



**BHARATI VIDYAPEETH
(DEEMED TO BE UNIVERSITY), PUNE**

**Faculty of Arts
B.A. (Music)
New Syllabus**

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

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

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| B.A. 1st Year (Music) (Vocal / Instrumental / Percussion) Sem – 1st | Credits |
| Two Language Papers | 01 Credit each |
| Theory Paper | 02 |
| Stage Performance | 14 |
| Viva | 07 |

| Sr. no | Subject | Paper | Syllabus |
|---------------|---|--------------|---|
| 1 | Language (English) | L11 | Biography of Pt. Sapan Chaudhari, Padma Subramaniam, Pt. Shivkumar Sharma, Pt. Jasraj |
| 2 | Language (Marathi) | L12 | Biography Pt. Vishnu Digambar Paluskar |
| 3 | Theory (Music) (Vocal & Instrumental) (Notation System) | T11 | <p>1. Notation System</p> <p>a) Concept of Notation and use</p> <p>b) History of Notation</p> <p>c) Bhatkhande and Paluskar Notation System</p> <p>2. Concept and Definitions of Terms:</p> <p>Naad, Swara, Shuddha Swara, Komal Swara, Teewra Swara, Shruti, Swaralankar, Raga, Aroha, Awaroha, Thaata, Taal, Lay, Awartan, Sam, Khali, Khand etc.</p> <p>3. Old Concepts: Gram, Murchhana etc.</p> |
| 4 | Theory (Music) (Percussion) (Notation System) | T12 | <p>1) Notation system (Taal Paddhatee)</p> <p>a) In North Indian Classical Music Style. Bhatkhande and Paluskar styles of notation</p> <p>b) Carnatic system.</p> <p>2) Writing of different Taals</p> <p>3) Notation writing of intricacies of developing Taal : like Kayda, Tukda, Paran, Tihai etc</p> <p>4) Definition of terms:</p> <p>Matra, Taal, Khand, Sam, Kaal, Theka</p> |
| 5 | Practical (Stage Performance) (Music) (Vocal & Instrumental) | P11 | <p>a) Bandish / Gat in Madhyalaya. Raga: Yaman, Bhairav, Bhoop.</p> <p>b) One Lakshan Geet / Dhun in any one Raga mentioned above.</p> <p>c) Taal Teental, Ektaal in detail.</p> <p>Note –</p> <p>1. Four Aalap and Taan in aakar are compulsory</p> |

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| | | | <p>on Sthai and Antara.</p> <p>2. Aaroh – Avaroha is compulsory before Lakshan Geet / Dhun and meaning of Lakshan Geet is compulsory.</p> |
| 6 | Viva (Music) (Vocal & Instrumental) | V11 | <p>Information on Practical Syllabus Sem I</p> <p>Note –</p> <ol style="list-style-type: none"> 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. |
| 7 | Practical (Stage Performance) (Music) (Percussion) | P12 | <p>Different types of Taals / Theka</p> <p>Tabla –</p> <ol style="list-style-type: none"> 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. <p>Pakhawaj –</p> <ol style="list-style-type: none"> 1. Aditaal, Chautaal, Sooltaal, Tevra to be played at Different layas. 2. Two Paran, Two Tukdas and two Tihais in each Taal. <p>Note –</p> <p>Tabla –</p> <ol style="list-style-type: none"> 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. <p>Pakhawaj –</p> <ol style="list-style-type: none"> 1. Playing Talas in different Laya. (Wilambit, Madhya, Drut) 2. Two Paran, Two Tukada and Two Tihai in each Taal from syllabus. |
| 8 | Viva (Music) (Percussion) | V12 | <p>Information on practical syllabus Sem I</p> <p>Note –</p> <ol style="list-style-type: none"> 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. |

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

| B.A. 1st Year (Music) (Vocal / Instrumental / Percussion) Sem – 2nd | Credits |
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| Two Language Papers | 01 Credit each |
| Theory Paper | 02 |
| Stage Performance | 14 |
| Viva | 07 |

