

Bharati Vidyapeeth (Deemed to be University)

School of Performing Arts, Pune

Semester Wise Detailed Syllabus of

B.A. (Music) Percussion(HONORS)

(Credit System) with NEP

(Revised in 2025-26)

B.A. 1st Year (Music) (Percussion)	Credits
Sem – 1st	
Major Practical	8
Major Theory	2
Major Viva	2
Vocational Skill Course	2
Skill Enhancement Course	2
Ability Enhancement Course	2
Value Education Course	2
Indian Knowledge System	2

Sr. no	Subject	Paper	Syllabus
1	Discipline Specific Course Practical- Percussion (Stage Performance)	MJ-P 11	Different types of Taals / Theka Tabla – 1. Teentaal, Ektaal, Zaptaal, Rupak to be played at Different layas. 2. One Kayda with four Patterns and Tihai, two Tukdas and two Tihais in each Taal. Pakhawaj – 1. Aditaal, Chautaal, Sooltaal, Tevra to be played at Different layas. 2. Two Paran, Two Tukdas and two Tihais in each Taal. Note – Tabla – 1. Playing Talas in different Laya. (Wilambit, Madhya, Drut) 2. One Kayda in each Tala from syllabus with four Patterns and Tihai, two Tukdas and two Tihais. Pakhawaj – 1. Playing Talas in different Laya. (Wilambit, Madhya, Drut) 2. Two Paran, Two Tukada and Two Tihai in each Taal from syllabus.

2	Discipline Specific Course Theory – Percussion (Notation System – Per	MJ-P 12	1. Notation system (Theory) a) Concept of Notation and use b) History of Notation c) Bhatkhande and Paluskar Notation System d) Carnatic system. 2. Writing of different Taals – Single, Double, Three times, Four times etc. 3. Notation writing of intricacies of developing Taal : like Peshkar / Prastar, Kayda, Tukda, Paran, Tihai (various types), Gat etc 4. Definition of terms: Sangeet, Naad, Swar, Taal, Sam, Matra, Khand, Khali, Theka, Palta, Dugun, Tigun, Chougun etc
3	Discipline Specific Course (Technical details of Music - Viva) Percussion	MJ-P 13	Technical Details of Music Information on practical syllabus Sem I Note – 1. Presentation of other Taal from syllabus.(Except the Taal played in stage performance) 2. Information of the Taals mentioned in syllabus. I.e. Matra, Khand, Tali, Khali, Theka and information about use of Taal. 3. Ability to do Barabar, Dugun, Tigun and Chaugun by keeping Tali. 4. Definition - Sangeet, Taal, Kayda / Paran.
4	Vocational Skill Course (Accompaniment to Natya Sangeet – Practical)	VSC 12	Accompaniment to Natya Sangeet - Practical 1. Meaning and purpose of Natyasangeet 2. History of Natyasangeet 3. Development in Natyasangeet 4. Training to accompany with 5 compositions and performance
5	Skill Enhancement Courses- (Study Folk Rhythmic Instruments – Practical)	SEC 11	Study of Folk Rhythmic Instruments (Practical) 1. Dholak, Khanjiri and Kabas-training to play various rhythm patterns 2. Dholki- playing techniques and various rhythm patterns 3. Dhol, Tasha, Chanda- various rhythm patterns 4. Duf- Training to play various rhythm patterns 5. Halgi-Training to play various rhythm patterns 6. Dimdi-Training to play various rhythm patterns 7. Use of Side rhythms- Ektari, Chiplaya, Maracus, Manjiri, Taal, Ghungaru. 8. Bagalbaccha - special training to play

			Performance, Rhythm Arrangement, Accompaniment with Folk music, Studio visit and Notation writing.
6	Ability Enhancement Course - Presentation Languages	AEC 11	Marathi / English1 1. Communication skills a. Pronunciation of the words, b. Sentences formation for formal communication, 2. Biography of Pt. Vishnu Digambar Paluskar
7	Value Education Course (Introduction to Dance Gestures and Postures - Presentation)	VEC 11	Introduction to Dance Gestures and Postures (Presentation) 1. Introduction to Gestures and Postures in Indian Dance 2. Asanyukta, Sanyukta hasta mudras and their use to communicate specific characters and situations 3. Introduction to Postures and their use in Dance (Pada, sthan, sthiti and gati) 4. Appropriate music for Gaits
8	Indian Knowledge System- Guru Shishya Parampara - Presentation	IKS	Guru Shishya Parampara – Presentation 1. Meaning of Guru shishya tradition 2. History of Guru shishya tradition in Indian Music a)Vedic period b)Medieval period c)Modern era 3. Importance of Guru shishya tradition 4. Teaching-learning system in Guru shishya tradition 5. Merits and Demerits of Guru shishya tradition in perspective of Modern era

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B.A. 1st Year (Music) (Percussion)	Credits
Sem – 2	
Major Practical	8
Major Theory	2
Major Viva	2
Minor Course	2
Vocational Skill Course	2
Skill Enhancement Course	2
Ability Enhancement Course	2
Value Education Course	2

Sr. no	Subject	Paper	Syllabus
1	Discipline Specific Course Practical-Percussion (Stage Performance)	MJ-P21	Performance of following Taals: Tabla- Teentaal : a) Peshkar, b) Kayda, c) Rela, d) Tukda Jhaptaal : a) Kayda, b) Tukda, c) Chakradhar Tihai Pakhawaj - Aditaal : a) Uthan, b) Prastar, c) Rela, d) Tukda Sooltaal : a) Uthan, b) Prastar, c) Chakradhar Tihai Note- Tabla- <ol style="list-style-type: none">1. Peshkar with four patterns and Tihai in Taal Teentaal.2. Two Kaydas (of different languages) each in Teentaal and Jhaptaal with four patterns and Tihai.3. Two Tukdas in each Taal.4. Two Rela in Teentaal.5. Two Chakradar. Pakhawaj- <ol style="list-style-type: none">1. Two Uthan in both Talas.2. Prastar with four patterns and Tihai in both Talas.3. Two Rela in Aditaal.4. Four Tukdas in Aditaal.

