..... भवेत ॥  ३०. गीतंततो ऽ वनध्देन ..... सुषिरंमतम् ॥</p>
	<b>Language (English – 6)</b>	L42	Biographies of Lata Mangeshkar, Sitar Devi in English only for Foreigner, NRI Students.
<b>3</b>	<b>Theory (Music) (Vocal &amp; Instrumental) (Study of Instruments and other concepts) – V / I</b>	T41	<p><b>1. Study of Instruments:</b> Tanpura, Tabla, Pakhawaj, Harmonium, Sitar.  <b>2. Raga Samay Chakra</b>  <b>3. Swar – Shruti Division</b>  <b>4. Folk Music:</b> Meaning, Form, Origin, Importance, Folk Music of Maharashtra etc.  <b>5. Film Music:</b> Meaning, Form, Origin, Study of Few Music Directors, Singers etc.</p>
<b>4</b>	<b>Theory (Music) (Percussion) (Study of Instruments and other concepts) - Per</b>	T42	<p><b>1. Study of Instruments:</b> Tanpura, Tabla, Pakhawaj, Harmonium, Sitar.  <b>2. Folk Music:</b> Meaning, Form, Origin, Importance, Folk Music of Maharashtra etc.  <b>3. Film Music:</b> Meaning, Form, Origin, Study of Few Music Directors, Singers etc.  <b>4. Significance and contribution of various Indian rhythmic instruments in music.</b>  a) Classical Music Vocal - Dhrupad, Khayal,  b) Instrument, c) Dance d) Semi Classical,  e) Light. f) Folk Music.</p>

5	Practical (Stage Performance) (Music) (Vocal & Instrumental)	P41	<p>1. <b>Bada Khayal and Chhota Khayal / Wilambit and Drut Gat with Vistar (elaboration) in following Raga:</b> Vrindavani Sarang, Bhoop.</p> <p>2. <b>Bandish in Madhya laya – Kafi, Des</b></p> <p>3. <b>Chatarang / Tantra Ang Gat in any one Raga from syllabus of all semesters before.</b></p> <p>4. <b>Dadra in any of the Ragas mentioned below: Des, Kafi, Khamaj, Pilu.</b></p> <p>5. <b>Information of Taal: Vilambit Teentaal, Tilwada and Dadra.</b></p> <p><b>Note-</b></p> <p>1. Raga Vachak Mukt Alaapi is necessary. (Except Aaroh and Avaroh)</p> <p>2. Eight Alaap and Taan on the Sthai and Antara of Bandish / Gat. (Wilambit and Madhya)</p> <p>3. Chatarang / Tantra Ang Gat in any one Raga from syllabus with elaboration.</p> <p>4. Dadra in any one Raga mentioned in syllabus us with proper elaboration.</p>
6	Viva (Music) (Vocal & Instrumental)	V41	<p><b>Information on practical syllabus Sem IV</b></p> <p><b>Note –</b></p> <p>1. Presentation of other Ragas and forms from syllabus.</p> <p>2. Detailed information of Ragas mentioned in the syllabus. Such as: Aaroh – Avaroh, Swar, Varja Swar, Vadi, Samvadi, Anuvadi and Vivadi Swara, Jaati, Gayan Samay etc.</p> <p>3. Comparative study of similar Ragas mentioned in syllabus. Such as: Raga Swarup, Aaroh – Avaroh, Swar, Varja Swar, Vadi, Samvadi, Anuvadi and Vivadi Swara, Jaati, Gayan Samay etc.</p> <p>4. Information on the form of singing / Playing.</p> <p>5. Detailed information of the Talas mentioned in the syllabus. Such as: Matra, Khand, Tali, Khali, Theka and ability to do Dugun, Tigun and Chaugun by keeping Tali on Hand.</p> <p>6. Information on Chatarang / Tantra Ang Gat.</p>
7	Practical (Stage Performance) (Music) (Percussion)	P42	<p><b>Tabla -</b></p> <p><b>Presentation of Roopak, Jhaptaal with intricacies;</b></p> <p>1. Peshakar: six paltas and Tihai</p> <p>2. Kayada : Tishra jaati &amp; Chatushra jaati</p> <p>3. Rela: Dhirdhir kitatak</p> <p>4. Tukada:</p> <p>5. Gat: In Madhya Laya and Drut Laya</p> <p>6. Chakradhar</p> <p>7. Farmaishi Chakradhar (Playing and mathematical analysis)</p> <p><b>Note-</b></p> <p>1. Peshkar in both Talas with six Palatas and Tihai.</p> <p>2. Two Tishra Jaati and Chatushra Jaati Kayadas in both the Talas (of different Languages) with six Palatas and Tihai.</p> <p>3. Two Rela in both the Talas with six Palatas and Tihai.</p> <p>4. Four Tukada of different types and Language.</p> <p>5. Two to three Chakradhar in both the Talas.</p> <p>6. Three Gat in both the Talas.</p>

