

Bharati Vidyapeeth (Deemed to be University)

School of Performing Arts, Pune

Semester Wise Detailed Chart of Syllabus of

M.A. (Music) (Credit System) With NEP

M.A. 1st Year (Music) (Percussion) Sem – 1	Credits
Major Practical (Stage Performance)	8
Major Theory - 1	2
Major Theory - 2	2
Major – Technical Details of Music	2
Discipline Specific Elective	2
Minor Course	4
Vocational Skill Courses	2

Sr. no	Subject	Paper	Syllabus
1	DSC- Practical (Stage Performance)	MJ-Per11	<p>a) Intensive study of Taals Tabla: Teentaal, Ektaal</p> <p>Intensive study of Taals Pakhawaj: Aditaal, Chautaal</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 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 -</p> <p>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

			<p>Tihai.</p> <ol style="list-style-type: none"> 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 -</p> <p>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.
2	DSC- Theory 1 (History of Indian Music - Ancient to Medieval Period – Per) Theory 1	MJ-Per12	<ol style="list-style-type: none"> 1. History of Indian Music from Ancient to Medivel 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 (Bharatnatya Shashtra), Matanga (Brihatdeshi) and Sharangdeva (Sangeet Ratnakar) related with Percussion Instruments. 3. Haveli Sangeet 4. Contribution of Tansen 5. Dhruwad 6. Classification of various instruments.. <p>Origin and development of Pakhawaj and its Baaj / Gharana.</p>
3	DSC- Theory 2 History of Indian Music in Modern Era – Per)Theory 2	MJ-Per13	<ol style="list-style-type: none"> 1. Origin and Development of Khayal. 2. Contribution of Dhadi 3. Origin of Tabla and its Gharana. 4. Thumari 5. Impact of Modern technology on Music 6. Contribution of Pt. Bhatkhande and Pt. Paluskar, Ustad Munir Khan in Music.
4	DSC (Technical Details of Music- Viva)	MJ-Per14	<p>Viva (Oral) based on syllabus for Practical examination.</p> <p>Note -</p> <p>Tabla / Pakhawaj</p> <p>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</p>

			<p>doing Dugun, Tigon and Chaugun by keeping Tali on hand, information of the Taal with similar Matra and comparison of Taal.</p> <p>b. Theoretical information of the compositions played in Taal from Practical syllabus.</p> <p>c. Detailed information of the instrument, E.g. History, Different parts of instruments.</p>
5	<p>Discipline Specific Elective</p> <p>(Basics of Sound Engineering - Theory)</p> <p>OR</p> <p>Study of Sangeet Ratnakar</p>	DSE11	<p>Basics of Sound Engineering (Theory)</p> <ol style="list-style-type: none"> 1. What is Sound, Amplitude and Frequency, Wavelength 2. SPL(Sound Pressure Level) 3. Sample rate and Bit depth 4. Audio formats 5. Acoustics 6. Microphones and polar patterns, Sound card, Analog and Digital mixers, Types of Cables 7. DAW, Recording Techniques and basics 8. Editing and Mixing. <p>OR</p> <p>Study of Sangeet Ratnakar</p> <p>Study of the Seven Chapters given in Sangeet Ratnakar and the musical content given in it.</p>
6	<p>Minor course</p> <p>(Research Methodology – Theory)</p>	MN11	<p>Research Methodology - Theory</p> <ol style="list-style-type: none"> 1. Foundation of Research 2. Problem identification and formulation 3. Research design 4. Types of research 5. Data collection and analysis 6. Use of tools/ techniques for research
7	<p>Vocational Skill Courses</p> <p>(Process of organizing Music Events – Theory)</p>	VSC11	<p>Process of organizing Music Events - Theory</p> <ol style="list-style-type: none"> 1. Organization of an Event 2. Venue fixing 3. Stage arrangement 4. Artists and accompanists hospitality 5. Sound system 6. Fund raising 7. Publicity

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Semester Wise Detailed Chart of Syllabus of

M.A. (Music) (Credit System) With NEP

M.A. 1st Year (Music) (Percussion) Sem – 2	Credits
Major Practical (Stage Performance)	8
Major Theory - 1	2
Major Theory - 2	2
Major – Technical Details of Music	2
Discipline Specific Elective	2
On Job Training	6

Sr. no	Subject	Paper	Syllabus
1	DSC- Practical (Stage Performance)	MJ-Per21	<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 -</p> <p>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

			<p>and Tihai.</p> <ol style="list-style-type: none"> Paran – Four Parans in each Taal. Different Matras – Four to Five in each Taal. Rela – Two Relas in each Taal. .(With Different Language ,Eight Palatas and Tihai) Chakradar – (Farmaishi, Kamali) Two Chakradars in each Taal. Tukada – Four Tukadas in each Taal showing Chhand, Layakari, Fard etc. <p>b) Accompaniment to Light Music: Tabla: Dadara, Keherva, Dhumali, Bhajani, Khemta, Chacher etc</p> <p>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)
2	DSC- Theory 1 (Theoretical Study of Taals – Theory)	MJ-Per22	<ol style="list-style-type: none"> Theoretical study of Taal, - Teentaal, Ektaal, Rupak, Jhaptaal, Mattataal, Adachoutaal, Pancham Sawari, Or Aditaal, Choutaal, Tevra, Sooltaal, Mattataal, Dhamaar, Gajajhampa etc. Explaining structure of Taals considering the Aesthetics. Comparison of parallel Taals Explanation of various terminologies related to Taal – like, Peshkar, Prastar, Rela, Tukada, Paran, Gat, Kayda etc. Instrument Plying Techniques
3	DSC- Theory 2 (Writing Compositions and various aspects of Taals – Per Theory)	MJ-Per23	<ol style="list-style-type: none"> Writing Theka, Single, Double, Triple and Four Times of Taal. Writing Kuaad, Aad and Biaad of various Taals studied so far. Writing various elements of Tabla / Pakhawaj playing like, Peshkar, Prastar, Kayda, Rela, Paran, Tukada, Chakradhar (All Types). Writing of various Tukda showing Layakari, Chhanda, Fard patterns.
4	DSC (Technical Details of Music- Viva)	MJ-Per24	<p>Viva (Oral) based on syllabus of Practical examination.</p> <p>Note - Tabla / Pakhawaj</p> <ol style="list-style-type: none"> Questions based on the topics from practical syllabus which