			5. Two Chakradar in Sooltaal.
2	Discipline Specific Course Theory- Percussion (Introduction to Indian Performing Arts – Theory)	MJ-P22	Introduction to Indian Performing Arts - Theory a) Definition of Art, Classification of Arts, Its Form, Purpose, Importance etc. b) Information of the following performing arts in detail. 1. Music 2. Dance 3. Theatre Interrelation between these art forms.
3	VEC (Music) Percussion (Technical details of Music - Viva)	MJ-P23	1. Technical details of Music - Viva Information on practical syllabus Sem II Note – 1) Presentation of other Taal from syllabus.(Except the Taal played in stage performance) 2) Ability to do Barabar, Dugun, Tigun and Chaugun by keeping Tali. 3) Information of the Taals mentioned in syllabus. i.e. Matra, Khand, Tali, Khali, Theka and information on the use of Taal.
4	Minor (Basics of Vocal / Harmonium - Practical)	MN21	Basics of Vocal and Harmonium (Practical) 1. Basic technique of playing 2. Practice of basic phrases 3. Study of Basic composition
5	Vocational Specific Course (Sound arrangements for Live concerts - Practical)	VSC22	Sound arrangements for Live concerts (Practical) 1.Introduction to the basic terms about sound arrangements 2.Information about Speakers, Microphones, Mixers, Amplifiers 3.Use of the hardwares in live concerts 4.Placement of Microphones, Moniters and speakers for smooth conduct 5.Use of various types of Microphones according to Vocal, Instrumental and Percussion instruments
6	Skill Enhancement Courses	SEC21	Introduction to Indian Light Music (Practical) 1. Marathi Bhavgeet - (Two Songs) 2. Ghazal - (Two Songs) 3. Film songs - (Two Songs)

	(Introduction to Indian Light Music - Practical)		
7	Ability Enhancement Course Presentation (Language)	AEC 21	English 1. Communication skills a. Pronunciation of the words, b. Sentences formation for formal communication, 2. Biographies of Dr. Prabha Atre, Pt. Bhimsen Joshi, Ustd. Alla rakha, Pt. Ravi Shankar, Pt. Birju Maharaj
8	Value Education Course (Food habits and Nutrition for Musicians - Presentation)	VEC21	Food habits and Nutrition for Musicians (Presentation) 1. Balanced Diet a) Introduction b) Carbohydrates-source and function c) Proteins-source and function d) Fats(Lipids)-source and function e) Vitamins, Minerals and Water 2. Importance of food in Musician's life a) Food for vocalists b) Food for Instrumentalists c) Food for Dancers 3. Ideal diet plan for Musicians a) Diet plan for Vocalists b) Diet plan for Instrumentalists c) Diet plan for Dancers d) Precautions before and after concerts e) Precautions during Traveling

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B.A. 2nd Year (Music) (Percussion)	Credits
Sem – 3	
Major Practical	8
Major Theory	2
Major Viva	2
Minor Course	2
Minor Course	2
Vocational Skill Course	2
Ability Enhancement Course	2
Community Engagement Program	2

Sr. no	Subject	Paper	Syllabus
1	Discipline Specific Course Practical- Percussion (Stage Performance)	MJ-P 31	Tabla - Playing styles of three different Gharanas.(Teentaal, Rupak) 1. Delhi Gharana: a) Peshkar, b) Kayda 2. Farukhabad Gharana: a) Chalan, b) Rela 3. Banaras Gharana: a) Tukda, b) Chakradhar Note- 1. Peshakar - Five Palatas and Tihai in Both Talas. 2. Kayada- Four Kayadas with five Palatas and Tihai of different Language. 3. Two Chalan or Rela with five Palatas and Tihai. 4. Tukada - Four Tukadas. 5. Chakradhar - Two Pakhawaj - Playing styles of three different Gharanas. (Aditaal, Tevra) (With Focus on Prastar, Paran, Chakradar, Rela) 1. Pt. Kudau Singh Maharaj Gharana language & characteristics 2. Pt. Nana Panse Gharana, language & characteristics 3. Nathadwara (Mewad) Gharana language & Characteristics Note- 1. Prastar - Five Palatas and Tihai in both Talas.

			<p>2. Paran - Three.</p> <p>3. Chakradhar - Two</p> <p>4. Rela - Two Relas with five Palatas and Tihai.</p>
2	<p>Discipline Specific Course</p> <p>Theory- Percussion</p> <p>(Study of Various Musical Concepts – Theory)</p>	<p>MJ-P</p> <p>32</p>	<p>1. Varnas on Tabla and Pakhawaj and its playing techniques (Nikaas)</p> <p>2. Information about compositions on Tabla and Pakhawaj: 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>3. mathematical analysis of Tihaai and Chakradhar a. Traditional method of making Tihaai b. Mathematics in Chakradhar c. Tihaai formula by Acharya Brihaspati.</p> <p>4. Yoga and Music Pranayam & its importance, Different types of Mudras, Different types of Assans, Seating postures, Voice culture. Training of voice, Riyaz.</p>
3	<p>Discipline Specific Course- Percussion</p> <p>(Technical details of Music – Viva)</p>	<p>MJ-P</p> <p>33</p>	<p>Technical details of Music - Viva</p> <p>Information on practical syllabus Sem III</p> <p>Note-</p> <p>Tabla / Pakhawaj</p> <p>1. Presentation of other Talas from syllabus.</p> <p>2. Detailed information of Talas mentioned in the syllabus. Such as: Matra, Khand, Tali, Khali, Theka and use of Taal.</p> <p>3. Recitation of Dugun, Tigun, Chaugun of the Taal by keeping Tali on Hand.</p> <p>4. Information on the Gharanas mentioned in the syllabus.</p>
4	<p>Minor Course</p> <p>(Basics of Kirtan - Presentation)</p>	<p>MN31</p>	<p>Basics of Kirtan - Presentation</p> <p>1. Meaning and purpose of Kirtan</p> <p>2. Information about Naradiya and Varakari Kirtan</p> <p>3. Type of music used in Kirtan</p> <p>4. Importance of music in Kirtan</p> <p>5. Instruments used in Kirtan</p>
5	<p>Minor Course</p> <p>(Voice Culture - Practical)</p>	<p>MN32</p>	<p>Voice culture (Practical)</p> <p>1. Voice culture - Introduction</p> <p>2. Scientific method of Pronouncement of vowels (A,E,I,O,U)</p> <p>3. Merge of Vowels</p> <p>4. Pronouncement of consonants</p> <p>5. Padhant</p> <p>6. Application of Voice culture in Padhant.</p>
6	<p>Vocational Skill Course</p> <p>(Music and</p>	<p>VSC31</p>	<p>Music and Psychology - Presentation</p> <p>1. Introduction to Psychology</p> <p>2. Learning theories and its implementation</p> <p>3. Theories of developmental stages and its implementation</p>