			<p>7. Farmaishi chakradhar in both taalals</p> <p><b>Pakhawaj -</b>  <b>Presentation of Tevra, Sooltaal with Intricacies;</b></p> <ol style="list-style-type: none"> <li>1. Uthan in both taalals</li> <li>2. Prastar- minimum six paltas and tihai.</li> <li>3. Paran –three parans</li> <li>4. Chakradar- three chakradhars (one Farmaishi Chakradhar compulsory)</li> <li>5. Rela- two relas</li> <li>6. Chalan- Tisra jati and Chatasra jati</li> <li>7. Nouhakka in any one taal from syllabus</li> </ol> <p><b>Note-</b></p> <ol style="list-style-type: none"> <li>1. Uthan in both taalals</li> <li>2. Prastar - in both Talas with six Palatas and Tihai.</li> <li>3. Three Paran in both the Talas.</li> <li>4. Three Chakradhar in both the Talas(one farmaishi chakradhar).</li> <li>5. Three Rela in both the Talas with minimum six Palatas and Tihai.</li> <li>6. Tishra and Chatushra Jaati Chalan in both Talas.</li> <li>7. Nouhakka in any one taal from syllabus</li> </ol>
8	Viva (Music) (Percussion)	V42	<p><b>Information on practical syllabus Sem IV</b></p> <p><b>Note- Tabla / Pakhawaj</b></p> <ol style="list-style-type: none"> <li>1. Presentation of other Talas from syllabus.</li> <li>2. Detailed information of Talas mentioned in the syllabus. Such as: Matra, Khand, Tali, Khali, Theka and use of Tala.</li> <li>3. Definition of the items played in the presentation.</li> <li>4. Playing Farmaishi Chakradhar and mathematical analysis</li> </ol>

**Bharati Vidyapeeth (Deemed to be University)**  
**School of Performing Arts, Pune**

**Semester Wise Detailed Chart of Syllabus of**  
**B.A. (Music) (Credit System)**

<b>B.A. 3<sup>rd</sup> Year (Music) (Vocal / Instrumental / Percussion) Sem – 5<sup>th</sup></b>	<b>Credits</b>
Project	02
Theory Paper	03
Stage Performance	10
Viva	05

<b>Sr. no</b>	<b>Subject</b>	<b>Paper</b>	<b>Syllabus</b>
<b>1</b>	<b>Theory Music) (Vocal &amp; Instrumental)</b>  <b>(Introduction to Aesthetics of Music and other concepts)- V/I</b>	T51	<b>1. Introduction to Aesthetics of Music:</b> a) Meaning of Aesthetics, Aesthetics of Music, Definitions by various scholars, b) Swar, Lay Taal, Bhasha Soundarya etc. c) Basic elements of Aesthetics in music, <b>2. Study of Hindusthani and Carnatic Music Systems.</b> a) Swar, Taal, Forms, Presentation formats, Instruments etc. <b>3. Information about Accompaniment:</b> a) Meaning, Form, b) Importance of Accompaniment in Music. c) Form of Harmonium Accompaniment d) Form of Tabla Accompaniment
<b>2</b>	<b>Project</b>	Project 1	<b>One Project related to music subject and its presentation</b>
<b>3</b>	<b>Theory (Music) (Percussion) (Introduction to Aesthetics of Music and other concepts)- Per</b>	T52	<b>1. Introduction to Aesthetics of Music:</b> a) Meaning of Aesthetics, Aesthetics of Music, Definitions by various scholars, b) Swar, Lay Taal, Bhasha Soundarya etc. c) Basic elements of Aesthetics in music, <b>2. Study of Hindusthani and Carnatic Music Systems.</b> a) Swar, Taal, Forms, Presentation formats, Instruments etc. <b>3. Information about Accompaniment:</b> a) Meaning, Form, b) Importance of Accompaniment in Music. c) Form of Tabla, Pakhawaj Accompaniment d) Accompaniment of Khayal, Dhrupad, Semi Classical, Light Music and Kathak.
<b>4</b>	<b>Practical (Stage Performance) (Music) (Vocal &amp; Instrumental)</b>	P51	<b>1. Bada Khayal and Chhota Khayal / Wilambit and Drut Gat with Vistar (elaboration) in following Raga:</b> Bihag, Jaunpuri. <b>2. Kirwani, Malkauns (Madhyaya Bandish / Gat with elaboration)</b> <b>3. Drupad in any Raga from all semesters before (Alaap, Jod, Bandish / for instruments Gat showing Dhrupad Ang)</b>