| Sr. no | Subject | Paper | Syllabus |
|---------------|---|--------------|--|
| 1 | Language (English) | L21 | <i>Biographies of Dr. Prabha Atre, Pt. Bhimsen Joshi, Ustd. Alla rakha, Pt. Ravi Shankar, Pt. Birju Maharaj</i> |
| 2 | Language (Marathi) | L22 | <i>Biography Pt. Balkrishnabua Ichalkaranjekar</i> |
| 3 | Theory (Music) & (Dance) (Introduction to Indian Performing Arts) | T21 | <p>1) Introduction to Indian Performing Arts</p> <p>a) Definition of Art b) Different type of Arts</p> <p>i) Music ii) Dance iii) Theatre</p> <p>2) Interrelation between these art forms.</p> |
| 4 | Practical (Stage Performance) (Music) (Vocal & Instrumental) | P21 | <p>a) Madhya Laya Bandish / Gat Raga: Bhimpalas, Vrindawani Sarang, Durga.</p> <p>b) Vilambit khyal / vilambit gat in any two ragas from Sem 1 and 2.</p> <p>c) Bada khyal/gat with 5 aalap and taans in any one Raga from Semester 1 and 2</p> <p>d) Madhyalay bandish with vistaar from ragas in Semester 2</p> <p>e) Ektaal, Jhaptaal in Detail.</p> <p>Note –</p> <p>1. Raag Vachak Mukh Aalapi is must before starting Bandish (Except Aaroh and Avaroh).</p> <p>2. Six Aalap and Taan in aakar are compulsory on Sthai and Antara.</p> <p>3. Students should perform Vilambit khyal/ Vilambit Gat.</p> |
| 5 | Viva (Music) (Vocal & Instrumental) | V21 | <p>Information on practical syllabus Sem II</p> <p>Note –</p> <p>1. Presentation of other Raga from syllabus. (Except the Raga sung / Played in stage performance)</p> <p>2. Information of the Ragas mentioned in syllabus i.e. Aaroh – Avaroh, Swar, Varjya Swar, Vadi, Samvadi,</p> |

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| | | | <p>Anuvadi, Vivadi, Jaati, Time of Singing Raga etc.</p> <p>3. Names of the Raga similar to the Raga mentioned in syllabus.</p> <p>4. Information on the item which is singing or playing.</p> <p>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.</p> <p>6. Definition and information of Tarana / Dhun.</p> |
| 6 | Practical (Stage Performance) (Music) (Percussion) | P22 | <p>Performance of following Taals:</p> <p>Tabla- Teentaal : a) Peshkar, b) Kayda, c) Rela, d) Tukda Jhaptaal : a) Kayda, b) Tukda, c) Chakradhar Tihai</p> <p>Pakhawaj - Aditaal : a) Uthan, b) Prastar, c) Rela, d) Tukda Sooltaal : a) Uthan, b) Prastar, c) Chakradhar Tihai</p> <p>Note- Tabla-</p> <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. <p>Pakhawaj-</p> <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. |
| 7 | Viva (Music) (Percussion) | V22 | <p>Information on practical syllabus Sem II</p> <p>Note –</p> <ol style="list-style-type: none"> 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. |

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

| B.A. 2 nd Year (Music) (Vocal / Instrumental / Percussion) Sem – 3 rd | Credits |
|---|-------------------|
| Two Language Papers | 01 Credit each |
| Theory Paper | 02 |
| Stage Performance | 14 |
| Viva | 07 |

| Sr. no | Subject | Paper | Syllabus |
|--------|------------------------|-------|---|
| 1 | Language (Hindi) | L31 | Introduction to Hindi Text, Importance of language in Music, Use of pronunciation of words in Music, Guru Shishya tradition |
| 2 | Language (Sanskrit) | L32 | <p>Section A-</p> <p>a) Swarant Naam- (Akaarant, Aakarant, Ikarant) and study of Sarvanaam- Pulling, Striling, Napusakling.</p> <p>b) Three tences-Vartamankal, bhootkal, bhavishyakal(Three Lakaar)- Study of Kalparivartan.</p> <p>c) Ekvachan, Dwivachan, Bahuvachan</p> <p>d) Difference between Naam, Sarvanaam, Dhatu (Kriyapad)</p> <p>Section B-</p> <p>Study of selected verses from Sangeet Ratnakar, Bharat Natyashastra and Abhinay Darpan- Recitation and Translation of verses.</p> <ol style="list-style-type: none"> 1. गीतेन प्रीयते देवःवंशध्वनिवशंगतः॥ 2. तस्य गीतस्यसाधनम् ॥ 3. गीतनादात्मकंनादाधीनमतस्त्रयं ॥ 4. आहतो..... भिधीयते ॥ 5. चैतन्यसर्वभूतानां मुपास्महे ॥ 6. नकारंनादोऽभिधीयते ॥ 7. व्यवहारेद्विगुणोश्चोत्तरोत्तरः॥ 8. गानक्रियोच्यतेलक्षणम् ॥ 9. स्थित्वास्थित्वापरान्वर्थनामकौ ॥ 10. एतत्समिश्रणाद्वर्णःप्रचक्षते ॥ 11. स्वतोरञ्जयतिस्वरकारणम् ॥ |

