

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) (Vocal / Instrumental) 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-V/I11	<p>a) Intensive study of Ragas: Yaman / Yaman Kalyan, Bhairav, Puriya. Vocal: Bada Khayal and Chhota Khayal with proper elaboration. Swaravadya: Alaap, Jod, Wilambit Gat (Masitkhani / Rajakhani) / Wilambit Bandish and Madhyalaya Gat / Bandish, Zala. Note –</p> <ol style="list-style-type: none">1. Raag Vachak Mukt Alaapi is must before starting Bandish / Gat. (Except Aaroh and Avaroh)2. Ten Alaap and Taan both on Sthai and Antara of Bandish / Gat (Wilambit and Madhya Laya) are necessary Which includes different types of Taans such as -Taan in Aakar, in Notation, Bol Aalap, Bol Taan and Layakari are also necessary. For instruments Taans showing instrumental specialty are necessary.3. Tanpura Tuning and playing for examination is compulsory. <p>b) Introduction to Following Ragas (Any Two) (Bandish in Madhya Laya) Sham Kalyan, Kalawati (Should present five Aalaps and five Taans)</p> <p>c) Semi Classical Music: Vocal - Chatarang, Tarana Instrumental – Gat showing Tantra ang.</p>

			<p>Note –</p> <p>1. Appropriate elaboration of Chatarang / Tarana is necessary. For instruments Gat with Tantra Ang and its elaboration is necessary.</p>
2	<p>DSC- Theory 1 (History of Indian Music - Ancient to Medieval Period – V/I) Theory 1</p>	MJ-V/I12	<ol style="list-style-type: none"> 1. History of Indian Music from Ancient to Medieval period and its development.(which includes, Vedic Music, Music from Ramayana, Mahabharata, Puranas, Music of Jains, Buddhists, Maurya, Gupta age.) 2. Music at the time of Bharata(Natyashastra), Matanga (Brihatdeshi) and Sharangdeva (Sangeet Ratnakar). 3. Prabandh Gayan paddhati. 4. Haveli Sangeet 5. Contribution of Tansen 6. Dhruwad 7. Classification of various instruments.
3	<p>DSC- Theory 2 History of Indian Music in Modern Era – V/I)Theory 2</p>	MJ-V/I13	<ol style="list-style-type: none"> 1. Origin and Development of Khayal. 2. Contribution of Sadaranga And Adaranga. 3. Origin of Gharana in Khayala Music. 4. Thumari 5. Impact of Modern technology on Music 6. Contribution of Pt. Bhatkhande and Pt. Paluskar, Ustad Maula Baksh in Music.
4	<p>DSC (Technical Details of Music- Viva)</p>	MJ-V/I14	<p>a) Information of all the Ragas in the Practical Syllabus. b) Information about Chatarang, Tarana / Gat.</p> <p>Note –</p> <ol style="list-style-type: none"> 1. Questions based on Practical syllabus which includes Other Raga's or Composition singing /Playing and its information. e.g. - Aaroh – Avaroh, Swar, Varjya Swar, Vadi, Samvadi, Anuvadi, Vivadi, Jaati, Time of Singing, Parallel Raga's and there information. 2. Short study of the Raga's given in the practical examination. e.g. - Raag swarup, Aaroh – Avaroh, Swar, Varjya Swar, Vadi, Samvadi, Anuvadi, Vivadi, Jaati, Time of Singing, Comparison of Samaprakrutik (parallel)Ragas. 3. Detailed information of Chatarang, Tarana / Gat e.g. – singing / playing style, theoretical information. 4. Study of the Talas used for singing / playing Bandish / Gat. e.g. – Matra, Khand, Tali, Khali, Theka and doing Dugun, Tigun and Chaugun of Tala on hand.
5	<p>Discipline Specific Elective (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

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) (Vocal / Instrumental) 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-V/I21	<p>a) Intensive study of Ragas: Virndawani Sarang, Bihag, Bageshri</p> <p>Vocal: Bada Khayal and Chhota Khayal with proper elaboration.</p> <p>Swaravadya: Alaap, Jod, Wilambit Gat (Masitkhani / Rajakhani) / Wilambit Bandish and Madhyalaya Gat / Bandish, Zala.</p> <p>Note -</p> <ol style="list-style-type: none">1. Raag Vachak Mukh Alaapi is must before starting Bandish / Gat.(Except Aaroh and Avaroh)2. Ten Alaap and Taan both on Sthai and Antara of Bandish / Gat (Wilambit and Madhya)are necessary. Which includes different types of Tan's such as Taan in Aakar, in Notation, Bol Aalap, Bol Taan and Layakari are also necessary. For instruments Taan's showing instrumental specialty are necessary.3. Tanpura Tuning and playing for examination is compulsory <p>b) Introduction to Following Ragas (Any Two) (Bandish in Madhya Laya) Marubihag, Gorakh Kalyan, Hindol (Should present five Aalaps and five Taans)</p> <p>c) Dhrupad style: Dhrupad, Dhamar</p> <p>Note -</p>