			<p><b>4. One Natyageet</b>  <b>5. Information of Taal: Roopak, Keherwa, Choutaal</b></p> <p><b>Note -</b></p> <ol style="list-style-type: none"> <li>1. Raga Vachak Mukta Alaapi is necessary. (Except Aaroh and Avaroh)</li> <li>2. Eight Aalap and Taan on Sthai and Antara of Wilambit and Drut Bandish with varieties such as: in Aakar, Notation, few Taans that ends on Sam and Khali etc. Bol Aalap and Bol Taan are necessary. For instruments Eight Aalap and Taan on Sthai and Antara of Wilambit and Drut Gat with varieties such as: Taans starting from different Matra (Beats), Taan with Tihai etc.</li> <li>3. For the Raga mentioned for Madhya Laya- Raga Vachak Mukta Alaapi, Bandish / Gat, eight Aalap and Taan on Sthai and Antara are necessary.</li> <li>4. Dhrupad, Dhamar with elaboration. (Aalap, Jod, Bandish / for instruments Gat showing Dhrupad Ang).</li> </ol>
5	Viva (Music) (Vocal & Instrumental)	V51	<p><b>Information on practical syllabus Sem V</b></p> <p><b>Note-</b></p> <ol style="list-style-type: none"> <li>1. Presentation of other Ragas and forms from syllabus.</li> <li>2. Detailed information of Ragas mentioned in the syllabus. Such as: Aaroh – Avaroh, Swar, Varja Swar, Vadi, Samvadi, Anuvadi and Vivadi Swara, Jaati, Gayan Samay etc.</li> <li>3. Study of Ragas similar to the Ragas mentioned in syllabus. Such as: Raga Swarup, Aaroh – Avaroh, Swar, Varja Swar, Vadi, Samvadi, Anuvadi and Vivadi Swara, Jaati, Gayan Samay and Comparative study of the Raga etc.</li> <li>4. Information on the form of singing / Playing.</li> <li>5. Detailed information of the Talas mentioned in the syllabus. Such as: Matra, Khand, Tali, Khali, Theka, Dugun, Tigun and Chaugun of Taal by keeping Tali on hand.</li> <li>6. Detailed information on Dhrupad, Dhamar such as: Origin, its Banis etc.</li> </ol>
6	Practical (Stage Performance) (Music) (Percussion)	P52	<p><b>Tabla -</b></p> <p><b>a) Detailed Presentation of Taal Jhaptal, Ektaal</b></p> <ol style="list-style-type: none"> <li>1. Peshkar – Eight Palatas and Tihai.</li> <li>2. Kayada – Three Kayadas with eight Palatas and Tihai in.</li> <li>3. Rela – Two Relas with five Palatas and Tihai.</li> <li>4. Paran – Three</li> <li>5. Tukada – Four</li> <li>6. Chakradhar – Two (one Farmaishi chakradhar)</li> </ol> <p><b>a) Presentation &amp; Information of:</b>  <b>(Students will have to present following Talas (Theka) as per the Laya (Tempo) given by examiners.</b></p> <ol style="list-style-type: none"> <li>1) Wilambeet Taal like Ektaal, Jhumara, Tilwada etc. used in Khayal style. (Playing Style, Types of Theka)</li> <li>2) Wilambeet Tala Teentaal, Jhaptaal, Rupak used in Instrumental music. (Playing Style, Types of Theka)</li> </ol>

