

# Bharati Vidyapeeth (Deemed to be University)

## School of Performing Arts, Pune

### Semester Wise Detailed Syllabus of B.A. (Music) Vocal /Instrumental (HONORS) (Credit System) with NEP (Revised in 2025-26)

B.A. 1 <sup>st</sup> Year (Music) (Vocal / Instrumental) <b>Sem – 1<sup>st</sup></b>	Credits
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	<b>Discipline Specific Course</b>  <b>Practical-Vocal/ Instru.</b>  <b>(Stage Performance)</b>	<b>MJ-V/111</b>	<b>Stage Performance - Practical</b>  a) <b>Bandish / Gat in Madhyalaya.</b> Raga: Yaman, Bhairav, Bhoop.  b) <b>One Lakshan Geet / Dhun in any one Raga mentioned above.</b> c) <b>Taal Teental, Ektaal in detail.</b> <b>Note –</b>  1. Minimum Four Aalap and Taanin aakar are compulsory on Sthai and Antara. Aaroh - Avaroha is compulsory before Lakshan Geet / Dhun and meaning of Lakshan Geet is compulsory
2	<b>Discipline Specific Course</b>  <b>Theory-Vocal/Instru.</b>  <b>(Notation System – V/I)</b>	<b>MJ-V/112</b>	<b>1. Notation System:</b> 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.  <b>2. Concept and Definitions of Terms:</b> 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.  3. <b>Old Concepts: Gram, Murchhana etc.</b>
3	<b>Discipline Specific Course</b>  (Technical details of Music - Viva) V/I	<b>MJ-V/I13</b>	<b>Technical Details of Music</b> <b>Information on Practical Syllabus Sem I</b> <b>Note –</b> 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. 2. Names of the Raga similar to the Raga mentioned in syllabus. 4. Definition - Sangeet, Raag, Taal. 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.
4	<b>Vocational Skill Course</b>  <b>Practical</b>  (Study of Natyasangeet)	<b>VSC11</b>	<b>Study of Natya Sageet - (Practical)</b> 1. Meaning and purpose of Natyasangeet 2. History of Natyasangeet 3. Development in Natyasangeet Training to sing 5 compositions and performance
5	<b>Skill Enhancement Courses-</b>  (Study Folk Rhythmic Instruments – Practical)	<b>SEC11</b>	<b>Study of Folk Rhythmic Instruments (Practical)</b> 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, Chiplya, Maracus, Manjiri, Taal, Ghungaru. 8. Bagalbaccha - special training to play
6	<b>Ability Enhancement Course-</b>  <b>Presentation</b>  <b>Languages</b>	<b>AEC11</b>	<b>Marathi / English - 1</b> <b>1. Communication skills</b> a. Pronunciation of the words, b. Sentences formation for formal communication, <b>2. Biography of Pt. Vishnu Digambar Paluskar</b>
7	<b>Value Education Course</b>  (Introduction to Dance Gestures and Postures - Presentation)	<b>OE11</b>	<b>Introduction to Dance Gestures and Postures (Presentation)</b> 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, sthathi, sthiti and gati) 4. Appropriate music for Gaits

8	<b>Indian Knowledge System - Presentation</b>	IKS11	<b>Guru Shishya Parampara in Indian Music – Presentation</b> <ol style="list-style-type: none"> <li>1. Meaning of Guru shishya tradition</li> <li>2. History of Guru shishya tradition in Indian Music <ol style="list-style-type: none"> <li>a)Vedic period</li> <li>b)Medieval period</li> <li>c)Modern era</li> </ol> </li> <li>3. Importance of Guru shishya tradition</li> <li>4. Teaching-learning system in Guru shishya tradition</li> <li>5. Merits and Demerits of Guru shishya tradition in perspective of Modern era</li> </ol>

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Instrumental (HONORS) NEP**

**(Credit System)  
(Revised in 2025-26)**

<b>B.A. 1<sup>st</sup> Year (Music) (Vocal / Instrumental) Sem – 2</b>	<b>Credits</b>
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

<b>Sr. no</b>	<b>Subject</b>	<b>Paper</b>	<b>Syllabus</b>
1	<b>Discipline Specific Course</b>  <b>Practical- Vocal/Instru</b>  <b>(Stage Performance)</b>	MJ- V/I21	<b>a) Madhya Laya Bandish / Gat</b> Raga: Bhimpalās, Vrindawani Sarang, Durga.  <b>b) Vilambit khyal / vilambit gat in any two ragas from Sem 1 and 2.</b>  <b>c) Bada khyal/gat with 5 aalap and taans in any one Raga from Semester 1 and 2</b>  <b>d) Madhyalay bandish with vistaar from ragas in Semester 2</b>  <b>e) Ektaal, Jhaptaal in Detail.</b>  <b>Note –</b>  1. Raag Vachak Mukta Aalapi is must before starting Bandish (Except Aaroh and Avaroh). 2. Six Aalap and Taan in aakar are compulsory on Sthai and Antara. 3. Students should perform Vilambit khyal/ Vilambit Gat.
2	<b>Discipline Specific Course</b>  <b>Theory- Vocal/Instru</b>	MJ-V/I- 22	<b>1) Introduction to Indian Performing Arts</b> a) Definition of Art, Classification of Arts, Its Form, Purpose, Importance etc.  b) Information of the following performing arts in detail.