	Psychology – Presentation)		4. Psychological aspects of performance
7	Ability Enhancement Course Presentation Language (Hindi / English 2)	AEC31	Hindi 1. Communication skills a. Pronunciation of the words, b. Sentences formation for formal communication, 2. Introduction to Hindi Text, 3. Importance of language in Music 4. Pronunciation of words in Music OR English 2 1. Biography - Bowing The vocal Chords- Pt. Gajananbuwa Joshi
8	Community Engagement Program	CEP31	Volunteering Music Festivals A) Working as a Volunteer in Music Festivals B) Submission of Detailed report about all the performances

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B.A. 2nd Year (Music) (Percussion) Sem – 4	Credits
Major Practical (Stage Performance)	8
Major Theory	2
Major Viva	2
Minor Course	2
Minor Course	3
Field Project	1
Skill Enhancement Course	2
Ability Enhancement Course	2

Sr. no	Subject	Paper	Syllabus
1	Discipline Specific Course Practical- Percussion (Stage Performance)	MJ-P41	Tabla - Presentation of Roopak, Jhaptaal with intricacies; 1. Peshakar: six paltas and Tihai 2. Kayada : Tishra jaati & Chatushra jaati 3. Rela: Dhirdhir kitatak 4. Tukada: 5. Gat: In Madhya Laya and Drut Laya 6. Chakradhar 7. Farmaishi Chakradhar (Playing and mathematical analysis)

			<p>Note-</p> <ol style="list-style-type: none"> 1. Peshkar in both Talas with six Palatas and Tihai. 2. Two Tishra Jaati and Chatushra Jaati Kayadas in both the Talas (of different Languages) with six Palatas and Tihai. 3. Two Rela in both the Talas with six Palatas and Tihai. 4. Four Tukada of different types and Language. 5. Two to three Chakradhar in both the Talas. 6. Three Gat in both the Talas. 7. Farmaishi chakradhar in both taal
			<p>Pakhawaj -</p> <p>Presentation of Tevra, Sooltaal with Intricacies;</p> <ol style="list-style-type: none"> 1. Uthan in both taalals 2. Prastar- minimum six paltas and tihai. 3. Paran -three parans 4. Chakradar- three chakradhars (one Farmaishi Chakradhar compulsory) 5. Rela- two relas 6. Chalan- Tisra jati and Chatasra jati 7. Nouhakka in any one taal from syllabus <p>Note-</p> <ol style="list-style-type: none"> 1. Uthan in both taal 2. Prastar - in both Talas with six Palatas and Tihai. 3. Three Paran in both the Talas. 4. Three Chakradhar in both the Talas(one farmaishi chakradhar). 5. Three Rela in both the Talas with minimum six Palatas and Tihai. 6. Tishra and Chatushra Jaati Chalan in both Talas. <p>Nouhakka in any one taal from syllabus</p>
2	<p>Discipline Specific Course</p> <p>Theory- Percussion</p> <p>(Significance and Importance of Indian Rhythmic Instruments in Music – Theory)</p>	MJ-P42	<p>Significance and Importance of Indian Rhythmic Instruments in Music - Theory</p> <p>1. Significance and Importance of various Indian rhythmic instruments in music.</p> <p>a) Classical Music Vocal - Dhruvad, Khayal, b) Instrument, c) Dance d) Semi Classical, e) Light. f) Folk Music.</p> <p>2. Folk Music: Meaning, Form, Origin, Importance, Folk Music of Maharashtra etc.</p> <p>3. Film Music: Meaning, Form, Origin, Study of Few Music Directors, Singers etc.</p>

4	Discipline Specific Course - (Technical Details of music – Viva)	MJ-P43	Technical details of Music - Viva Information on practical syllabus Sem IV Note- Tabla / Pakhawaj 1. Presentation of other Talas from syllabus. 2. Detailed information of Talas mentioned in the syllabus. Such as: Matra, Khand, Tali, Khali, Theka and use of Tala. 1. Definition of the items played in the presentation. Playing Farmaishi Chakradhar and mathematical analysis
3	Minor Course- (Instruments Maintenance and Repairs - Presentation)	MN41	Instruments Maintenance and Repairs- Presentation Tanpura, Harmonium, Tabla, Pakhawaj. 1. Selection of material for Instruments 2. Making of Instruments 3. Maintenance of Instruments 4. Techniques to improve Sound Quality
5	Minor Course (Environmental Studies – Theory)	MN42	Environmental studies - Theory 1. Humans and the Environment 2. Natural Resources and Sustainable Development 3. Environmental Issues: Local, Regional and Global 4. Conservation of Biodiversity and Ecosystems 5. Environmental Pollution and Health 6. Climate change: Impacts, Adaptation and Mitigation 7. Environmental Management 8. Environmental Treaties and Legislation
6	Field Project (Environment Studies - Project)	FP41	Environment Studies - Project 1. Case studies 2. Field work
7	Skill Enhancement Courses (Basics of Computer) Presentation	SEC41	Basics of Computer - Presentation 1. Basic terms and functions of Computer 2. Hardware and software 3. MS office 4. Use of shortcuts 5. Use of Internet
8	Ability Enhancement Course- Language (Sanskrit / English 3	AEC41	Sanskrit Section A-Grammer a) Swarant Naam- (Akaarant, Aakarant, Ikarant) and study of Sarvanaam- Pulling, Striling, Napusakling. b) Three tences-Vartamankal, bhootkal, bhavishyakal(Three Lakaar)- Study of Kaalparivartan c) Ekvachan, Dwivachan, Bahuvachan

Presentation)

- d) Difference between Naam, Sarvanaam, Dhatu (Kriyapad)
e) Self-introduction in Sanskrit

Section B-

Recitation and Translation of the verses from Bharat Natyashastra, Sangeet Ratnakar and Abhinay Darpan.