			<p>3) Madhya Laya Tala used in vocal, instrumental, dance Teentaal, Jhaptal, Rupak (Playing Style, Types of Theka)</p> <p>2) Presentation of the Tala Used in Thumari, Ghajal Rupak, Keherva, Dadra. (Playing Style, Types of Theka) Presentation of Laggi – Ladi (Four – Five types)</p> <p><b>Pakhawaj -</b>  <b>a) Detailed Presentation of Taal Tevra.</b>  1. Uthan  2. Stutiparan/ Shlokparan  3. Prastar - Eight Palats and Tihai.  4. Paran - Four  5. Rela - Two Relas with five Palatas and Tihai.  6. Tukada - Four  7. Chakradhar – Two (One Farmaishi Chakradhar)</p> <p><b>b) Presentation &amp; Information of:</b>  <b>(Students will have to present following Talas (Theka) as per the Laya (Tempo) given by examiners.)</b></p> <p>1. Presentation of the Taals used for the Dhrupad, Dhamar style. (Playing Style)- Chautaal, Sooltaal, Aditaal.  2. Presentation of the Taals used for Folk Music. Dhumali, Keherava, Bhajani Theka. (Playing Style) Presentation of Laggi – Ladi (Four – Five types)  3. Presentation of the Taals used for Dance. Teentaal, Dhamar, Matta. (Playing Style)</p>
7	Viva (Music) (Percussion)	V52	<p><b>Information on practical syllabus Sem V</b>  <b>Note- <u>Tabla</u> -</b>  1. Detailed information of Taal Jhaptal and Ektal. Its Dugun, Tigun and Chaugun by keeping Tali on Hand.  2. Detailed and theoretical study of the Taals used for accompaniment of Khayal, Instrumental, Dance, Thumari, Ghajal etc. such as: Matra, Khand, Tali, Khali, Sam, Avartan etc. and its Dugun, Tigun and Chaugun.</p> <p><b>Note- <u>Pakhawaj</u> -</b>  1. Detailed information of Taal Sooltal and Chautal. Its Dugun, Tigun and Chaugun by keeping Tali on Hand.  2. Detailed and theoretical study of the Taals used for accompaniment of Dhrupad, Dhamar, Instrumental, Dance, Folk Music etc. such as: Matra, Khand, Tali, Khali, Sam, Avartan etc. and its Dugun, Tigun and Chaugun.</p>

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**Semester Wise Detailed Chart of Syllabus of**  
**B.A. (Music) (Honors) (Credit System)**

<b>B.A. 3<sup>rd</sup> Year (Music) (Vocal / Instrumental / Percussion) Sem – 6<sup>th</sup></b>	<b>Credits</b>
Project	02
Theory Paper	03
Stage Performance	10
Viva	05

<b>Sr. no</b>	<b>Subject</b>	<b>Paper</b>	<b>Syllabus</b>
1	<b>Theory Music) (Vocal , Instrumental, Percussion)</b>  <b>(History of Indian Music) – V/I</b>	T61	<ol style="list-style-type: none"> <li>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.)</li> <li>2. Music at the time of Bharata (Natyashastra), Matanga (Brihatdeshi) and Sharangdeva (Sangeet Ratnakar).</li> <li>3. Prabandh Gayan paddhati.</li> <li>4. Haveli Sangeet</li> <li>5. Contribution of Tansen and Amir Khushro.</li> <li>6. Dhrupad</li> <li>7. Khayal</li> <li>8. Thumari</li> <li>9. Development of Music in Modern era</li> </ol>
	<b>Theory Music) (Percussion)</b>  <b>(History of Indian Music) – Per</b>	T61	<ol style="list-style-type: none"> <li>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.</li> <li>2. Music at the time of Bharata (BharatnatyaShashtra), Matanga (Brihatdeshi) and Sharangdeva (Sangeet Ratnakar) related with Percussion Instruments.</li> <li>3. Haveli Sangeet</li> <li>4. Contribution of Tansen and Amir Khushro</li> <li>5. Dhrupad</li> <li>6. Khayal</li> <li>7. Classification of various instruments.</li> <li>8. Origin and development of Pakhawaj and Tabla.</li> </ol>

2	Project	Project 2	<b>One Project related to Music subjects and its Presentation.</b>
3	<b>Practical (Stage Performance) (Music) (Vocal &amp; Instrumental)</b>	P61	<p><b>A) Bada Khayal and Chhota Khayal / Wilambit and Drut Gat with Vistar (elaboration) in following Ragas:</b> Puriya Dhanashri, Miyan Malhar</p> <p><b>B) Chota Khayal / Madhyalaya Gat:</b> Hansadhwani, Madhuwanti</p> <p><b>C) Presentation of any one of the following style,</b> Bhaavgeet, Ghazal.</p> <p><b>D) One Thumri in any raga from syllabus.</b></p> <p><b>E) Information of Taal:</b> Deepchandi Jhumara, Jatt with Sam, Khali, Tali (Dugun, Tigun, Chaugun)</p> <p><b>Note-</b></p> <ol style="list-style-type: none"> <li>1. Raga Vachak Mukta Alaapi is necessary.(Except Aaroh and Avaroh)</li> <li>2. Ten Aalap and Taan on Sthai and Antara of Wilambit and Drut Bandish with varieties such as: in Aakar, Notation, few Taans that ends on Sam and Khali etc. Bol Aalap and Bol Taan are necessary. For instruments Ten Aalap and Taan on Sthai and Antara of Wilambit and Drut Gat with varieties such as:Taans starting from different Matra (Beats), Taan with Tihai etc.</li> <li>3. For the Ragas mentioned for Chhota Khayal / Madhyalaya Gat all the things mentioned above are necessary.</li> <li>4. Presentation of Bhaavgeet, Ghazal (any one) with its proper singing style and proper elaboration.</li> <li>5.Presentation of Thumri with elaboration</li> <li>6. Study of all Taals mentioned in syllabus.</li> </ol>
3	<b>Viva (Music) (Vocal &amp; Instrumental)</b>	V61	<p><b>Information on practical syllabus Sem VI</b></p> <p><b>Note –</b></p> <ol style="list-style-type: none"> <li>1. Presentation of other Ragas and forms from syllabus.</li> <li>2. Detailed information of Ragas mentioned in the syllabus. Such as: Aaroh – Avaroh, Swar, Varja Swar, Vadi, Samvadi, Anuvadi and Vivadi Swara, Jaati, Gayan Samay etc.</li> <li>3. Study of Raga similar to the Ragas mentioned in syllabus. Such as: Raga Swarup, Aaroh – Avaroh, Swar, Varja Swar, Vadi, Samvadi, Anuvadi and Vivadi Swara, Jaati, Gayan Samay and Comparative study of the Ragas etc.</li> <li>4. Information about the form of singing / Playing.</li> <li>5. Information on Bhaavgeet, Ghazal.</li> <li>6. Information about Thumri- origin, evolution, styles of singing, gharanas, etc.</li> <li>7. Detailed information of the Taals mentioned in the syllabus. Such as: Matra, Khand, Tali, Khali, Theka, Dugun, Tigun and Chaugun of Taal by keeping Tali on hand.</li> </ol>