	<b>(Appreciation to Indian Performing Arts – Theory)</b>		i) Music ii) Dance iii) Theatre <b>Interrelation between these art forms</b>
3	<b>Discipline Specific Course</b>  <b>(Music) (Vocal &amp; Instrumental)</b>  <b>(Technical details of Music - Viva)</b>	MJ-V/I23	<b>Technical details of Music</b> <b>Information on practical syllabus Sem II</b> <b>Note –</b> <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>
4	<b>Minor Course</b>  <b>(Basics of Tabla / Pakhawaj – Practical)</b>	MN21	<b>Basics of Tabla and Pakhawaj (Practical)</b> <ol style="list-style-type: none"> <li>1. Basic technique of playing</li> <li>2. Practice of basic phrases</li> <li>3. Study of Basic composition</li> </ol>
5	<b>Vocational Skill Course</b>  <b>(Sound arrangements for Live concerts - Practical)</b>	VSC22	<b>Sound arrangements for Live concerts (Practical)</b> <ol style="list-style-type: none"> <li>1. Introduction to the basic terms about sound arrangements</li> <li>2. Information about Speakers, Microphones, Mixers, Amplifiers</li> <li>3. Use of the hardwares in live concerts</li> <li>4. Placement of Microphones, Monitors and speakers for smooth conduct</li> <li>5. Use of various types of Microphones according to Vocal, Instrumental and Percussion instruments.</li> </ol>
6	<b>Skill Enhancement Courses</b>  <b>(Introduction to Indian Light Music - Practical)</b>	SEC21	<b>Introduction to Indian Light Music (Practical)</b> <ol style="list-style-type: none"> <li>1. Marathi Bhavgeet - (Two Songs)</li> <li>2. Ghazal - (Two Songs)</li> <li>3. Film songs - (Two Songs)</li> </ol>
7	<b>Ability Enhancement Course</b>  <b>Presentation</b>  <b>(Language)</b>	AEC21	<b>English</b> <b>1. Communication skills</b> <ol style="list-style-type: none"> <li>a. Pronunciation of the words,</li> <li>b. Sentences formation for formal communication,</li> </ol> <b>2. Biographies</b> of Dr. Prabha Atre, Pt. Bhimsen Joshi, Ustd. Alla rakha, Pt. Ravi Shankar, Pt. Birju Maharaj
8	<b>Value Enhancement</b>	VEC21	<b>Food habits and Nutrition for Musicians (Presentation)</b> <b>1. Balanced Diet</b> <ol style="list-style-type: none"> <li>a) Introduction</li> </ol>

	<p><b>Course</b></p> <p><b>(Food habits and Nutrition for Musicians - Presentation)</b></p>	<p>b) Carbohydrates-source and function  c) Proteins-source and function  d) Fats(Lipids)-source and function  e) Vitamins, Minerals and Water</p> <p><b>2. Importance of food in Musician's life</b></p> <p>a) Food for vocalists  b) Food for Instrumentalists  c) Food for Dancers</p> <p><b>3. Ideal diet plan for Musicians</b></p> <p>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</p>
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			Pranayam & its importance, Different types of Mudras, Different types of Assans, Seating postures, Voice culture. Training of voice, Riyaz.
4	<b>Discipline Specific Course</b>  <b>Vocal/ Instrumental</b>  <b>(Technical Details of Music – Viva)</b>	MJ-V/I33	<b>Technical Details of Music</b>  <b>Information on practical syllabus Sem III</b> <b>Note-</b> 1. Presentation of other Ragas and forms from syllabus. 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. 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. 4. Information on the forms of singing / Playing. 5. Detailed information of the Wilambit Tala in which singing / Playing. Such as: Matra, Khand, Tali, Khali, Theka and presentation on hand. 6. Information on Tarana / Gat.
3	<b>Minor Course</b>  <b>(Basics of Kirtan - Presentation)</b>	MN31	<b>Basics of Kirtan (Presentation)</b> 1. Meaning and purpose of Kirtan 2. Information about Naradiya and Varakari Kirtan 3. Type of music used in Kirtan 4. Importance of music in Kirtan 5. Instruments used in Kirtan
6	<b>Minor Course</b>  <b>(Voice Culture - Practical)</b>	MN32	<b>Voice culture (Practical)</b> 1. Voice culture - Introduction 2. Scientific method of Pronouncement of vowels (A,E,I,O,U) 3. Merge of Vowels 4. Pronouncement of consonants 5. Aalap and Taan 6. Application of Voice culture in Singing
5	<b>Vocational Skill Course</b>  <b>(Music and Psychology – Presentation)</b>	VSC31	<b>Music and Psychology - Presentation</b> 1. Introduction to Psychology 2. Learning theories and its implementation 3. Theories of developmental stages and its implementation 4. Psychological aspects of performance
7	<b>Ability Enhancement Course</b>  <b>Presentation</b>  <b>Language (Hindi / English 2)</b>	AEC31	<b>Hindi</b> 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  <b>English 2</b> 1. Biography - Bowing The vocal Chords- Pt. Gajananbuwa Joshi