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| | | | <p>12. श्रुतिभ्यः स्युःइतिसमते ॥</p> <p>13. रागरागाङ्भाषा.....तत्त्ववित् ॥</p> <p>14. सर्वस्थानोत्थ.....जितश्रमः॥</p> <p>15. शुद्धच्छायालगभिज्ञः.....सर्वदोषविवर्जितः ॥</p> <p>16. क्रियापरो.....कृद्भजनोद्धुरः ॥</p> <p>17. सुसंप्रदयो.....मध्यमोमतः॥</p> <p>18. महामहेश्वरेणोक्तःरन्जकस्तथा ॥</p> <p>19. चतुर्वेदोभवेच्छब्द.....तल्लक्षणमथोच्यते ॥</p> <p>20. गातृवादकसंघातो.....तत्त्रिधा ॥</p> <p>21. अङ्गिकोपरिकल्पितः ॥</p> <p>22. सात्विकः पुर्वमुक्तस्तुमेनिबोधत ॥</p> <p>23. तस्यशिरोहस्तोरःचिबुकान्युपाङ्गानि ॥</p> <p>24. अस्यशाखाचप्रयोक्तृभिः॥</p> <p>25. अङ्गिकस्तुभवेच्छाखा.....-- तुकारणाश्रयम् ॥</p> <p>26. मुखजेऽभिनयेविप्रा.....मेनिबोधत ॥</p> <p>27. आकम्पितंकम्पितंतथाश्रितम् ॥</p> <p>28. निहन्वितंत्रयोविधंशिरः॥</p> <p>29. त्रयोदशंविधंदृष्टिनामिहलक्षणम् ॥</p> <p>30. कान्ताभयानकारसदृष्टयः ॥</p> |
| 3 | Theory Music) (Vocal & Instrumental) (Raag and Taal Concept, Yoga and Music) | T31 | <p>1) Raga Concept In Indian Classical Music with reference to Matanga's 'Brihatdeshi', Definition of Raga, Thaata concept, Different kinds of Thaata, Relation of Raga with different Thaata.</p> <p>2) Taal Concept Taal, Theka, Laya, Matra, Sam, Kal, Khanda, Dugan, Tigan, Chaugan etc.</p> <p>3) Yoga and Music Pranayam & its importance, Different types of Mudras, Different types of Assanas, Seating postures, Voice culture. Training of voice, Riyaz</p> |
| 4 | Theory (Music) (Percussion) (History of Percussion instruments in India, Origin of Tabla, Pakhawaj in Indian Classical Music) | T32 | <p>a) History of Percussion instruments in India Prehistoric to modern Percussion Instruments</p> <p>b) Origin and use of Tabla in Indian Music</p> <p>c) Origin and use of Pakhawaj in Indian Music</p> |
| 5 | Practical (Stage) | P31 | 1. Bada Khayal and Chhota Khayal / Wilambit and Drut Gat with Vistar (elaboration) in following Raga: |

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| | Performance) (Music) (Vocal & Instrumental) | | <p>Yaman, Bhimpalās</p> <p>2. Raga Deshkar, Bairagi – Madhya Laya Bandish with Vistar (Elaboration)</p> <p>3. Tarana in any Raga from syllabus. (Tatnra Ang Gat for Instruments)</p> <p>Note-</p> <p>1. Raga Vachak Mukta Alaapi is necessary. (Except Aaroh and Avaroh)</p> <p>2. Seven Alaap and Taan on the Sthai and Antara of Bandish / Gat (Wilambit and Madhya)</p> <p>3. One Tarana in any Raga from syllabus. (Tatnra Ang Gat for instruments)</p> |
| 6 | Viva (Music) (Vocal & Instrumental) | V31 | <p>Information on practical syllabus Sem III</p> <p>Note-</p> <p>1. Presentation of other Ragas and forms from syllabus.</p> <p>2. Detailed information of Ragas mentioned in the syllabus. Such as: Aaroh – Avaroh, Swar, Varja Swar, Vadi, Samvadi, Anuvadi and Vivadi Swara, Jaati, Gayan Swar etc.</p> <p>3. Comparative study of similar Ragas mentioned in syllabus. Such as: Raga Swarup, Aaroh – Avaroh, Swar, Varja Swar, Vadi, Samvadi, Anuvadi and Vivadi Swara, Jaati, Gayan Samay etc.</p> <p>4. Information on the forms of singing / Playing.</p> <p>5. Detailed information of the Wilambit Tala in which singing / Playing. Such as: Matra, Khand, Tali, Khali, Theka and presentation on hand.</p> <p>6. Information on Tarana / Gat.</p> |

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| 7 | Practical (Stage Performance) (Music) (Percussion) | P32 | <p>Tabla - Playing styles of three different Gharanas.(Teentaal, Rupak)</p> <ol style="list-style-type: none"> 1. Delhi Gharana: a) Peshkar, b) Kayda 2. Farukhabad Gharana: a) Chalan, b) Rela 3. Banaras Gharana: a) Tukda, b) Chakradhar <p>Note-</p> <ol style="list-style-type: none"> 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 <p>Pakhawaj - Playing styles of three different Gharanas. (Aditaal, Tevra) (With Focus on Prastar, Paran, Chakradar, Rela)</p> <ol style="list-style-type: none"> 1. Pt. Kudau Singh Maharaj Gharana language & characteristics 2. Pt. Nana Panse Gharana, language & characteristics 3. Nathadwara (Mewad) Gharana language & Characteristics <p>Note-</p> <ol style="list-style-type: none"> 1. Prastar – Five Palatas and Tihai in both Talas. 2. Paran – Three. 3. Chakradhar – Two 4. Rela – Two Relas with five Palatas and Tihai. |
| 8 | Viva (Music) (Percussion) | V32 | <p>Information on practical syllabus Sem III</p> <p>Note-</p> <p>Tabla / Pakhawaj</p> <ol style="list-style-type: none"> 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 Taal. 3. Recitation of Dugun, Tigun, Chaugun of the Taal by keeping Tali on Hand. 4. Information on the Gharanas mentioned in the syllabus. |