1. प्रणम्य शिरसा देवं ब्रह्मणा यदुदाहृतम्।
2. जग्राह रसा नाथर्वणादपि॥
3. श्रुन्गारहास्यकरुणा..... रसा स्मृताः॥
4. ततं चैवावनद्धम्..... लक्षणान्वितम्॥
5. यथा बीजाद्भवेत्..... भावा व्यवस्थिताः॥
6. नानाभिनय नाट्ययोक्त्रुभिः ॥
7. वियुताः संयुताश्चैव..... हस्तसंक्षयम्॥
8. नृत्तेभिनययोगेवा करणानिप्रयोजयेत् ॥
9. प्रसारिताग्रा पताकइतिस्मृतः॥
10. पताकेतु निबोधत ॥
11. स्वस्तिकत्रिपताकौ..... कार्याबुद्धाहदर्शने ॥
12. एकपादप्रचारो नामतद्भवेत् ॥
13. चारीभिः प्रस्तुतं युद्धेचकीर्तिताः॥
14. स्थितंमध्यं प्रयोजयेत् ॥
15. तेमन्द्रमध्यतारख्य प्रतिपादिता ॥
16. तैः सप्तभिः दुर्दरः॥
17. गजश्चसप्त विवद्यपि ॥
18. अनुवादीच ययोन्तरगोचरा ॥
19. ग्रामस्वरसमुहः आदिमः॥
20. द्वितीयो स्वचतुर्थश्रुतिसंस्थिते ॥
21. क्रमात्स्वराणां सप्तच ॥
22. तालस्तलप्रतिष्ठायामिति..... प्रतिष्ठितम् ॥
23. कालो बुधैः स्मृतः॥
24. मार्गदेशीगतत्वेन तुकलोच्यते ॥
25. स्यादवपोऽथ चतुर्विधा ॥
26. ध्रुवः शम्या लक्ष्माभिदध्महे ॥
27. विश्रान्तियुक्तया त्रिविधोमतः॥
28. द्रुतोमध्यो तस्मान्ममध्यविलम्बितौ ॥
29. तत्तत्सुषिरं भवेत ॥
30. गीतंततो s वनध्देन सुषिरंमतम् ॥

		<p><u>English 3</u></p> <ol style="list-style-type: none">1. Communication skills2. Biography of Bharatratna Dr. Bhupen Hajarika	
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B.A. 3rd Year (Music) (Percussion)	Credits
Sem – 5	
Major Practical	8
Major Theory	2
Major Viva	2
Discipline Specific Elective	2
Discipline Specific Elective	2
Minor Course	2
Vocational Skill Courses	2
Field Project	2

Sr. no	Subject	Paper	Syllabus
1	Discipline Specific Course Practical-Percussion (Stage Performance)	MJ-P51	Tabla - a) Detailed Presentation of Taal Jhaptal, Ektal 1. Peshkar - Eight Palatas and Tihai. 2. Kayada - Three Kayadas with eight Palatas and Tihai in. 3. Rela - Two Relas with five Palatas and Tihai. 4. Paran - Three 5. Tukada - Four 6. Chakradhar - Two (one Farmaishi chakradhar) a) Presentation & Information of: (Students will have to present following Talas (Theka) as per the Laya (Tempo) given by examiners. 1) Wilambeet Taal like Ektaal, Jhumara, Tilwada etc. used in Khayal style. (Playing Style, Types of Theka) 2) Wilambeet Tala Teentaal, Jhaptaal, Rupak used in Instrumental music. (Playing Style, Types of Theka) 3) Madhya Laya Tala used in vocal, instrumental, dance Teentaal, Jhaptaal, Rupak (Playing Style, Types of Theka)

			<p>1) Presentation of the Tala Used in Thumari, Ghajal Rupak, Keherva, Dadra. (Playing Style, Types of Theka)</p> <p>Presentation of Laggi - Ladi (Four - Five types)</p> <p>Pakhawaj -</p> <p>a) Detailed Presentation of Taal Sooltaal, Choutaal</p> <ol style="list-style-type: none"> 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>b) Presentation & Information of: (Students will have to present following Talas (Theka) as per the Laya (Tempo) given by examiners.)</p> <ol style="list-style-type: none"> 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)
2	<p>Discipline Specific Course</p> <p>Theory 1(Music) (Percussion)</p> <p>(Introduction to Gharana and other concepts)- Per</p>	MJ-P52	<p>1)Introduction to Gharana:</p> <ol style="list-style-type: none"> a) Definition of Gharana, b) Need of Gharana c) Different Gharanas and Qualities of Gharana <p>2) Accompaniment to Classical and Semi Classical and Light Music.</p>
3	<p>Discipline Specific Course</p> <p>- Viva (Music) (Percussion)</p> <p>Technical Details of Music</p>	MJ-P53	<p>Technical Details of Music</p> <p><u>Tabla -</u></p> <ol style="list-style-type: none"> 1. Detailed information of Taal Jhaptal and Ektal. Its Dugun, Tigon 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, Tigon and Chaugun. <p>Note- <u>Pakhawaj -</u></p>