			<p>Appropriate elaboration of Dhrupad, Dhamar is necessary. e.g.</p> <p>–</p> <p>a. Alaap (Nom –Tom) and Jod etc.</p> <p>b. Dhrupad Bandish / Dhrupad Ang Gat</p>
2	DSC- Theory 1 (Theoretical Study of Ragas – Theory)	MJ-V/I22	<ol style="list-style-type: none"> 1. Theoretical study of Ragas – Yaman, Bhairav, Puriya, Bhoop, Bageshree, Sarang, Jounpuri, Bihag, Puriya Dhanashree, Des, Bhimpalasi, Malkauns etc 2. Explaining the structure of Ragas considering the aesthetics. 3.. Comparison of parallel Ragas 4. Voice Culture / Instrument Playing Techniques
3	DSC- Theory 2 (Writing Compositions and various aspects of Ragas – V/I Theory)	MJ-V/I23	<ol style="list-style-type: none"> 1. Writing of Bandish (Wilambit, Madhya, Drut) in Various Ragas prescribed in the Semester 7th and 8th) 2. Writing of Mukta Alap, Taan , Boltaan, in different Talas 3. Writing compositions showing Layakari, Chhanda patterns. 4. Writing various Talas in Single, Double, Triple, Four times, and various other Layakarīs.
4	DSC (Technical Details of Music- Viva)	MJ-V/I24	<p>a) Information of all the Ragas in the Practical Syllabus.</p> <p>b) Information of Dhrupad, Dhamar.</p> <p>Note-</p> <ol style="list-style-type: none"> 1. Questions based on Practical syllabus which includes Other Ragas or Composition singing / Playing and its information. e.g. - Aaroh – Avaroh, Swar, Varjya Swar, Vadi, Samvadi, Anuvadi, Vivadi, Jaati, Time of Singing, Parallel Ragas and there information. 2. Short study of the Raga's given in the practical examination. e.g. - Raag swarup, Aaroh – Avaroh, Swar, Varjya Swar, Vadi, Samvadi, Anuvadi, Vivadi, Jaati, Time of Singing, Comparison of Samaprakrutik (parallel)Ragas 3. Detailed information of Dhrupad, Dhamar. e.g. – singing style, History, its Banis, Taals used for singing style. 4. Study of the Talas used for singing / playing Bandish / Gat. e.g. – Matra, Khand, Tali, Khali, Theka and doing Dugun, Tigun and Chaugun of Tala on hand.
5	Discipline Specific Elective (IPR and Copyrights – Theory)	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	Internship (Teaching at College level) 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
----	------------------------	--------------	--

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. 2nd Year (Music) (Vocal / Instrumental) 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-V/131	<p>a) Intensive study of Ragas: Darabari, Multani, Jhinjoti</p> <p>Vocal: Bada Khayal and Chhota Khayal with proper elaboration.</p> <p>Swaravadya: Alaap, Jod, Wilambit Gat (Masitkhani / Rajakhani) / Wilambit Bandish and Madhyalaya Gat / Bandish, Zala.</p> <ul style="list-style-type: none">• One Khayal from above mentioned Ragas should be in Tala Tilwada / Jhumara / Ada Chautaal.• For Instruments one Gat / Bandish should be in Jhaptal / Roopak Tala or in other (Anvat) Tala from the Ragas mentioned above. <p>Note-</p> <ol style="list-style-type: none">1. Raag Vachak Mukh Alaapi is must before starting Bandish / Gat.(Except Aaroh and Avaroh)2. Fifteen Alaap and Taan both on Sthai and Antara of Bandish / Gat (Wilambit and Madhya) are necessary. Which includes different types of Taan's such as Taan in Aakar, in Notation, Bol Aalap, Bol Taan and Layakari are also necessary. For instruments Taan's showing instrument's specialty are necessary.3. Tanpura Tuning and playing for examination is compulsory. <p>b) Introduction to Following Ragas (Any Two) (Bandish in Madhya Laya) Kaushi Kanada, Madhuvanti, Bilaskhani Todi.</p>