8	<b>Community Engagement Program</b>	CEP31	<b>Volunteering in Music Festivals</b> A) Working as a Volunteer in Music Festivals B) Submission of Detailed report about all the performances
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**School of Performing Arts, Pune**

**Semester Wise Detailed Chart of Syllabus of**

**B.A. (Music) (Credit System)  
(Revised in 2025-26)**

<b>B.A. 2<sup>nd</sup> Year (Music) (Vocal / Instrumental) <b>Sem – 4</b></b>	<b>Credits</b>
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

<b>Sr. no</b>	<b>Subject</b>	<b>Paper</b>	<b>Syllabus</b>
<b>1</b>	<b>Discipline Specific Course</b>  <b>Practical- Vocal/Instru.</b>  <b>(Stage Performance)</b>	MJ-V/I41	<b>1. Bada Khayal and Chhota Khayal / Wilambit and Drut Gat with Vistar (elaboration) in following Raga: Vrindavani Sarang, Bhoop.</b>  <b>2. Bandish in Madhya laya – Kafi, Des</b> <b>3. Chatarang / Tantra Ang Gat in any one Raga from syllabus of all semesters before.</b> <b>4. Dadra in any of the Ragas mentioned below: Des, Kafi, Khamaj, Pilu.</b>  <b>5. Information of Taal: Vilambit Teentaal, Tilwada and Dadra. Note-</b>  1. Raga Vachak Mukt Alaapi is necessary. (Except Aaroh and Avaroh) 2. Eight Alaap and Taan on the Sthai and Antara of Bandish / Gat. (Wilambit and Madhya) 3. Chatarang / Tantra Ang Gat in any one Raga from syllabus with elaboration. 4. Dadra in any one Raga mentioned in syllabus us with proper elaboration.
<b>2</b>	<b>Discipline Specific Course</b>  <b>Theory- Vocal/Instru.</b>  <b>(Forms of Music, Time Theory,</b>	MJ-V/I42	<b>Forms of Music, Time Theory, Swar Shruti Division – V/I</b> 1. Musical Forms - Khayal / Dhrupad, Tappa, Dhamaar, Dadra, Kajri, Hori, Chaiti 2. Raga Samay Chakra 3. Swar - Shruti Division 4. Folk Music: Meaning, Form, Origin, Importance, Folk Music of Maharashtra

	<b>Swar Shruti Division – V/I)</b>		etc. 5. Film Music: Meaning, Form, Origin, Study of Few Music Directors, Singers etc.
3	<b>Discipline Specific Course</b>  <b>(Technical Details of music – Viva)</b>	MJ-V/I43	<b>Technical details of Music - Viva</b> <b>Information on practical syllabus Sem IV</b>  <b>Note –</b>  1. Presentation of other Ragas and forms from syllabus. 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. 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. 4. Information on the form of singing / Playing. 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. Information on Chatarang / Tantra Ang Gat.
4	<b>Minor Course- (Instruments Maintenance and Repairs - Presentation)</b>	MN41	<b>Instruments Maintenance and Repairs - Presentation</b> <b>Tanpura, Harmonium, Tabla, Pakhawaj.</b> 1. Detailed information about 4 instruments - Tanpura, Harmonium, Tabla, Pakhawaj. 2. Making of Instruments 3. Maintenance of Instruments 4. Techniques to improve Sound Quality
5	<b>Minor Course</b>  <b>(Environmental Studies – Theory)</b>	MN42	<b>Environmental studies - Theory</b> 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	<b>Field Project (Environment Studies - Project)</b>	FP41	<b>Environment Studies - Project</b> <b>1. Case studies</b> <b>2. Field work</b>
6	<b>Skill Enhancement Courses</b>  <b>(Basics of Computer)</b>  <b>Presentation</b>	SEC41	<b>Basics of Computer - Presentation</b> 1. Basic terms and functions of Computer 2. Hardware and software 3. MS office 4. Use of shortcuts 5. Use of Internet

7	Ability Enhancement Course- Language	AEC41	<b><u>Sanskrit</u></b> <b>Section A-Grammer</b> a) Swarant Naam- (Akaarant, Aakarant, Ikarant) and study of Sarvanaam- Pulling, Striling, Napusakling.
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(Sanskrit /  
English 3  
Presentation)

- b) Three tences-Vartamankal, bhootkal, bhavishyakal( Three Lakaar)- Study of Kaalparivartan
- c) Ekvachan,Dwivachan, Bahuvachan
- d) Difference between Naam, Sarvanaam, Dhatu (Kriyapad)
- e) Self-introduction in Sanskrit

**Section B-**

Study of selected verses from Sangeet Ratnakar, Bharat Natyashastra and Abhinay Darpan- Recitation and Translation of verses.