			<p>1. Detailed information of Taal Sooltal and Chautal. Its Dugun, Tigun and Chaugun by keeping Tali on Hand.</p> <p>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>
4	<p>Discipline Specific Elective</p> <p>(Basic components of Music composing -Presentation)</p> <p>OR</p> <p>(Study of Bharat Natyashastra- Presentation)</p>	DSE51	<p>Basic components of Music composing- (Presentation)</p> <p>1. Poetry</p> <p>a) Pronunciation,</p> <p>b) Literal meaning,</p> <p>c) Gist of poem.</p> <p>2. Meters of poetry</p> <p>3. Tune of poetry</p> <p>4. Use of Instruments and Orchestration</p> <p>OR</p> <p>Study of Bharat Natyashastra- (Presentation)</p> <p>1. Introduction of Bharat and his writings</p> <p>2. Study of Chapter No. 28 to 33</p> <p>Chapter 28 - On the Instrumental Music (ātodya)</p> <p>Chapter 29 - On Stringed Instruments (tat)</p> <p>Chapter 30 - On Hollow Instruments (suṣira)</p> <p>Chapter 31 - On the Time-measure (tāla)</p> <p>Chapter 32 - The Dhruvā Songs</p> <p>Chapter 33 - On Covered Instruments (avanaddha)</p>
5	<p>Discipline Specific Elective</p> <p>(Composing Music - Practical)</p> <p>OR</p> <p>(Basics of Acting- Practical)</p>	DSE52	<p>Composing Music (Practical)</p> <p>1. Compose music for Poetry</p> <p>2. Presentation of poetry composed</p> <p>OR</p> <p>Basics of Acting (Practical)</p> <p>1. Actor - his instruments - Body, Mind and Intelligence)</p> <p>2. Sense of the instruments and its development</p> <p>3. Exercises for Body</p> <p>4. Exercises for Mind- Mind balance, Concentration, Observation</p>

			<p>and steadiness of Mind</p> <p>5. Intelligence- Reading, writing, discussions, meaning and conclusion of readings</p> <p>6. Actor and Space</p> <p>7. Actor and Co-actor</p> <p>8. Typs of Acting</p>
5	Minor Course-Project	MN51	<p>One Project related to music subject and its presentation</p> <p>1. Preparation of Project on given subject</p> <p>2. Submission of a small thesis and Presentation</p>
7	<p>Vocational Skill Courses</p> <p>Presentation</p> <p>(Basics of Staff Notation System – Presentation)</p>	VSC51	<p>Basics of Staff Notation System - Presentation</p> <p>1. Music Notation History</p> <p>2. Musical notes and symbols</p> <p>a) Musical staff</p> <p>b) Music symbols for pitch</p> <p>c) Major and Minor key signatures</p> <p>d) Musical scales</p> <p>e) Tempo and Rhythm</p> <p>f) Musical forms</p> <p>g) Meters and Time signature in music</p> <p>i) Melody and Harmony</p> <p>j) Chord progression</p> <p>3. Classical music forms</p>
8	Field Project	FP51	<p>Attending Music Seminars/ Workshops/ Festivals</p> <p>1. Attending a Music seminar/ Workshop/ Festival</p> <p>2. Submission of detailed report about the Seminar/ Workshop/ Festival attended</p>

Bharati Vidyapeeth (Deemed to be University)

School of Performing Arts, Pune

Semester Wise Detailed Syllabus of

B.A. (Music) Percussion(HONORS)

(Credit System) with NEP

(Revised in 2025-26)

B.A. 3rd Year (Music) (Percussion)	Credits
Sem – 6	
Major Practical	8
Major Theory	2
Major Viva	2
Discipline Specific Elective	2
Discipline Specific Elective	2
Minor Course	2
On Job Training	4

Sr. no	Subject	Paper	Syllabus
1.	Discipline Specific Course Practical- Percussion (Stage Performance)	MJ- P61	Tabla - Detailed Presentation of Ektaal 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 Detailed Presentation of Matta 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 Pakhawaj - Detailed Presentation of Taal Chautaal. 1. Uthan

		<p>2. Prastar - Ten Palatas and Tihai.</p> <p>3. Sath Paran</p> <p>4. Paran -Five</p> <p>3. Rela - Three Relas with six Palatas and Tihai.</p> <p>4. Tukada - Five</p> <p>5. Chakradhar - Three (one Kamali chakradhar and onefarmaishi chakradhar in tisra jati)</p> <p>Detailed Presentation of Taal Basant.</p> <p>1. Uthan</p> <p>3. Sath Paran</p> <p>3. Rela - Three Relas with six Palatas and Tihai.</p> <p>5. Chakradhar -One Farmaishi Chakradhar</p> <p>b) Presentation of accompaniment to different styles of singing-</p> <p>Khayal, Thumari / Dhrupad, Dhamar.</p> <p>c) Presentation of accompaniment to different styles of instruments-</p> <p>Violin, Flute, Sitar, Samvadini etc.</p> <p>d) Presentation of accompaniment to different styles of Kathak Dance.</p> <p>Kathak : Lukhnow Gharana : Jaipur Gharana</p> <p>Traditional compositions of both Gharanas.</p> <p>Note-</p> <p>Tabla -</p> <p>1. Accompaniment with Khayal and Thumari, 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, Taals used in Kathak dance.</p> <p>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.</p> <p>Pakhawaj -</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</p>
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			<p>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 Lukhnow and Jaipur Gharana, study of the Taals used in Kathak dance</p> <p>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.</p>
2.	<p>Discipline Specific Course</p> <p>Theory</p> <p>(Musicians and Musicologists, Cassification of Indian Instruments, Aesthetics of Music – Percussion Theory)</p>	MJ-P62	<p>Musicians and Musicologists, Cassification of Indian Instruments, Aesthetics of Music – Percussion (Theory)</p> <p>1. Musicians and Musicologists</p> <p>Ustd. Abdul Karim Khan, Pt. V.N. Bhatkhande, Pt. V.D. Paluskar, Ustd. Amir Hussain Khan, Pt. Ravi Shankar</p> <p>Lata Mangeshkar, Pt. Arwind Mulgaonkar.</p> <p>2. Classification of Indian Instruments</p> <p>Sushir (Blowing), Tantu (String), Avanaddha (Percussion), Ghana (Solid)</p> <p>3. Aesthetics of Music</p> <p>a) Definition of aesthetics</p> <p>b) Principals of aesthetics</p> <p>Aesthetics in Swara, Laya, Taal, Lyrics (Aesthetics of Language for Percussion instruments).</p>
3	<p>Discipline Specific Course</p> <p>Technical Details of Music (Per)– Viva</p>	MN62	<p>Technical details of Music</p> <p>Note – Tabla / Pakhawaj</p> <p>1. Detailed information of the Taal Ektal/Chautal, Mattatal/Basant. Dugun, Tigun and Chaugun on hand.</p> <p>2. Conversion of Compositions of Ektal into Mattatal and vice versa.</p> <p>3. Definition and information on accompaniment.</p> <p>4. Information of Khayal, Thumari / Dhrupad, Dhamar style, Instrumental Music and Kathak style.</p> <p>5. Study of the Talas used for accompaniment.</p>
4	<p>Discipline Specific Elective</p> <p>(Background Music for Drama-Presentation)</p> <p>Or</p>	DSE61	<p>Background Music for Drama (Presentation)</p> <p>1. Meaning and Purpose of Background music</p> <p>2. Use of Instruments</p> <p>3. Use of Genres</p> <p>4. Study of Background music used in Drama/ Plays/ Films.</p> <p>OR</p>