			<p>(Should present five Aalaps and five Taans)</p> <p>c) Semi Classical Music: Vocal – Tappa, Thumari, Hori</p> <p>Instruments – Tappa, Thumari, Hori / Dhun</p> <p>Note -</p> <ol style="list-style-type: none"> 1. Appropriate elaboration of Tappa, Thumari, Hori is necessary. e.g. –Alaap, Bol Banav and Bol Bat etc. 2. For instruments Tappa, Thumari, Hori / Dhun with elaboration is necessary.
2	DSC- Theory - 1 (Aesthetics of Music – V/I Theory)	MJ-V/I32	<ol style="list-style-type: none"> 1. Aesthetics – Definition and detailed information. 2. Pioneers of Western Aesthetics (Socrates, Plato, Aristotle), Hinduism it's Philosophical and spiritual aspects. 3. Aesthetics in Swar, Laya, Ttaal, Raag, Bhaav, Lyrics. 4. Rasa created by Swar, Laya, Taal, Raag, Chhand. 5. Aesthetics in Instrumental Music (Non percussion, Percussion)
3	DSC- Theory - 2 (Applied Music – V/I Theory)	MJ-V/I33	<ol style="list-style-type: none"> 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.
4	DSC - (Technical details of Music- Viva)	MJ-V/I34	<p>a) Information of all the Ragas in the Practical Syllabus. b) Information about Tappa, Thumari , Hori / Dhun</p> <p>Note-</p> <ol style="list-style-type: none"> 1. Questions based on Practical syllabus which includes Other Ragas or Composition singing / Playing and its information. e.g. - Aaroh – Avaroh, Swar, Varjya Swar, Vadi, Samvadi, Anuvadi, Vivadi, Jaati, Time of Singing, Parallel Ragas and there information. 2. Short study of the Ragas given in the practical examination. e.g. - Raag Swarup, Aaroh – Avaroh, Swar, Varjya Swar, Vadi, Samvadi, Anuvadi, Vivadi, Jaati, Time of Singing, Comparison of Samaprakrutik (parallel)Ragas 3. Detailed information of Tappa, Thumari and Hori / Dhun. e.g. – Singing / Playimg style, History, main Thumari styles, Talas used in these styles. 4. Study of the Talas used for singing / playing Bandish / Gat. e.g. – Matra, Khand, Tali, Khali, Theka and doing Dugun, Tigun and Chaugun of Tala on hand.
5	Discipline Specific Elective	DSE31	<p>Composing Jingles</p> <ol style="list-style-type: none"> 1. Meaning of Jingles

	(Basics of Sound Engineering – Theory)		<ol style="list-style-type: none"> 2. Its importance 3. Identifying the products for making Jingles 4. Composing Jingles on the given topic / product.
6	Research Project	RP-V/I31	Research Project <ol style="list-style-type: none"> 1. Submission of Thesis (Around 30pages) on the given subject 2. Presentation of research work done.

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. 2nd Year (Music) (Vocal / Instrumental) 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-V/I41	<p>a) Intensive study of Ragas: Malkauns, Lalat, Jog</p> <p>Vocal: Bada Khayal and Chhota Khayal with proper elaboration.</p> <p>Swaravadya: Alaap, Jod, Wilambit Gat (Masitkhani / Rajakhani) / Wilambit Bandish and Madhyalaya Gat / Bandish, Zala.</p> <ul style="list-style-type: none">• One Khayal from above mentioned Ragas should be in Tala Tilwada / Jhumara / Ada Chautaal.• For Instruments one Gat / Bandish should be in Jhaptal / Roopak Tala or in other (Anvat) Tala from the Ragas mentioned above. <p>Note -</p> <ol style="list-style-type: none">1. Raag Vachak Mukt Alaapi is must before starting Bandish / Gat.(Except Aaroh and Avaroh)2. Fifteen Alaap and Taan both on Asthai and Antara of Bandish / Gat (Wilambit and Madhya)are necessary. Which includes different types of Tan's such as Taan in Aakar, in Notation, Bol Alaap, Bol Taan and Layakari are also necessary. For instruments Taan's showing instrument's specialty are necessary.3. Tanpura Tuning and playing for examination is compulsory. <p>b) Introduction to Following Ragas (Any Two) (Bandish in Madhya Laya) Kafi, Bairagi</p>

			(Should present five Aalaps and five Taans) c) Indian Light Music: Natyageet, Ghazal, Film Song, Bhavgeet etc. Note - 1. Appropriate singing of the forms mentioned in this syllabus. For instruments, playing these types on instrument is necessary.
2	DSC- Theory - 1 (Writing on Music Music – V/I Theory)	MJ-V/142	Writing on Music – V/I 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 – V/I Theory)	MJ-V/143	Teaching Methodology of Music – V/I 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-V/144	a) Information of all the Ragas in the Practical Syllabus. b) Information about Natyageet / Ghazal / Film song / Bhavgeet. Note- 1. Questions based on Practical syllabus which includes Other Ragas or Composition singing / Playing and its information. e.g. - Aaroh – Avaroh, Swar, Varjya Swar, Vadi, Samvadi, Anuvadi, Vivadi, Jaati, Time of Singing, Parallel Raga's and there information. 2. Short study of the Ragas given in the practical examination. e.g. - Raag swarup, Aaroh – Avaroh, Swar, Varjya Swar, Vadi, Samvadi, Anuvadi, Vivadi, Jaati, Time of Singing, Comparison of Samaprakrutik (parallel)Ragas 3. Detailed information of Light Music e.g. – singing style, History, Tala's used in and Raags used in this singing styles. 4. Study of the Talas used for singing / playing Bandish / Gat. e.g. – Matra, Khand, Tali, Khali, Theka and doing Dugun, Tigun and Chaugun of Tala on hand.
5.	Research Project	RP41	Research Project 1. Submission of Thesis (Around 50 pages) on the given subject 2. Presentation of research work done.