1. प्रणम्य शिरसा देवं .....ब्रह्मणा यदुदाहृतम्
2. जग्राह ..... रसा नाथर्वणादपि।
3. श्रुत्वा रहास्यकरुणा..... 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. स्थितमध्यं .....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. मार्गदेशीगतस्वेन ..... तुकलोच्यते ॥
25. स्यादवपोऽथ .....चतुर्विधा ॥
26. ध्रुवः शम्या .....लक्ष्माभिदध्महे ॥
27. विश्रान्तियुक्तया .....त्रिविधोमतः॥
28. द्रुतोमध्यो .....तस्मान्ममध्यविलम्बितौ ॥
29. तत्तंतं सुषिरं ..... भवेत् ॥
30. गीतंततो s वनध्देन ..... सुषिरंमतम् ॥

			<p><b><u>English 3</u></b></p> <ol style="list-style-type: none"><li>1. Communication skills</li><li>2. Biography of Bharatratna Dr. Bhupen Hajarika</li></ol>
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**Semester Wise Detailed Chart of Syllabus of**

**B.A. (Music) (Credit System)  
(Revised in 2025-26)**

<b>B.A. 3<sup>rd</sup> Year (Music) (Vocal / Instrumental) Sem – 5</b>	<b>Credits</b>
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

<b>Sr. no</b>	<b>Subject</b>	<b>Paper</b>	<b>Syllabus</b>
1	<b>Discipline Specific Course</b>  <b>Practical (Music) (Vocal &amp; Instrumental)</b>  <b>(Stage Performance)</b>	MJ-V/I51	<ol style="list-style-type: none"><li><b>1. Bada Khayal and Chhota Khayal / Wilambit and Drut Gat with Vistar (elaboration) in following Raga: Bihag, Jaunpuri.</b></li><li><b>2. Kirwani, Malkauns (Madhylaya Bandish / Gat with elaboration)</b></li><li><b>3. Drupad in any Raga from all semesters before (Alaap, Jod, Bandish / for instruments Gat showing Dhrupad Ang)</b></li><li><b>4. One Natyageet</b></li><li><b>5. Information of Taal: Roopak, Keherwa, Choutaal</b></li></ol> <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</li></ol>

			are necessary. 4. Dhrupad, Dhamar with elaboration.(Alaap, Jod, Bandish / for instruments Gat showing Dhrupad Ang).
2	<b>Discipline Specific Course</b>  <b>Theory</b>  <b>Music) (Vocal &amp; Instrumental)</b>  <b>(Introduction to Gharana and Other Concepts – V / I – Theory)</b>	MJ-V/I52	<b>Introduction to Gharana and Other Concepts – V / I – (Theory)</b>  <b>1)Introduction to Gharana:</b> a. Definition of Gharana, b. Need of Gharana c) Different Gharanas and Qualities of Gharana  <b>2) Information about Sugam Sangeet</b> Bhav Geet, Bhakti Geet,Gazal  <b>3. Accompaniment in Classical, Semi Classical and Light Music Music.</b> a. Meaning of Accompaniment b. Importance of Accompaniment
3	<b>Discipline Specific Course</b>  <b>Technical Details of Music - Viva (Music) (Vocal &amp; Instrumental)</b>	MJ-V/I53	<b>Technical Details of Music - Viva</b>  <b>Information on practical syllabus Sem V</b>  <b>Note-</b> 1. Presentation of other Ragas and forms from syllabus. 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. 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. 4. Information on the form of singing / Playing. 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. 6. Detailed information on Dhrupad, Dhamar such as: Origin, its Banis etc.
4	<b>Discipline Specific Elective</b>  <b>(Basic components of Music composing -Presentation)</b>  <b>OR</b>	DSE51	<b>Basic components of Music composing- (Presentation)</b> 1. Poetry a) Pronunciation, b) Literal meaning, c) Gist of poem. 2. Meters of poetry 3. Tune of poetry 4. Use of Instruments and Orchestration  <b>OR</b>