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

| B.A. 2 nd Year (Music) (Vocal / Instrumental / Percussion) Sem – 4 th | Credits |
|--|----------------|
| Two Language Papers | 01 Credit each |
| Theory Paper | 02 |
| Stage Performance | 14 |
| Viva | 07 |

| Sr. no | Subject | Paper | Syllabus |
|--------|---------------------|-------|--|
| 1 | Language (Hindi) | L41 | Importance of Lay in Music, Culture – Music (Sanskriti – Sangeet), Harmony Melody, Bhakti – Sangeet, Indian film Music |
| 2 | Language (Sanskrit) | L42 | <p>Section A- Grammer</p> <p>a) Study of Grammer in Sem 3 b) Swarant Nam- Ukarant (Pulling, Striling, Napusakling) c) Study of Lakaar (Lotlakar, Vidhilinlakaar) and Singular,Plural forms of those. d) Vachyaparivartanam</p> <p>Section B- Study of Verses</p> <p>Recitation and Translation of the verses from Bharat Natyashastra, Sangeet Ratnakar and Abhinay Darpan.</p> <p>१. प्रणम्य शिरसा देवंब्रह्मणा यदुदाहृतम् ॥ २. जग्राह रसा नाथर्वणादपि ॥ ३. श्रुन्गारहास्यकरुणा..... रसा स्मृताः ॥ ४. ततं चैवावनद्धम्..... लक्षणान्वितम् ॥ ५. यथा बीजाद्भवेत्..... भावा व्यवस्थिताः ॥ ६. नानाभिनयनाटययोक्त्रुभिः ॥ ७. वियुताः संयुताश्चैव.....हस्तसंक्षयम् ॥ ८. नृत्तेभिनययोगेवाकरणानिप्रयोजयेत् ॥ ९. प्रसारिताग्रापताकइतिस्मृतः ॥ १०. पताकेतु निबोधत ॥ ११. स्वस्तिकत्रिपताकौ.....कार्याबुद्धाहदर्शने ॥ १२. एकपादप्रचारोनामतद्भवेत् ॥ १३. चारीभिः प्रस्तुतंयुद्धेचकीर्तिताः ॥ १४. स्थितंमध्यंप्रयोजयेत् ॥</p> |

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| | | | <p>१५. तेमन्द्रमध्यतारख्यप्रतिपादिता ॥</p> <p>१६. तैः सप्तभिःदुर्दरः॥</p> <p>१७. गजश्चसप्तविवद्यपि ॥</p> <p>१८. अनुवादीचययोन्तरगोचरा ॥</p> <p>१९. ग्रामस्वरसमुहःआदिमः॥</p> <p>२०. द्वितीयोस्वचतुर्थश्रुतिसंस्थिते ॥</p> <p>२१. क्रमात्स्वराणांसप्तच ॥</p> <p>२२. तालस्तलप्रतिष्ठायामिति..... प्रतिष्ठितम् ॥</p> <p>२३. कालो बुधैः स्मृतः॥</p> <p>२४. मार्गदेशीगतत्वेन तुकलोच्यते ॥</p> <p>२५. स्यादवपोऽथचतुर्विधा ॥</p> <p>२६. ध्रुवः शम्यालक्ष्माभिदध्महे ॥</p> <p>२७. विश्रान्तियुक्तयात्रिविधोमतः॥</p> <p>२८. द्रुतोमध्येतस्मान्ममध्यविलम्बितौ ॥</p> <p>२९. तत्तत्सुषिरं भवेत् ॥</p> <p>३०. गीतंततो ऽ वनध्देन सुषिरंमतम् ॥</p> |
| 3 | Theory (Music) (Vocal & Instrumental) (Forms of Music, Time Theory, Swar – Shruti Division) | T41 | <p>1. Different forms of Music (Classical & Semi Classical) a) Dhrupad, b) Dhamar, c) Khayal, d) Tappa, e) Thumari, f) Dadra, g) Kajari, h) Hori, i) Chaiti etc.</p> <p>2. Time Theory Raga at Different time, Relation of different moods</p> <p>3. Swar and Shruti division</p> |
| 4 | Theory (Music) (Percussion) (Significance and Importance of Indian Rhythmic instruments in Music) | T42 | <p>Significance and contribution of various Indian rhythmic instruments in music. a) Classical Music Vocal - Dhrupad, Khayal, b) Instrument, c) Dance d) Semi Classical, e) Light. f) Folk Music.</p> |
| 5 | Practical (Stage Performance) (Music) (Vocal & Instrumental) | P41 | <p>1. Bada Khayal and Chhota Khayal / Wilambit and Drut Gat with Vistar (elaboration) in following Raga: Vrindavani Sarang, Bhoop.</p> <p>2. Bandish in Madhya laya – Kafi, Des</p> <p>3. Chatarang / Tantra Ang Gat in any one Raga from syllabus of all semesters before.</p> <p>4. Dadra in any of the Ragas mentioned below: Des, Kafi, Khamaj, Pilu.</p> <p>5. Information of Taal: Vilambit Teentaal, Tilwada and Dadra.</p> <p>Note-</p> |