4	<b>Practical (Stage Performance)</b> <b>(Music)</b> <b>(Percussion)</b>	P62	<p><b>a) Tabla -</b>  <b>Detailed Presentation of Ektaal</b>  1. Peshkar – Ten Palatas and Tihai.  2. Kayada – Four Kayadas with Ten Palatas and Tihai.  3. Rela – Three Relas with six Palatas and Tihai.  4. Paran – Three  5. Tukada – Five  6. Chakradhar – Three  7. Choupalli – one</p> <p><b>Detailed Presentation of Matta</b>  1. Kayda- two kayadas with 6 paltas and Tihai.  2. Rela- two Relas (Dhirdhir, Dignag)  3. Two Chakradhar (one Farmaishi)  4. Three Tukdas  5. One Tripalli</p> <p><b>Pakhawaj -</b>  <b>Detailed Presentation of Taal Chautaal.</b>  1. Uthan  2. Prastar - Ten Palatas and Tihai.  3. Sath Paran  4. Paran -Five  3. Rela - Three Relas with six Palatas and Tihai.  4. Tukada - Five  5. Chakradhar – Three (one Kamali chakradhar and onefarmaishi chakradhar in tisra jati)</p> <p><b>Detailed Presentation of Taal Basant.</b>  1. Uthan  3. Sath Paran  3. Rela - Three Relas with six Palatas and Tihai.  5. Chakradhar –One Farmaishi Chakradhar</p> <p><b>b) Presentation of accompaniment to different styles of singing-</b>  Khayal, Thumari / Dhrupad, Dhamar.</p> <p><b>c) Presentation of accompaniment to different styles of instruments-</b>  Violin, Flute, Sitar, Samvadini etc.</p> <p><b>d) Presentation of accompaniment to different styles of Kathak Dance.</b>  Kathak : Lukhnow Gharana  : Jaipur Gharana  Traditional compositions of both Gharanas.</p> <p><b>Note-</b></p> <p><b>Tabla -</b>  1. Accompaniment with Khayal and Thumari, information on accompaniment, information on these singing styles, study of</p>
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			<p>the Taals used for these singing styles.</p> <p>2. Accompaniment with various instruments, information on accompaniment, information of these instruments, study of the Taals used for these singing styles.</p> <p>3. Accompaniment with Kathak Dance, information on accompaniment, information of various Kathak Gharana, study and information of the traditional Compositions from Luknow and Jaipur Gharana, Taals used in Kathak dance.</p> <p><b>4. 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.</b></p> <p><b>Pakhawaj -</b></p> <p>1. Accompaniment with Dhrupad and Dhamar, information on accompaniment, information on these singing styles, study of the Taals used for these singing styles.</p> <p>2. Accompaniment with various instruments, information on accompaniment, information of these instruments, study of the Taals used for these singing styles.</p> <p>3. Accompaniment with Kathak Dance, information on accompaniment, information of various Kathak Gharana, study and information of the traditional Compositions from Luknow and Jaipur Gharana, study of the Taals used in Kathak dance</p> <p><b>4. Students will have to accompany all the forms mentioned above. Students should go to the concerned artistes for practicing the accompaniment. Students will have to submit letters from these artists to college at the time of examination.</b></p>
5	Viva (Music) (Percussion)	V62	<p><b>Information on practical syllabus Sem VI</b></p> <p><b>Note – Tabla / Pakhawaj</b></p> <ol style="list-style-type: none"> <li>Detailed information of the Taal Ektal/Chautal, Mattatal/Basant. Dugun, Tigun and Chaugun on hand.</li> <li>Conversion of Compositions of Ektal into Mattatal and vice versa.</li> <li>Definition and information on accompaniment.</li> <li>Information of Khayal, Thumari / Dhrupad, Dhamar style, Instrumental Music and Kathak style.</li> <li>Study of the Talas used for accompaniment.</li> </ol>