			<p>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.</p> <ol style="list-style-type: none"> 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.
5	<p>Discipline Specific Elective</p> <p>(IPR and Copyrights – Theory)</p>	DSE21	<p>IPR and Copyrights - Theory</p> <ol style="list-style-type: none"> 1. Intellectual Property Rights <ol style="list-style-type: none"> a) Meaning b) Nature c) Need for Legal Protection d) Advantages and disadvantages 2. Scope of IPR <ol style="list-style-type: none"> a) Copyrights b) Patents c) Trademarks and service marks d) Trade secrets 3. The Copyright Act, 1957 4. Trademarks Act, 1999
6	On Job Training	OJT21	<p>Internship (Teaching at College level)</p> <ol style="list-style-type: none"> 1. Teaching at college level students 2. Submission of detailed report at the end of semester 3. Use of Teaching aids 4. Teaching as per lesson plan

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M.A. (Music) (Credit System) With NEP

M.A. 2nd Year (Music) (Percussion) Sem – 3	Credits
Major Practical (Stage Performance)	8
Major Theory - 1	2
Major Theory - 2	2
Major –Technical Details of Music	4
Discipline Specific Elective	4
Research Project	2

Sr. no	Subject	Paper	Syllabus
1	DSC- Practical (Stage Performance)	MJ- Per31	<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 -</p> <p>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.

			<p>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> <p>b) Accompaniment: Tabla : Khayal, Thumari Accompaniment: Pakhawaj : Dhrupad – Dhamar, Bhajan</p> <p>Note -</p> <p>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>
2	DSC- Theory - 1 (Aesthetics of Music – Per Theory)	MJ-Per32	<p>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)</p>
3	DSC- Theory - 2 (Applied Music – Per Theory)	MJ-Per33	<p>1. Applied Music – Definition and Detailed information, Scope of Applied Music. 2. Applied Music. Music used for specific purpose like Theatre, Film, Light Music, Music used for drill, Music for Advertisement etc.</p>
4	DSC - (Technical details of Music- Viva)	MJ-Per34	<p>Viva (Oral) based on syllabus of Practical examination.</p> <p>Note -</p> <p>Tabla / Pakhawaj</p> <p>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.</p> <p>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</p>

			Thumari / Bhajan, (Four to five types of Laggi)
5	Discipline Specific Elective (Basics of Sound Engineering – Theory)	DSE31	Composing Jingles 1. Meaning of Jingles 2. Its importance 3. Identifying the products for making Jingles 4. Composing Jingles on the given topic / product.
6	Research Project	RP-Per31	Research Project 1. Submission of Thesis (Around 30pages) on the given subject 2. Presentation of research work done.

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Semester Wise Detailed Chart of Syllabus of

M.A. (Music) (Credit System) With NEP

M.A. 2nd Year (Music) (Percussion) Sem – 4	Credits
Major Practical (Stage Performance)	8
Major Theory - 1	2
Major Theory - 2	2
Major – Technical Details of Music	4
Research Project	6

Sr. no	Subject	Paper	Syllabus
1	DSC- Practical (Stage Performance)	MJ-Per41	<p>a) Intensive study of Taals: <u>Tabla</u>: Ada Chautaal, Rudra Intensive study of Taals: <u>Pakhawaj</u>: Dhamar, Rudra</p> <p>Note – <u>Tabla</u> -</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><u>Pakhawaj</u> -</p> <p>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:</p> <p>Pakhawaj : Swaravadya (Harmonium, Sitar / Rudraveena, Violin, Flute), Kathak</p> <p>Note -</p> <p>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>
2	DSC- Theory - 1 (Writing on Music Music – Per Theory)	MJ-Per42	<p>Writing on Music – Per</p> <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
3	DSC- Theory - 2 (Teaching Methodology of Music – Per Theory)	MJ-Per43	<p>Teaching Methodology of Music – Per</p> <ol style="list-style-type: none"> 1. Guru-Shishya Parampara-its meaning, Ancient form and basic principles, its importance in modern educational system, 2. Attributes of ideal music teacher and student, 3. Basic principles of teaching, its modification and application in relation with music. 4. 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.
4	DSC - (Technical details of Music- Viva)	MJ-Per44	<p>Viva (Oral) based on syllabus of Practical examination.</p> <p>Note -</p> <p>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, Tigon 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. <p>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</p>

			instrument, Information about kathak dance form, Information on some compositions of different Kathak Gharanas. (Two to Three Compositions)
5.	Research Project	RP41	Research Project 1. Submission of Thesis (Around 50 pages) on the given subject 2. Presentation of research work done.