	(Background Music for Dance Choreography - Presentation)		Background Music for Dance Choreography (Presentation) 1. Meaning and Purpose of Background music 2. Use of Instruments 3. Use of Genres 4. Study of Background music used in Dance Choreography
5	Discipline Specific Elective (Composing Background Music for Drama - Practical) Or (Composing Background Music for Dance Choreography - Practical)	DSE62	Composing Background Music for Drama (Practical) 1. Compose the background music for a scene from Drama/ Play. 2. Presentation of Background Music composed OR Composing Background Music for Dance Choreography (Practical) 1. Compose the background music for a scene from Dance choreography. 2. Presentation of Background Music composed
6	Minor Course (Music Teacher's training – Presentation)	MN61	Music Teacher's training - Presentation 1. Objectives of Teaching Music 2. Methods of Teaching Music 3. Learning experience 4. Teaching aids 5. Curriculum 6. Planning Teaching 7. Evaluation
7	On Job Training	OJT61	Internship (Teaching at School) 1. Teaching to school level students during semester 2. Submission of detailed report at the end of semester 3. Use of Teaching aids 4. Teaching as per lesson plan

Bharati Vidyapeeth (Deemed to be University)

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Semester Wise Detailed Syllabus of

B.A. (Music) Percussion(HONORS)

(Credit System) with NEP

(Revised in 2025-26)

B.A. 4 th Year (Music) (Percussion) Sem – 7 (Option 1)	Credits
Major Practical	8
Major Theory 1	2
Major Theory 2	2
Major Viva	2
Discipline Specific Elective	2
Minor Course	4
Vocational Skill Courses	2

Sr. no	Subject	Paper	Syllabus
1	Discipline Specific Course Practical- Percussion (Stage Performance)	MJ-PR71	a) Intensive study of Taals Tabla: Teentaal, Ektaal Intensive study of Taals Pakhawaj: Aditaal, Chautaal Note –Tabla- Detailed presentation of the Taal from the syllabus , which includes <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 Taal7. Tukada - Three Tukada in each Taal. Pakhawaj - Detailed presentation of the Taal from the syllabus , which includes, <ol style="list-style-type: none">1. Prastar - In each Taal with Eight Palatas and Tihai.

			<p>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> <p>b) Taals used in Semi Classical Music:</p> <p>Tabla : Dadara, Keherwa (Madhya Laya)</p> <p>Taals used in Semi classical Music:</p> <p>Pakhawaj: Dhumali, Keherwa (Madhya Laya)</p> <p>Note -</p> <p>Tabla / Pakhawaj 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	<p>Discipline Specific Course</p> <p>Theory 1</p> <p>(History of Indian Music - Ancient to Medieval Period – Per) Theory 1</p>	MJ-PR72	<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. Dhrupad 6. Classification of various instruments.. <p>Origin and development of Pakhawaj and its Baaj / Gharana.</p>
3	<p>Discipline Specific Course</p> <p>Theory 2</p> <p>History of Indian Music in Modern Era – V/I)Theory 2</p>	MJ-PR73	<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	<p>Discipline Specific Elective</p> <p>(Technical Details</p>	MJ-PR74	<p>Viva based on syllabus for Practical examination.</p> <p>Note -</p>

	- Viva)		<p>Tabla / Pakhawaj</p> <ol style="list-style-type: none"> 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. Theoretical information of the compositions played in Taal from Practical syllabus. Detailed information of the instrument, E.g. History, Different parts of instruments.
5	<p>Discipline Specific Elective</p> <p>(Basics of Sound Engineering - Presentation)</p> <p>OR</p> <p>(Study of Sangeet Ratnakar- Presentation)</p>	DSE71	<p>Basics of Sound Engineering (Presentation)</p> <ol style="list-style-type: none"> What is Sound, Amplitude and Frequency, Wavelength SPL(Sound Pressure Level) Sample rate and Bit depth Audio formats Acoustics Microphones and polar patterns, Sound card, Analog and Digital mixers, Types of Cables DAW, Recording Techniques and basics Editing and Mixing <p>OR</p> <p>Study of Sangeet Ratnakar- Presentation</p> <ol style="list-style-type: none"> Introduction to Sangeet Ratnakar Introduction about all chapters in Sangeet Ratnakar <p>Svaragatādhyāya (sound system)</p> <p>Rāgavivekādhyāya (raga)</p> <p>Prakīrṇakādhyāya (performing practice)</p> <p>Prabandhādhyāya (compositions, poetic meter)</p> <p>Tālādhyāya (tala)</p> <p>Vādyādhyāya (musical instruments)</p> <p>Nartanādhyāya (dance)</p>
6	<p>Minor course</p> <p>(Research Methodology – Theory)</p>	MN71	<p>Research Methodology - Theory</p> <ol style="list-style-type: none"> Foundation of Research Problem identification and formulation Research design Types of research Data collection and analysis Use of tools/ techniques for research

7	Vocational Skill Courses (Process of organizing Music Events – Presentation)	VSC71	Process of organizing Music Events - Presentation1. 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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Bharati Vidyapeeth (Deemed to be University)

School of Performing Arts, Pune

Semester Wise Detailed Syllabus of

B.A. (Music) Percussion(HONORS)

(Credit System) with NEP

(Revised in 2025-26)

B.A. 4th Year (Music) (Percussion) Sem – 8 (Option 1)	Credits
Major Practical (Stage Performance)	8
Major Theory 1	2
Major Theory 2	2
Major Viva	2
Discipline Specific Elective	2
On Job Training	6

Sr. no	Subject	Paper	Syllabus
1.	Discipline Specific Course Practical- Percussion (Stage	MJ- Per81	a) Intensive Study of Taals : Tabla: Rupak, Zaptaal. Intensive Study of Taals: Pakhawaj: Sooltaal, Tevra. Note – Tabla Detailed presentation of the Taal from the syllabus , which includes 1. Peshkar - Eight Palatas and Tihai.