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**Semester Wise Detailed Chart of Syllabus of**  
**B.A. (Music) (Honors) (Credit System)**

<b>B.A. 3<sup>rd</sup> Year (Music) (Vocal / Instrumental / Percussion) Sem – 7<sup>th</sup></b>	<b>Credits</b>
Project	02
Theory Paper	03
Stage Performance	10
Viva	05

<b>Sr. no</b>	<b>Subject</b>	<b>Paper</b>	<b>Syllabus</b>
1	<b>Theory Music) (Vocal , Instrumental, Percussion)</b>  <b>(Teaching and Research Methodology of Music) – V/I</b>	T71	<p><b>1. Teaching Methodology of Music:</b></p> <p>a) Meaning of Teaching,  b) 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.  c) 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.</p> <p><b>2. Research Methodology of Music:</b></p> <p>a) Meaning of Research, Form  b) Types of Research for Music  c) Process of Research : Identification of subject, Reading Material, data collection, Mediums, Notes, writing, Chapters, Conclusion, References etc/</p>
	<b>Theory Music) (Percussion)</b>  <b>(Teaching and Research Methodology of Music) – Per</b>	T71	<p><b>1. Teaching Methodology of Music:</b></p> <p>a) Meaning of Teaching,  b) 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.  c) 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.</p> <p><b>2. Research Methodology of Music:</b></p> <p>a) Meaning of Research, Form  b) Types of Research for Music  c) Process of Research : Identification of subject, Reading Material, data collection, Mediums, Notes, writing, Chapters, Conclusion, References etc/</p>

2	Project	Project 3	<b>One Project related to Music subjects and its Presentation.</b>
3	<b>Practical (Stage Performance) (Music) (Vocal &amp; Instrumental)</b>	P71	<p><b>a) Intensive study of Ragas:</b> Yaman / Yaman Kalyan, Bhairav, Puriya.</p> <p><b>Vocal:</b> Bada Khayal and Chhota Khayal with proper elaboration. <b>Swaravadya:</b> Alaap, Jod, Wilambit Gat (Masitkhani / Rajakhani) / Wilambit Bandish and Madhyalaya Gat / Bandish, Zala.</p> <p><b>Note –</b></p> <ol style="list-style-type: none"> <li>1. Raag Vachak Mukt Alaapi is must before starting Bandish / Gat. ( Except Aaroh and Avaroh)</li> <li>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.</li> <li>3. Tanpura Tuning and playing for examination is compulsory.</li> </ol> <p><b>b) Introduction to Following Ragas (Any Two) (Bandish in Madhya Laya)</b> Sham Kalyan, Kalawati, <b>Miya Malhar</b> (Should present five Aalaps and five Taans)</p> <p><b>c) Semi Classical Music:</b> Vocal - Chatarang, Tarana Instrumental – Gat showing Tantra ang.</p> <p><b>Note –</b></p> <ol style="list-style-type: none"> <li>1. Appropriate elaboration of Chatarang / Tarana is necessary.</li> <li>2. For instruments Gat withTantra Ang and its elaboration is necessary.</li> </ol>
3	<b>Viva (Music) (Vocal &amp; Instrumental)</b>	V71	<p><b>a) Information of all the Ragas in the Practical Syllabus.</b></p> <p><b>b) Information about Chatarang, Tarana / Gat.</b></p> <p><b>Note –</b></p> <ol style="list-style-type: none"> <li>1. Questions based on Practical syllabus which includes Other Raga's or Composition singing /Playing and its information. e.g. - Aaroh – Avaroh, Swar, Variya Swar, Vadi, Samvadi, Anuvadi, Vivadi, Jaati, Time of Singing, Parallel Raga's and there information.</li> <li>2. Short study of the Raga's given in the practical examination. e.g. - Raag swarup, Aaroh – Avaroh, Swar, Variya Swar, Vadi, Samvadi, Anuvadi, Vivadi, Jaati, Time</li> </ol>