	<b>(Study of Bharat Natyashastra- Presentation)</b>		<b>Study of Bharat Natyashastra- (Presentation)</b> 1. Introduction of Bharat and his writings 2. Study of Chapter No. 28 to 33 Chapter 28 - On the Instrumental Music (ātodya)  Chapter 29 - On Stringed Instruments (tat)  Chapter 30 - On Hollow Instruments (suṣira)  Chapter 31 - On the Time-measure (tāla)  Chapter 32 - The Dhruvā Songs  Chapter 33 - On Covered Instruments (avanaddha)
5	<b>Discipline Specific Elective</b>  <b>(Composing Music - Practical)</b>  <b>OR</b> <b>(Basics of Acting- Practical)</b>	DSE52	<b>Composing Music (Practical)</b> 1. Compose music for Poetry 2. Presentation of poetry composed  <b>OR</b> <b>Basics of Acting (Practical)</b> 1. Actor - his instruments - Body, Mind and Intelligence) 2. Sense of the instruments and its development 3. Exercises for Body 4. Exercises for Mind- Mind balance, Concentration, Observation and steadiness of Mind 5. Intelligence- Reading, writing, discussions, meaning and conclusion of readings 6. Actor and Space 7. Actor and Co-actor 8. Typs of Acting
6	<b>Minor Course- Project</b>	MN51	<b>One Project related to music subject and its presentation</b> 1. Preparation of Project on given subject 2. Submission of a small thesis and Presentation
7	<b>Vocational Skill Courses</b>  <b>Presentation</b>  <b>(Basics of Staff Notation System – Presentation)</b>	VSC51	<b>Basics of Staff Notation System - Presentation</b> 1. Music Notation History 2. Musical notes and symbols a) Musical staff b) Music symbols for pitch c) Major and Minor key signatures d) Musical scales e) Tempo and Rhythm f) Musical forms g) Meters and Time signature in music i) Melody and Harmony

			j) Chord progression 3. Classical music forms
8	Field Project	FP51	<b>Attending Music Seminars/ Workshops/ Festivals</b> 1. Attending a Music seminar/ Workshop/ Festival 2. Submission of detailed report about the Seminar/ Workshop/ Festival attended

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**Semester Wise Detailed Chart of Syllabus of**

**B.A. (Music) (Honors) (Credit System)  
(Revised in 2025-26)**

<b>B.A. 3<sup>rd</sup> Year (Music) (Vocal / Instrumental) Sem – 6</b>	<b>Credits</b>
Major Practical	8
Major Theory	2
Major Viva	2
Discipline Specific Elective	2
Discipline Specific Elective	2
Minor Course	2
On Job Training	4

<b>Sr. no</b>	<b>Subject</b>	<b>Paper</b>	<b>Syllabus</b>
1.	<b>Discipline Specific Course</b>  <b>Practical (Music) (Vocal &amp; Instrumental)</b>  <b>(Stage Performance)</b>	MJ-V/161	<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> <p>1. Raga Vachak Mukh Alaapi is necessary. (Except Aaroh and Avaroh)</p> <p>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.</p> <p>3. For the Ragas mentioned for Chhota Khayal / Madhyalaya Gat all the things mentioned above are necessary.</p> <p>4. Presentation of Bhaavgeet, Ghazal (any one) with its proper singing style and proper elaboration.</p>

			5. Presentation of Thumri with elaboration 6. Study of all Taals mentioned in syllabus.
2.	<b>Discipline Specific Course</b>  <b>Theory</b>  <b>(Musicians and Musicologists, Classification of Indian Instruments, Aesthetics of Music – V / I Theory)</b>	MJ-V/162	<b>Musicians and Musicologists, Classification of Indian Instruments, Aesthetics of Music – V / I (Theory)</b>  <b>1. Musicians and Musicologists</b> Ustd. Abdul Karim Khan, Pt. V.N. Bhatkhande, Pt. V.D. Paluskar, Ustd. Amir Hussain Khan, Pt. Ravi Shankar Lata Mangeshkar, Pt. Arwind Mulgaonkar. <b>2. Classification of Indian Instruments</b> i. Sushir (Blowing) ii. Tantu (String) iii. Avanaddha (Percussion) iv. Ghana (Solid) <b>3. Aesthetics of Music</b> a) Definition of aesthetics b) Principals of aesthetics Aesthetics in Swara, Laya, Taal, Lyrics
3	<b>Discipline Specific Course</b>  <b>(Technical Details of Music (V/I)– Viva)</b>	MJ-V/163	<b>Technical Details of Music - Viva</b> <b>Information on practical syllabus Sem VI</b> <b>Note – Tabla / Pakhawaj</b> 1. Detailed information of the Taal Ektaal/Chautaal, Mattatal/Basant. Dugun, Tigun and Chaugun on hand. 2. Conversion of Compositions of Ektaal into Mattataal and vice versa. 3. Definition and information on accompaniment. 4. Information of Khayal, Thumari / Dhrupad, Dhamar style, Instrumental Music and Kathak style. 5. Study of the Talas used for accompaniment
4	<b>Discipline Specific Elective</b>  <b>(Background Music for Drama- Presentation)</b>  <b>Or</b>  <b>(Background Music for Dance Choreography - Presentation)</b>	DSE61	<b>Background Music for Drama (Presentation)</b> 1. Meaning and Purpose of Background music 2. Use of Instruments 3. Use of Genres 4. Study of Background music used in Drama/ Plays/ Films.  <b>OR</b>  <b>Background Music for Dance Choreography (Presentation)</b> 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	<b>Discipline Specific Elective</b>  <b>(Composing Background</b>	DSE62	<b>Composing Background Music for Drama (Practical)</b> 1. Compose the background music for a scene from Drama/ Play. 2. Presentation of Background Music composed