	Performance)		<ol style="list-style-type: none"> 2. Kayda - Three Kaydas in each Taal. (With Different Language ,EightPalatas and Tihai) 3. Rela - Two Rela's in each Taal. .(WithDifferent Language ,Eight Palatasand 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, Fardetc. <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.
			<ol style="list-style-type: none"> 3. Different Matras - 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 Chakradars in eachTaal. 6. Tukada - Four Tukadas in each Taal showing Chhand, Layakari, Fard etc. <p>b) Accompaniment to Light Music: Tabla: Dadara, Keherva, Dhumali, Bhajani, Khemta, Chacheretc. Accompaniment to Light Music: Pakhawaj: Dhumali, Bhajani, Keherva etc.</p> <p>Note -</p> <p>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.	Discipline Specific Course Theory 1 Theoretical Study of Taals.	MJ-Per82	<ol style="list-style-type: none"> 1. Theoretical study of Taal, - Teentaal, Ektaal, Rupak, Jhaptaal, Mattataal, Adachoutaal, Panoram Sawari, Or Aditaal, Choutaal, Tevra, Sooltaal, Mattataal, Dhamaar, Gajajhampa etc. 2. Explaining structure of Taals considering the Aesthetics. 3. Comparison of parallel Taals 4. Explanation of various terminologies related to Taal – like, Peshkar, Prastar, Rela, Tukada, Paran, Gat, Kayda etc. 5. Instrument Plying Techniques

3	Discipline Specific Course Theory 2 (Writing Compositions and various aspects of Taals – Per Theory)	MJ-Per83	1. Writing Theka, Single, Double, Triple and Four Times of Taal. 2. Writing Kuaad, Aad and Biaad of various Taals studied so far. 3. Writing various elements of Tabla / Pakhawaj playing like, Peshkar, Prastar, Kayda, Rela, Paran, Tukada, Chakradhar (All Types). 4. Writing of various Tukda showing Layakari, Chhanda, Fard patterns.
4	Discipline Specific Elective (Technical details of Music- Viva)	MJ-Per83	Viva (Oral) based on syllabus of Practical examination. Note - Tabla / Pakhawaj 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.
5	Discipline Specific Elective (IPR and Copyrights – Presentation) OR (Study of 'Hindustani Sangeet Paddhati' by Pt. Bhatkhande- Presentation)	DSE81	IPR and Copyrights - Presentation 1. Intellectual Property Rights a) Meaning b) Nature c) Need for Legal Protection d) Advantages and disadvantages 2. Scope of IPR a) Copyrights b) Patents c) Trademarks and service marks d) Trade secrets 3. The Copyright Act, 1957 4. Trademarks Act, 1999 OR

			<p>Study of 'Hindustani Sangeet Paddhati' by Pt. Bhatkhande-Presentation</p> <ol style="list-style-type: none"> 1. Introduction of the book 'Hindustani Sangeet Paddhati' by Pt. Bhatkhande 2. Information about all the four Volumes
6.	On Job Training	OJT81	<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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School of Performing Arts, Pune

Semester Wise Detailed Syllabus of

B.A. (Music) Percussion(HONORS)

(Credit System) with NEP

(Revised in 2025-26)

B.A. 4th Year (Music) (Percussion)	Credits
Sem – 7 (Option 2)	
Major Practical	8
Major Theory 1	2
Major Theory 2	2
Major Viva	2
Discipline Specific Elective	2
Minor Course	4
Research Project	2

Sr. no	Subject	Paper	Syllabus
1	Discipline Specific Course Practical-Percussion (Stage Performance)	MJ-Per71	A) Intensive study of Taals Tabla: Teentaal, Ektaal Intensive study of Taals Pakhawaj: Aditaal, Chautaal Note –Tabla- Detailed presentation of the Taal from the syllabus , which includes <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 ineach Taal7. Tukada - Three Tukada in each Taal. Pakhawaj - Detailed presentation of the Taal from the syllabus , which

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			<p>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> <p>B) Taals used in Semi Classical Music:</p> <p>Tabla : Dadara, Keherwa (Madhya Laya) Taals used in Semi classical Music: Pakhawaj: Dhumali, Keherwa (Madhya Laya) Note -</p> <p>Tabla / Pakhawaj Presentation of the Taals for Semi Classical Music in the syllabus which includes , 1. Different Patterns of the Theka. 2. Presentation of Laggi - Ladi with four patterns and Tihai.</p>
2	<p>Discipline Specific Course</p> <p>Theory 1</p> <p>(History of Indian Music - Ancient to Medieval Period – Per) Theory 1</p>	MJ-PR72	<p>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. Dhrupad 6. Classification of various instruments.. Origin and development of Pakhawaj and its Baaj / Gharana.</p>
3	<p>Discipline Specific Course</p> <p>Theory 2</p> <p>History of Indian Music in Modern Era – V/I)Theory 2</p>	MJ-PR73	<p>1. Origin and Development of Khayal. 2. Contribution of Dhadi 3. Origin of Tabla and its Gharana. 4. Thumari 5. mpact of Modern technology on Music 6. Contribution of Pt. Bhatkhande and Pt. Paluskar, Ustad Munir Khan in Music.</p>