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| | | | <ol style="list-style-type: none"> 1. Raga Vachak Mukta 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 with proper elaboration. |
| 6 | Viva (Music) (Vocal & Instrumental) | V41 | <p>Information on practical syllabus Sem IV</p> <p>Note –</p> <ol style="list-style-type: none"> 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. 6. Information on Chatarang / Tantra Ang Gat. |
| 7 | Practical (Stage Performance) (Music) (Percussion) | P42 | <p>Tabla -</p> <p>Presentation of Roopak, Jhaptal with intricacies;</p> <ol style="list-style-type: none"> 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 taalals <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. Chakradhar- three chakradhars (one Farmaishi Chakradhar compulsory) 5. Rela- two relas 6. Chalan- Tisra jati and Chatasra jati |

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| | | | <p>7. Nouhakka in any one taal from syllabus</p> <p>Note-</p> <ol style="list-style-type: none"> 1. Uthan in both taals 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. 7. Nouhakka in any one taal from syllabus |
| 8 | Viva (Music) (Percussion) | V42 | <p>Information on practical syllabus Sem IV</p> <p>Note- Tabla / Pakhawaj</p> <ol style="list-style-type: none"> 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. 3. Definition of the items played in the presentation. 4. Playing Farmaishi Chakradhar and mathematical analysis |

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

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

| B.A. 3rd Year (Music) (Vocal / Instrumental / Percussion) Sem – 5th | Credits |
|--|----------------|
| Theory Paper | 02 |
| Stage Performance | 15 |
| Viva | 08 |

| Sr. no | Subject | Paper | Syllabus |
|---------------|--|--------------|---|
| 1 | Theory Music) (Vocal & Instrumental) (Introduction to Gharana, Classical, Semi- Classical, Light Forms, Folk Music of Maharashtra) | T51 | 1) Introduction to Gharana: e) Definition of Gharana, f) Need of Gharana c) Different Gharanas and Qualities of Gharana 2) Information of Classical and Semi Classical Music a) Khayal b) Thumari c) Natya Sangeet d) Gazal e) Sugam Sangeet 3) Folk Music of Maharashtra a) Bharud, b) Gondhal c) Powada, d) Keertan e) Dhangar Geet |
| 2 | Theory (Music) (Percussion) (Accompaniment to Classical and Semi Classical Music) | T52 | Accompaniment to Classical and Semi Classical Music. Khayal, Dhrupad, Instrumental, Semi Classical (Thumari, Dadra, Tappa etc) |
| 3 | Practical (Stage Performance) (Music) (Vocal & Instrumental) | P51 | 1. Bada Khayal and Chhota Khayal / Wilambit and Drut Gat with Vistar (elaboration) in following Raga: Bihag, Jaunpuri. 2. Kirwani, Malkauns (Madhyaya Bandish / Gat with elaboration) 3. Drupad in any Raga from all semesters before (Alaap, Jod, Bandish / for instruments Gat showing Dhrupad Ang) 4. One Natyageet 5. Information of Taal: Roopak, Keherwa, Choutaal Note - 1. Raga Vachak Mukt Alaapi is necessary. (Except Aaroh and Avaroh) 2. Eight Aalap and Taan on Sthai and Antara of Wilambit and |

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| | | | <p>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.</p> <p>3. For the Raga mentioned for Madhya Laya- Raga Vachak Mukta Alaapi, Bandish / Gat, eight Alaap and Taan on Sthai and Antara are necessary.</p> <p>4. Dhrupad, Dhamar with elaboration. (Alaap, Jod, Bandish / for instruments Gat showing Dhrupad Ang).</p> |
| 4 | Viva (Music) (Vocal & Instrumental) | V51 | <p>Information on practical syllabus Sem V</p> <p>Note-</p> <ol style="list-style-type: none"> 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. |
| 5 | Practical (Stage Performance) (Music) (Percussion) | P52 | <p>Tabla -</p> <p>a) Detailed Presentation of Taal Jhaptal, Ektal</p> <ol style="list-style-type: none"> 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) <p>b) Presentation & Information of:</p> <p>(Students will have to present following Talas (Theka) as per the Laya (Tempo) given by examiners.</p> <ol style="list-style-type: none"> 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) 4) Presentation of the Tala Used in Thumari, Ghajal Rupak, Keherva, Dadra. (Playing Style, Types of Theka) <p>Presentation of Laggi – Ladi (Four – Five types)</p> |