			<p>of Singing, Comparison of Samaprakrutik (parallel)Ragas</p> <p>3. Detailed information of Chatarang, Tarana / Gat e.g. – singing / playing style, theoretical information.</p> <p>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.</p>
4	<b>Practical (Stage Performance) (Music) (Percussion)</b>	P72	<p><b>a) Intensive study of Taals Tabla:</b> Teentaal, Ektaal</p> <p><b>Intensive study of Taals Pakhawaj:</b> Aditaal, Chautaal</p> <p><b>Note – Tabla-</b> Detailed presentation of the Taal from the syllabus , which includes</p> <ol style="list-style-type: none"> <li>1. Peshkar - Eight Palatas and Tihai.</li> <li>2. Kayda – Three Kaydas in each Taal. (With Different Language , Eight Palatas and Tihai)</li> <li>3. Rela – Two Relas in each Taal. (With Different Language , Eight Palatas and Tihai)</li> <li>4. Paran / Chakradar (Chakradar Paran, Chakradar Tukada etc.) – Three Paran in each Taal.</li> <li>5. Gat – Two Gats in each Taal.</li> <li>6. Chakradar – ( Farmaishi, Kamali)Two Chakradar in each Taal</li> <li>7. Tukada - Three Tukada in each Taal.</li> </ol> <p>Pakhawaj - Detailed presentation of the Taal from the syllabus , which includes,</p> <ol style="list-style-type: none"> <li>1. Prastar – In each Taal with Eight Palatas and Tihai.</li> <li>2. Paran – Three Paran in each Taal.</li> <li>3. Different Matra's – Four to Five in each Taal.</li> <li>4. Rela – Two Relas in each Taal. (With Different Language ,Eight Palatas and Tihai)</li> <li>5. Chakradar – (Farmaishi, Kamali)Two Chakradar in each Taal</li> </ol> <p><b>b) Taals used in Semi Classical Music:</b> <b>Tabla :</b> Dadara, Keherwa (Madhya Laya) <b>Taals used in Semi classical Music:</b> <b>Pakhawaj:</b> Dhumali, Keherwa (Madhya Laya)</p> <p><b>Note -</b> Tabla / Pakhawaj</p> <p>Presentation of the Taals for Semi Classical Music in the</p>

			<p>syllabus which includes ,</p> <ol style="list-style-type: none"> <li>1. Different Patterns of the Theka.</li> <li>2. Presentation of Laggi – Ladi with four patterns and Tihai.</li> </ol>
5	<b>Viva (Music) (Percussion)</b>	V72	<p><b>Viva (Oral) based on syllabus for Practical examination.</b></p> <p><b>Note -</b> Tabla / Pakhawaj</p> <ol style="list-style-type: none"> <li>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.</li> <li>b. Theoretical information of the compositions played in Taal from Practical syllabus.</li> <li>c. Detailed information of the instrument, E.g. History, Different parts of instruments.</li> </ol>

**Bharati Vidyapeeth (Deemed to be University)**  
**School of Performing Arts, Pune**

**Semester Wise Detailed Chart of Syllabus of**  
**B.A. (Music) (Honors) (Credit System)**

<b>B.A. 3<sup>rd</sup> Year (Music) (Vocal / Instrumental / Percussion) Sem – 8<sup>th</sup></b>	<b>Credits</b>
Project	02
Theory Paper	03
Stage Performance	10
Viva	05

<b>Sr. no</b>	<b>Subject</b>	<b>Paper</b>	<b>Syllabus</b>
1	<b>(Vocal , Instrumental, Percussion)</b>  <b>Teaching Internship / Small Research Project – V/I</b>	81	<b>Teaching Internship :</b> at School and College level. (total 25 hours)  Or <b>One small Research Project</b> with the full elements of Research process. (Minimum Page limit 50)
	<b>Theory Music) (Percussion)</b>  <b>Teaching Internship / Small Research Project – Per</b>	81	<b>Teaching Internship :</b> at School and College level. (total 15 hours)  Or <b>One small Research Project</b> with the full elements of Research process. (Minimum Page limit 50)
2	<b>Project</b>	Project 4	One Project (Filed visit) related to Music subjects and its Presentation. Ex- Visit to Music festivals like – Sawai Gandharva, Swar Jhankar, Vasantrya Deshpande, Chintamani Mahotsav, Harwallabh Samaroh, Tansen Samaroh etc.  Or Visit to Recording Studio to observ Recording and Editing process for 15 days.