	<b>Music for Drama - Practical)</b>  <b>Or</b>  <b>(Composing Background Music for Dance Choreography - Practical)</b>		<b>OR</b>  <b>Composing Background Music for Dance Choreography (Practical)</b> 1. Compose the background music for a scene from Dance choreography. 2. Presentation of Background Music composed
<b>6</b>	<b>Minor Course</b>  <b>(Music Teacher's training – Presentation)</b>	MN61	<b>Music Teacher's training - Presentation</b> 1. Objectives of Teaching Music 2. Methods of Teaching Music 3. Learning experience 4. Teaching aids 5. Curriculum 6. Planning of Teaching 7. Evaluation
<b>7</b>	<b>On Job Training</b>	OJT61	<b>Internship (Teaching at School)</b> 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

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### Semester Wise Detailed Chart of Syllabus of

#### B.A. (Music) (Honors) (Credit System) (Revised in 2025-26)

B.A. 4 <sup>th</sup> Year (Music) (Vocal / Instrumental) <b>Sem – 7</b> <b>(Option 1)</b>	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	<b>Discipline Specific Course</b>  <b>Practical</b>  <b>(Stage Performance)</b>	<b>MJ-V/I/71</b>	<p><b>a) Intensive study of Ragas:</b> Yaman / Yaman Kalyan, Bhairav, Puriya. <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. <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 (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> <p>1. Appropriate elaboration of Chatarang / Tarana is necessary. For instruments Gat with Tantra Ang and its elaboration is necessary.</p>
2	<p><b>Discipline Specific Course</b></p> <p><b>Theory 1</b></p> <p><b>(History of Indian Music - Ancient to Medieval Period – V/I) Theory 1</b></p>	MJ-V/I72	<ol style="list-style-type: none"> <li>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.)</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</li> <li>6. Dhruwad</li> <li>7. Classification of various instruments.</li> </ol>
3	<p><b>Discipline Specific Course</b></p> <p><b>Theory 2</b></p> <p><b>History of Indian Music in Modern Era – V/I )Theory 2</b></p>	MJ-V/I73	<ol style="list-style-type: none"> <li>1. Origin and Development of Khayal.</li> <li>2. Contribution of Sadaranga And Adaranga.</li> <li>3. Origin of Gharana in Khayala Music.</li> <li>4. Thumari</li> <li>5. Impact of Modern technology on Music</li> <li>6. Contribution of Pt. Bhatkhande and Pt. Paluskar, Ustad Maula Baksh in Music.</li> </ol>
4	<p><b>Discipline Specific Course</b></p> <p><b>(Technical Details of Music- Viva)</b></p>	MJ-V/I74	<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, Varjya 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, Varjya Swar, Vadi, Samvadi, Anuvadi, Vivadi, Jaati, Time of Singing, Comparison of Samaprakrutik (parallel)Ragas.</li> <li>3. Detailed information of Chatarang, Tarana / Gat e.g. - singing / playing style, theoretical information.</li> <li>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.</li> </ol>
5	<p><b>Discipline Specific Elective</b></p> <p><b>(Basics of Sound Engineering - Presentation)</b></p> <p><b>OR</b></p>	DSE71	<p><b>Basics of Sound Engineering (Presentation)</b></p> <ol style="list-style-type: none"> <li>1. What is Sound, Amplitude and Frequency, Wavelength</li> <li>2. SPL(Sound Pressure Level)</li> <li>3. Sample rate and Bit depth</li> <li>4. Audio formats</li> <li>5. Acoustics</li> <li>6. Microphones and polar patterns, Sound card, Analog and Digital mixers, Types of Cables</li> <li>7. DAW, Recording Techniques and basics</li> </ol>

	<b>(Study of Sangeet Ratnakar- Presentation)</b>		8. Editing and Mixing  <b>OR</b>  <b>Study of Sangeet Ratnakar- Presentation</b> 1. Introduction to Sangeet Ratnakar 2. Introduction about all chapters in Sangeet Ratnakar Svaragatādhyāya (sound system) Rāgavivekādhyāya (raga) Prakīrṇakādhyāya (performing practice) Prabandhādhyāya (compositions, poetic meter) Tālādhyāya (tala) Vādyādhyāya (musical instruments) Nartanādhyāya (dance)
<b>6</b>	<b>Minor course (Research Methodology – Theory)</b>	<b>MN71</b>	<b>Research Methodology - Theory</b> 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
<b>7</b>	<b>Vocational Skill Courses (Process of organizing Music Events – Presentation)</b>	<b>VSC71</b>	<b>Process of organizing Music Events - Presentation</b> 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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<b>B.A. 4<sup>th</sup> Year (Music) (Vocal / Instrumental)</b>	<b>Credits</b>
<b>Sem – 8 (Option 1)</b>	
Major Practical	8
Major Theory 1	2
Major Theory 2	2
Major Viva	2
Discipline Specific Elective	2
On Job Training	6