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| | | | <p>Pakhawaj -</p> <p>a) Detailed Presentation of Taal Tevra.</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) <p>Presentation of Laggi – Ladi (Four – Five types)</p> <ol style="list-style-type: none"> 3. Presentation of the Taals used for Dance. Teentaal, Dhamar, Matta. (Playing Style) |
| 6 | Viva (Music) (Percussion) | V52 | <p>Information on practical syllabus Sem V</p> <p>Note- <u>Tabla</u> -</p> <ol style="list-style-type: none"> 1. Detailed information of Taal Jhaptal and Ektal. Its Dugun, Tigun and Chaugun by keeping Tali on Hand. 2. Detailed and theoretical study of the Taals used for accompaniment of Khayal, Instrumental, Dance, Thumari, Ghajal etc. such as: Matra, Khand, Tali, Khali, Sam, Avartan etc. and its Dugun, Tigun and Chaugun. <p>Note- <u>Pakhawaj</u> -</p> <ol style="list-style-type: none"> 1. Detailed information of Taal Sooltaal and Chautal. Its Dugun, Tigun and Chaugun by keeping Tali on Hand. 2. Detailed and theoretical study of the Taals used for accompaniment of Dhrupad, Dhamar, Instrumental, Dance, Folk Music etc. such as: Matra, Khand, Tali, Khali, Sam, Avartan etc. and its Dugun, Tigun and Chaugun. |

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

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

| B.A. 3rd Year (Music) (Vocal / Instrumental / Percussion) Sem – 6th | Credits |
|--|----------------|
| Theory Paper | 02 |
| Stage Performance | 15 |
| Viva | 08 |

| Sr. no | Subject | Paper | Syllabus |
|---------------|---|--------------|---|
| 1 | Theory Music) (Vocal , Instrumental, Percussion) (Musicians and Musicologist, Classification of Indian Instruments, Aesthetics of Music) | T61 | <p>1. Musicians and Musicologists Ustd. Abdul Karim Khan, Pt. V.N. Bhatkhande, Pt. V.D. Paluskar, Ustd. Amir Hussain Khan, Pt. Ravi Shankar Lata Mangeshkar, Pt. Arwind Mulgaonkar.</p> <p>2. Classification of Indian Instruments i. Sushir (Blowing) ii. Tantu (String) iii. Avanaddha (Percussion) iv. Ghana (Solid)</p> <p>3. Aesthetics of Music a) Definition of aesthetics b) Principals of aesthetics c) Aesthetics in Swara, Laya, Taal, Lyrics (Aesthetics of Language for Percussion instruments).</p> |
| 2 | Practical (Stage Performance) (Music) (Vocal & Instrumental) | P61 | <p>A) Bada Khayal and Chhota Khayal / Wilambit and Drut Gat with Vistar (elaboration) in following Ragas: Puriya Dhanashri, Miyan Malhar</p> <p>B) Chota Khayal / Madhyalaya Gat: Hansadhwani, Madhuwanti</p> <p>C) Presentation of any one of the following style, Bhaavgeet, Ghazal.</p> <p>D) One Thumri in any raga from syllabus.</p> <p>E) Information of Taal: Deepchandi Jhumara, Jatt with Sam, Khali, Tali (Dugun, Tigun, Chaugun)</p> <p>Note- 1. Raga Vachak Mukta Alaapi is necessary. (Except Aaroh and Avaroh) 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</p> |