3	<b>Practical (Stage Performance) (Music) (Vocal &amp; Instrumental)</b>	P81	<p><b>a) Intensive study of Ragas:</b> Virndawani Sarang, Bihag, Bageshri</p> <p><b>Vocal:</b> Bada Khayal and Chhota Khayal with proper elaboration.</p> <p><b>Swaravadya:</b> Alaap, Jod, Wilambit Gat (Masitkhani / Rajakhani) / Wilambit Bandish and Madhyalaya Gat / Bandish, Zala.</p> <p><b>Note -</b></p> <ol style="list-style-type: none"> <li>1. Raag Vachak Mukh Alaapi is must before starting Bandish / Gat.(Except Aaroh and Avaroh)</li> <li>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.</li> <li>3. Tanpura Tuning and playing for examination is compulsory.</li> </ol> <p><b>b) Introduction to Following Ragas (Any Two) (Bandish in Madhya Laya)</b> Marubihag, Gorakh Kalyan, Hindol (Should present five Aalaps and five Taans)</p> <p><b>c) Dhrupad style:</b> Dhrupad, Dhamar</p> <p><b>Note -</b></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>
3	<b>Viva (Music) (Vocal &amp; Instrumental)</b>	V81	<p><b>a) Information of all the Ragas in the Practical Syllabus.</b></p> <p><b>b) Information of Dhrupad, Dhamar.</b></p> <p><b>Note-</b></p> <ol style="list-style-type: none"> <li>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.</li> <li>2. Short study of the Raga's given in the practical</li> </ol>

			<p>examination. e.g. - Raag swarup, Aaroh – Avaroh, Swar, Varjya Swar, Vadi, Samvadi, Anuvadi, Vivadi, Jaati, Time of Singing, Comparison of Samaprakrutik (parallel) Ragas</p> <ol style="list-style-type: none"> <li>Detailed information of Dhrupad, Dhamar. e.g. – singing style, History, its Banis, Taals used for singing style.</li> <li>Study of the Talas used for singing / playing Bandish / Gat. e.g. – Matra, Khand, Tali, Khali, Theka and doing Dugun, Tigon and Chaugun of Tala on hand.</li> </ol>
4	Practical (Stage Performance) (Music) (Percussion)	P82	<p><b>a) Intensive Study of Taals :</b>  <b>Tabla:</b> Rupak, Zaptaal.  <b>Intensive Study of Taals:</b>  <b>Pakhawaj:</b> Sooltaal, Tevra.</p> <p><b>Note – Tabla</b></p> <p>Detailed presentation of the Taal from the syllabus , which includes</p> <ol style="list-style-type: none"> <li>Peshkar - Eight Palatas and Tihai.</li> <li>Kayda – Three Kaydas in each Taal. (With Different Language ,Eight Palatas and Tihai)</li> <li>Rela – Two Rela’s in each Taal. .( With Different Language ,Eight Palatas and Tihai)</li> <li>Tripalli and Chaupalli – Two in each Taal.</li> <li>Gat –Three Gats in each Taal.</li> <li>Chakradar – ( Farmaishi, Kamali) Two Chakradar in each Taal</li> <li>Tukada – Four Tukada in each Taal showing Chhand, Layakari, Fard etc.</li> </ol> <p>Pakhawaj -</p> <p>Detailed presentation of the Taal from the syllabus , which includes,</p> <ol style="list-style-type: none"> <li>Prastar – In each Taal with Eight Palatas and Tihai.</li> <li>Paran – Four Parans in each Taal.</li> <li>Different Matras – Four to Five in each Taal.</li> <li>Rela – Two Relas in each Taal. .( With Different Language ,Eight Palatas and Tihai)</li> <li>Chakradar – ( Farmaishi, Kamali)Two Chakradars in each Taal.</li> <li>Tukada – Four Tukadas in each Taal showing Chhand, Layakari, Fard etc.</li> </ol> <p><b>b) Accompaniment to Light Music:</b>  <b>Tabla:</b> Dadara, Keherva, Dhumali, Bhajani, Khemta, Chacher etc.</p>

			<p><b>Accompaniment to Light Music:</b>  <b>Pakhawaj:</b> Dhumali, Bhajani, Keherva etc.</p> <p><b>Note -</b>  Tabla / Pakhawaj</p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Presentation of the Taals mentioned in syllabus with Laggi – Ladi. (Four to five patterns of Laggi – Ladi)</li> </ul>
5	Viva (Music) (Percussion)	V72	<p><b>Viva (Oral) based on syllabus of Practical examination.</b></p> <p><b>Note -</b>  Tabla / Pakhawaj</p> <ol style="list-style-type: none"> <li>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.</li> <li>2. Theoretical information of the compositions played in Taal from Practical syllabus.</li> <li>3. Detailed information of the instrument, e.g - History, Different parts of instruments.</li> <li>4. Information about Chhand, Fard Layakari.</li> <li>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.</li> </ol>