<b>Sr. no</b>	<b>Subject</b>	<b>Paper</b>	<b>Syllabus</b>
1.	<b>Discipline Specific Course</b>  <b>Practical</b>  <b>(Stage Performance)</b>	<b>MJ-V/181</b>	<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.</p> <p>–</p> <p>a. Alaap (Nom -Tom) and Jod etc.</p> <p>b. Dhrupad Bandish / Dhrupad Ang Gat</p>
2.	<p><b>Discipline Specific Course</b></p> <p><b>Theory 1</b></p> <p><b>(Theoretical Study of Ragas – Theory)</b></p>	MJ-V/I82	<p>1. Theoretical study of Ragas - Yaman, Bhairav, Puriya, Bhoop, Bageshree, Sarang, Jounpuri, Bihag, Puriya Dhanashree, Des, Bhimpalasi, Malkauns etc</p> <p>2. Explaining the structure of Ragas considering the aesthetics.</p> <p>3.. Comparison of parallel Ragas</p> <p>4. Voice Culture / Instrument Playing Techniques</p>
3.	<p><b>Discipline Specific Course</b></p> <p><b>Theory 2</b></p> <p><b>(Writing Compositions and various aspects of Ragas – V/I Theory)</b></p>	MJ-V/I83	<p>1. Writing of Bandish (Wilambit, Madhya, Drut) in Various Ragas prescribed in the Semester 7<sup>th</sup> and 8<sup>th</sup>)</p> <p>2. Writing of Mukta Alap, Taan , Boltaan, in different Talas</p> <p>3. Writing compositions showing Layakari, Chhanda patterns.</p> <p>4. Writing various Talas in Single, Double, Triple, Four times, and various other Layakaris.</p>
4.	<p><b>Discipline Specific Course</b></p> <p><b>(Technical Details of Music- Viva)</b></p>	MJ-V/I84	<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> <p>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.</p> <p>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</p> <p>3. Detailed information of Dhrupad, Dhamar. e.g. - singing style, History, its Banis, Taals used for singing style.</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>
5.	<p><b>Discipline Specific Elective</b></p> <p><b>(IPR and Copyrights – Presentation)</b></p> <p><b>OR</b></p>	DSE81	<p><b>IPR and Copyrights - Presentation</b></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>

	<b>(Study of 'Hindustani Sangeet Paddhati' by Pt. Bhatkhande-Presentation)</b>		<ul style="list-style-type: none"> <li>b) Patents</li> <li>c) Trademarks and service marks</li> <li>d) Trade secrets</li> </ul> <ul style="list-style-type: none"> <li>3. The Copyright Act, 1957</li> <li>4. Trademarks Act, 1999</li> </ul> <p><b>OR</b></p> <p><b>Study of 'Hindustani Sangeet Paddhati' by Pt. Bhatkhande-Presentation</b></p> <ul style="list-style-type: none"> <li>1. Introduction of the book 'Hindustani Sangeet Paddhati' by Pt. Bhatkhande</li> <li>2. Information about all the four Volumes</li> </ul>
<b>6.</b>	<b>On Job Training</b>	<b>OJT81</b>	<p><b>Internship (Teaching at College level)</b></p> <ul style="list-style-type: none"> <li>1. Teaching at college level students</li> <li>2. Submission of detailed report at the end of semester</li> <li>3. Use of Teaching aids</li> <li>4. Teaching as per lesson plan</li> </ul>

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**B.A. (Music) (Honors) (Credit System)  
(Revised in 2025-26)**

B.A. 4 <sup>th</sup> Year (Music) (Vocal / Instrumental) <b>Sem – 7 (Option 2)</b>	Credits
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	<b>Discipline Specific Course</b>  <b>Practical</b>  <b>(Stage Performance)</b>	<b>MJ-V/171</b>	<b>A) Intensive study of Ragas:</b> Yaman / Yaman Kalyan, Bhairav, Puriya.  <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.  <b>Note -</b>  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.  <b>B) Introduction to Following Ragas (Any Two) (Bandish in Madhya Laya)</b> Sham Kalyan, Kalawati  (Should present five Aalaps and five Taans)

			<p><b>C) Semi Classical Music:</b></p> <p>Vocal - Chatarang, Tarana Instrumental - Gat showing Tantra ang.</p> <p><b>Note</b> - Appropriate elaboration of Chatarang / Tarana is necessary.</p> <p>For instruments Gat with Tantra Ang and its elaboration is necessary.</p>
2	<p><b>Discipline Specific Course</b></p> <p><b>Theory 1</b></p> <p><b>(History of Indian Music - Ancient to Medieval Period – V/I) Theory 1</b></p>	MJ-V/I/7 2	<ol style="list-style-type: none"> <li>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.)</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</li> <li>6. Dhrupad</li> <li>7. Classification of various instruments.</li> </ol>
3	<p><b>Discipline Specific Course</b></p> <p><b>Theory 2 History of Indian Music in Modern Era – V/I )</b></p>	MJ-V/I/7 3	<ol style="list-style-type: none"> <li>1. Origin and Development of Khayal.</li> <li>2. Contribution of Sadaranga And Adaranga.</li> <li>3. Origin of Gharana in Khayala Music.</li> <li>4. Thumari</li> <li>5. Impact of Modern technology on Music</li> <li>6. Contribution of Pt. Bhatkhande and Pt. Paluskar, Ustad Maula Baksh in Music.</li> </ol>
4	<p><b>Discipline Specific Course</b></p> <p><b>(Technical details of Music- Viva)</b></p>	MJ-V/I/74	<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, Varjya 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, Varjya Swar, Vadi, Samvadi, Anuvadi, Vivadi, Jaati, Time of Singing, Comparison of Samaprakrutik (parallel)Ragas</li> <li>3. Detailed information of Chatarang, Tarana / Gat e.g. - singing / playing style, theoretical information.</li> <li>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.</li> </ol>