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| | | | <p>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> <p>5. Presentation of Thumri with elaboration</p> <p>6. Study of all Taals mentioned in syllabus.</p> |
| 3 | Viva (Music) (Vocal & Instrumental) | V61 | <p>Information on practical syllabus Sem VI</p> <p>Note –</p> <p>1. Presentation of other Ragas and forms from syllabus.</p> <p>2. Detailed information of Ragas mentioned in the syllabus. Such as: Aaroh – Avaroh, Swar, Varja Swar, Vadi, Samvadi, Anuvadi and Vivadi Swara, Jaati, Gayan Samay etc.</p> <p>3. Study of Raga similar to the Ragas mentioned in syllabus. Such as: Raga Swarup, Aaroh – Avaroh, Swar, Varja Swar, Vadi, Samvadi, Anuvadi and Vivadi Swara, Jaati, Gayan Samay and Comparative study of the Ragas etc.</p> <p>4. Information about the form of singing / Playing.</p> <p>5. Information on Bhaavgeet, Ghazal.</p> <p>6. Information about Thumri- origin, evolution, styles of singing, gharanas, etc.</p> <p>7. Detailed information of the Taals mentioned in the syllabus. Such as: Matra, Khand, Tali, Khali, Theka, Dugun, Tigun and Chaugun of Taal by keeping Tali on hand.</p> |
| 4 | Practical (Stage Performance) (Music) (Percussion) | P62 | <p>a) Tabla -</p> <p>Detailed Presentation of Ektaal</p> <p>1. Peshkar – Ten Palatas and Tihai.</p> <p>2. Kayada – Four Kayadas with Ten Palatas and Tihai.</p> <p>3. Rela – Three Relas with six Palatas and Tihai.</p> <p>4. Paran – Three</p> <p>5. Tukada – Five</p> <p>6. Chakradhar – Three</p> <p>7. Choupalli – one</p> <p>Detailed Presentation of Matta</p> <p>1. Kayda- two kayadas with 6 paltas and Tihai.</p> <p>2. Rela- two Relas (Dhirdhir, Dignag)</p> <p>3. Two Chakradhar (one Farmaishi)</p> <p>4. Three Tukdas</p> <p>5. One Tripalli</p> <p>Pakhawaj -</p> <p>Detailed Presentation of Taal Chautaal.</p> <p>1. Uthan</p> <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> |

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| | | <p>5. Chakradhar – Three (one Kamali chakradhar and onefarmaishi chakradhar in tisra jati)</p> <p>Detailed Presentation of Taal Basant.</p> <ol style="list-style-type: none"> 1. Uthan 3. Sath Paran 3. Rela - Three Relas with six Palatas and Tihai. 5. Chakradhar –One Farmaishi Chakradhar <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> <ol style="list-style-type: none"> 1. Accompaniment with Khayal and Thumari, information on accompaniment, information on these singing styles, study of the Taals used for these singing styles. 2. Accompaniment with various instruments, information on accompaniment, information of these instruments, study of the Taals used for these singing styles. 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>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> <ol style="list-style-type: none"> 1. Accompaniment with Dhrupad and Dhamar, information on accompaniment, information on these singing styles, study of the Taals used for these singing styles. |
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| | | | <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 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> |
| 5 | Viva (Music) (Percussion) | V62 | <p>Information on practical syllabus Sem VI Note – Tabla / Pakhawaj</p> <ol style="list-style-type: none"> 1. Detailed information of the Taal Ektal/Chautal, Mattatal/Basant. Dugun, Tigun and Chaugun on hand. 2. Conversion of Compositions of Ektal into Mattatal 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. |



**BHARATI VIDYAPEETH
(DEEMED TO BE UNIVERSITY), PUNE**

**Faculty of Arts
B.A. (Music)
Old Syllabus**

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

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

| B.A. 1st Year (Music) (Vocal / Instrumental / Percussion) Sem – 1st | Credits |
|--|----------------|
| Two Language Papers | 01 Credit each |
| Theory Paper | 02 |
| Stage Performance | 14 |
| Viva | 07 |

| Sr. no | Subject | Paper | Syllabus |
|---------------|--|--------------|---|
| 1 | Language (English) | L11 | Biography of Pt. Sapan Chaudhari, Padma Subramaniam, Pt. Shivkumar Sharma, Pt. Jasraj |
| 2 | Language (Marathi) | L12 | Biography Pt. Vishnu Digambar Paluskar |
| 3 | Theory (Music) (Vocal & Instrumental) (Notation System) | T11 | <p>1. Notation System</p> <p>a) Concept of Notation and use b) History of Notation c) Bhatkhande and Paluskar Notation System</p> <p>2. Concept and Definitions of Terms:</p> <p>Naad, Swara, Shuddha Swara, Komal Swara, Teewra Swara, Shruti, Swaralankar, Raga, Aroha, Awaroha, Thaata, Taal, Lay, Awartan, Sam, Khali, Khand etc.</p> <p>3. Old Concepts: Gram, Murchhana etc.</p> |
| 4 | Theory (Music) (Percussion) (Notation System) | T12 | <p>1) Notation system (Taal Paddhatee)</p> <p>a) In North Indian Classical Music Style. Bhatkhande and Paluskar styles of notation b) Carnatic system.</p> <p>2) Writing of different Taals</p> <p>3) Notation writing of intricacies of developing Taal : like Kayda, Tukda, Paran, Tihai etc</p> <p>4) Definition of terms:</p> <p>Matra, Taal, Khand, Sam, Kaal, Theka</p> |
| 5 | Viva (Music) (Vocal & Instrumental) | V11 | <p>Information on Practical Syllabus Sem I</p> <p>Note –</p> <p>1. Presentation of other Raga from syllabus.(Except the Raga sung / Played in stage performance)</p> <p>2. Information of the Ragas mentioned in syllabus i.e. Aaroh – Avaroh, Swar, Variya Swar, Vadi,</p> |