4	<p>Discipline Specific Course</p> <p>(Tecdhnical details of Music-Viva)</p>	MJ-Per73	<p>Viva (Oral) based on syllabus for 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 and comparison of Taal.</p> <p>2. Theoretical information of the compositions played in Taal from Practical syllabus.</p> <p>3. Detailed information of the instrument, E.g. History, Different parts of instruments</p>
5	<p>Discipline Specific Elective</p> <p>(Basics of Sound Engineering - Presentation)</p> <p>OR</p> <p>(Study of Sangeet Ratnakar- Presentation)</p>	DSE71	<p>Basics of Sound Engineering (Presentation)</p> <p>1. What is Sound, Amplitude and Frequency, Wavelength</p> <p>2. SPL(Sound Pressure Level)</p> <p>3. Sample rate and Bit depth</p> <p>4. Audio formats</p> <p>5. Acoustics</p> <p>6. Microphones and polar patterns, Sound card, Analog and Digital mixers, Types of Cables</p> <p>7. DAW, Recording Techniques and basics</p> <p>8. Editing and Mixing</p> <p>OR</p> <p>Study of Sangeet Ratnakar (Presentation)</p> <p>3. Introduction to Sangeet Ratnakar</p> <p>4. Introduction about all chapters in Sangeet Ratnakar</p> <p>Svaragatādhyāya (sound system)</p> <p>Rāgavivekādhyāya (raga)</p> <p>Prakīrṇakādhyāya (performing practice)</p> <p>Prabandhādhyāya (compositions, poetic meter)</p> <p>Tālādhyāya (tala)</p> <p>Vādyādhyāya (musical instruments)</p> <p>Nartanādhyāya (dance)</p>

6	Minor course (Research Methodology – Theory)	MN71	Research Methodology 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	Research Project	RP71	Research Project 1. Submission of Thesis (30-40 pages) on the given subject 2. Presentation of research work done.

Bharati Vidyapeeth (Deemed to be University)

School of Performing Arts, Pune

Semester Wise Detailed Syllabus of

B.A. (Music) Percussion(HONORS)

(Credit System) with NEP

(Revised in 2025-26)

B.A. 4th Year (Music) (Percussion)	Credits
Sem – 8 (Option 2)	
Major Practical	8
Major Theory 1	2
Major Theory 2	2
Major Viva	2
Discipline Specific Elective	2
Research Project	6

Sr. no	Subject	Paper	Syllabus
1.	Discipline Specific Course Practical-Percussion (Stage	MJ-Per81	<p>c) Intensive Study of Taals : Tabla: Rupak, Zaptaal. Intensive Study of Taals: Pakhawaj: Sooltaal, Tevra.</p> <p>Note – Tabla Detailed presentation of the Taal from the syllabus , which includes</p> <ol style="list-style-type: none">8. Peshkar - Eight Palatas and Tihai.9. Kayda - Three Kaydas in each Taal. (With Different Language ,EightPalatas and Tihai)10. Rela - Two Rela's in each Taal. (With Different Language ,Eight Palatas and Tihai)11. Tripalli and Chaupalli - Two in each Taal.12. Gat -Three Gats in each Taal.13. Chakradar - (Farmaishi, Kamali) Two Chakradar in each Taal14. Tukada - Four Tukada in each Taal showing Chhand, Layakari, Fardetc. <p>Pakhawaj - Detailed presentation of the Taal from the syllabus , which includes,</p> <ol style="list-style-type: none">7. Prastar - In each Taal with Eight Palatas and Tihai.8. Paran - Four Parans in each Taal.9. Different Matras - Four to Five in each Taal.

	Performance)		<p>10. Rela - Two Relas in each Taal. .(With Different Language ,Eight Palatas and Tihai)</p> <p>11. Chakradar - (Farmaishi, Kamali)Two Chakradars in each Taal.</p> <p>12. Tukada - Four Tukadas in each Taal showing Chhand, Layakari, Fard etc.</p> <p>d) Accompaniment to Light Music: Tabla: Dadara, Keherva, Dhumali, Bhajani, Khemta, Chacher etc. Accompaniment to Light Music: Pakhawaj: Dhumali, Bhajani, Keherva etc.</p> <p>Note -</p> <p>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.	Discipline Specific Course Theory 1 Theoretical Study of Taals.	MJ-Per8 2	<ol style="list-style-type: none"> 1. Theoretical study of Taal, - Teentaal, Ektaal, Rupak, Jhaptaal, Mattataal, Adachoutaal, Pancham Sawari, Or Aditaal, Choutaal, Tevra, Sooltaal, Mattataal, Dhamaar, Gajajhampaetc. 2. Explaining structure of Taals considering the Aesthetics. 3. Comparison of parallel Taals 4. Explanation of various terminologies related to Taal – like, Peshkar, Prastaar, Rela, Tukada, Paran, Gat, Kayda etc. 5. Instrument Playing Techniques
3	Discipline Specific Course Theory 2 (Writing Compositions and various aspects of Taals – Per Theory)	MJ-Per8 3	<ol style="list-style-type: none"> 1. Writing Theka, Single, Double, Triple and Four Times of Taal. 2. Writing Kuaad, Aad and Biaad of various Taals studied so far. 3. Writing various elements of Tabla / Pakhawaj playing like, Peshkar, Prastar, Kayda, Rela, Paran, Tukada, Chakradhar (All Types). 4. Writing of various Tukda showing Layakari, Chhanda, Fard patterns.
4.	Discipline Specific Core (Technical details of Music- Viva)	MJ-Per84	<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.

			<p>2. Theoretical information of the compositions played in Taal from Practical syllabus.</p> <p>3. Detailed information of the instrument, e.g - History, Different parts of instruments.</p> <p>4. Information about Chhand, Fard, Layakari.</p> <p>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.</p>
5.	<p>Discipline Specific Elective</p> <p>(IPR and Copyrights – Presentation)</p> <p>OR</p> <p>(Study of ‘Hindustani Sangeet Paddhati’ by Pt. Bhatkhande- Presentation)</p>	DSE81	<p>IPR and Copyrights - Presentation</p> <p>1. Intellectual Property Rights</p> <p>a) Meaning</p> <p>b) Nature</p> <p>c) Need for Legal Protection</p> <p>d) Advantages and disadvantages</p> <p>2. Scope of IPR</p> <p>a) Copyrights</p> <p>b) Patents</p> <p>c) Trademarks and service marks</p> <p>d) Trade secrets</p> <p>3. The Copyright Act, 1957</p> <p>4. Trademarks Act, 1999</p> <p>OR</p> <p>Study of ‘Hindustani Sangeet Paddhati’ by Pt. Bhatkhande- Presentation</p> <p>1. Introduction of the book ‘Hindustani Sangeet Paddhati’ by Pt. Bhatkhande</p> <p>2. Information about all the six Volumes</p>
6.	Research Project	RP81	<p>Research Project</p> <p>1. Submission of Thesis (Around 50 pages) on the given subject</p> <p>2. Presentation of research work done.</p>