5	<b>Discipline Specific Elective</b>  <b>(Basics of Sound Engineering - Presentation)</b>  <b>OR</b> <b>(Study of Sangeet Ratnakar- Presentation)</b>	DSE71	<b>Basics of Sound Engineering (Presentation)</b> 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
			<b>OR</b>  <b>Study of Sangeet Ratnakar- Presentation</b> 3. Introduction to Sangeet Ratnakar 4. Introduction about all chapters in Sangeet Ratnakar Svaragatādhyāya (sound system) Rāgavivekādhyāya (raga) Prakīrṇakādhyāya (performing practice) Prabandhādhyāya (compositions, poetic meter) Tālādhyāya (tala) Vādyādhyāya (musical instruments)
5	<b>Minor course</b>  <b>(Research Methodology – Theory)</b>	MN71	<b>Research Methodology -Theory</b> 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
6	<b>Research Project</b>	RP71	<b>Research Project</b> 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**

**B.A. (Music) (Honors) (Credit System)  
(Revised in 2025-26)**

<b>B.A. 4<sup>th</sup> Year (Music) (Vocal / Instrumental) Sem – 8 (Option 2)</b>	<b>Credits</b>
Major Practical	8
Major Theory 1	2
Major Theory 2	2
Major Viva	2
Discipline Specific Elective	2
Research Project	6

<b>Sr. no</b>	<b>Subject</b>	<b>Paper</b>	<b>Syllabus</b>
1.	<b>Discipline Specific Course Practical (Stage Performance)</b>	<b>MJ-V/181</b>	<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 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)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> Appropriate elaboration of Dhrupad, Dhamar is necessary. e.g. —</p>

			<p>a. Alaap (Nom -Tom) and Jod etc. b. Dhrupad Bandish / Dhrupad Ang Gat</p>
2.	<p><b>Discipline Specific Course</b></p> <p><b>Theory 1</b></p> <p><b>(Theoretical Study of Ragas – Theory)</b></p>	<b>MJ-V/I82</b>	<p>3. Theoretical study of Ragas - Yaman, Bhairav, Puriya, Bhoop, Bageshree, Sarang, Jounpuri, Bihag, Puriya Dhanashree, Des, Bhimpalasi, Malkauns etc</p> <p>4. Explaining the structure of Ragas considering the aesthetics.</p> <p>3.. Comparison of parallel Ragas</p> <p>4. Voice Culture / Instrument Playing Techniques</p>
3.	<p><b>Discipline Specific Course</b></p> <p><b>Theory 2</b></p> <p><b>(Writing Compositions and various aspects of Ragas – V/I Theory)</b></p>	<b>MJ-V/I83</b>	<p>5. Writing of Bandish (Wilambit, Madhya, Drut) in Various Ragas prescribed in the Semester 7<sup>th</sup> and 8<sup>th</sup>)</p> <p>6. Writing of Mukta Alap, Taan , Boltaan, in different Talas</p> <p>7. Writing compositions showing Layakari, Chhanda patterns.</p> <p>8. Writing various Talas in Single, Double, Triple, Four times, and various other Layakaris.</p>
4.	<p><b>Discipline Specific Course -</b></p> <p><b>(Technical Details of Music- Viva)</b></p>	<b>MJ-V/I 84</b>	<p><b>Technical Details of Music - Viva</b></p> <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> <p>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.</p> <p>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</p> <p>3. Detailed information of Dhrupad, Dhamar. e.g. – singing style, History, its Banis, Taals used for singing style.</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>
5.	<p><b>Discipline Specific Elective</b></p> <p><b>(IPR and Copyrights – Presentation)</b></p> <p><b>OR</b></p>	<b>DSE81</b>	<p><b>IPR and Copyrights - Presentation</b></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>

	(Study of 'Hindustani Sangeet Paddhati' by Pt. Bhatkhande-Presentation)		<p><b>OR</b></p> <p><b>Study of 'Hindustani Sangeet Paddhati' by Pt. Bhatkhande-Presentation</b></p> <p>1. Introduction of the book 'Hindustani Sangeet Paddhati' by Pt. Bhatkhande Information about all the six Volumes</p>
6.	<b>Research Project</b>	<b>RP81</b>	<p><b>Research Project</b></p> <p>1. Submission of Thesis (Around 50 pages) on the given subject 2. Presentation of research work done.</p>