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| | | | <p>Samvadi, Anuvadi, Vivadi, Jaati, Time of Singing Raga etc.</p> <p>3. Names of the Raga similar to the Raga mentioned in syllabus.</p> <p>4. Definition – Sangeet, Raag, Taal.</p> <p>5. Information of Taal Teentaal, Rupak – i.e. Matra, Khand, Tali, Khali, Theka and ability to do Barabar, Dugun, Tigun and Chaugun by keeping Tali.</p> |
| 6 | Viva (Music) (Percussion) | V12 | <p>Information on practical syllabus Sem I</p> <p>Note –</p> <ol style="list-style-type: none"> 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 on the use of Taal. 3. Ability to do Barabar, Dugun, Tigun and Chaugun by keeping Tali. 4. Definition - Sangeet, Taal, Kayda / Paran. |
| 7 | Practical (Stage Performance) (Music) (Vocal & Instrumental) | P11 | <p>a) Bandish / Gat in Madhyalaya. Raga: Yaman, Bhairav, Bhoop.</p> <p>b) One Lakshan Geet / Dhun in any one Raga mentioned above.</p> <p>c) Taal Teental, Rupak in detail.</p> <p>Note –</p> <ol style="list-style-type: none"> 1. Four Aalap and Taan are compulsory on Sthai and Antara. 2. Aaroh – Avaroha is compulsory before Lakshan Geet / Dhun and meaning of Lakshan Geet is compulsory. |
| 8 | Practical (Stage Performance) (Music) (Percussion) | P12 | <p>Different types of Taals / Theka</p> <p>Tabla –</p> <ol style="list-style-type: none"> 1. Teen Taal, 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. <p>Pakhawaj –</p> <ol style="list-style-type: none"> 1. Aditaal, Chautaal, Sooltaal, Tevra to be played at different layas. 2. Two Paran, Two Tukdas and two Tihais in each Taal. <p>Note –</p> <p>Tabla –</p> <ol style="list-style-type: none"> 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. |

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| | | | <p>Pakhawaj –</p> <ol style="list-style-type: none">1. Playing Talas in different Laya. (Wilambit, Madhya, Drut)2. Two Paran, Two Tukada and Two Tihai in each Taal from syllabus. |
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Bharati Vidyapeeth (Deemed to be University)
School of Performing Arts, Pune

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

| B.A. 1st Year (Music) (Vocal / Instrumental / Percussion) Sem – 2nd | Credits |
|--|----------------|
| Two Language Papers | 01 Credit each |
| Theory Paper | 02 |
| Stage Performance | 14 |
| Viva | 07 |

| Sr. no | Subject | Paper | Syllabus |
|---------------|--|--------------|---|
| 1 | Language (English) | L21 | <i>Biographies of Dr. Prabha Atre, Pt. Bhimsen Joshi, Ustd. Alla rakha, Pt. Ravi Shankar, Pt. Birju Maharaj</i> |
| 2 | Language (Marathi) | L22 | <i>Biography Pt. Balkrishnabua Ichalkaranjekar</i> |
| 3 | Theory (Music) & (Dance) (Introduction to Indian Performing Arts) | T21 | <p>1) Introduction to Indian Performing Arts</p> <p>a) Definition of Art b) Different type of Arts i) Music ii) Dance iii) Theatre</p> <p>2) Interrelation between these art forms.</p> |
| 4 | Viva (Music) (Vocal & Instrumental) | V21 | <p>Information on practical syllabus Sem II</p> <p>Note –</p> <ol style="list-style-type: none"> 1. Presentation of other Raga from syllabus.(Except the Raga sung / Played in stage performance) 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. 3. Names of the Raga similar to the Raga mentioned in syllabus. 4. Information on the item which is singing or playing. 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. 6. Definition and information of Tarana / Dhun. |
| 5 | Viva (Music) (Percussion) | V22 | <p>Information on practical syllabus Sem II</p> <p>Note –</p> <ol style="list-style-type: none"> 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. |

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| | | | 3) Information of the Taals mentioned in syllabus. i.e. Matra, Khand, Tali, Khali, Theka and information on the use of Taal. |
| 6 | Practical (Stage Performance) (Music) (Vocal & Instrumental) | P21 | <p>a) Madhya Laya Bandish / Gat Raga: Kedar, Khamaj, Vrindawani Sarang.</p> <p>b) Tarana / Dhun in the Ragas mentioned above.</p> <p>c) Ektaal, Jhaptaal in Detail.</p> <p>Note –</p> <ol style="list-style-type: none"> 1. Raag Vachak Mukh Aalapi is must before starting Bandish.(Except Aaroh and Avaroh). 2. Six Aalap and Taan are compulsory on Sthai and Antara. 3. Tarana for vocal and Dhun for instruments. |
| 7 | Practical (Stage Performance) (Music) (Percussion) | P22 | <p>Performance of following Taals:</p> <p>Tabla- Teentaal : a) Peshkar, b) Kayda, c) Rela, d) Tukda Jhaptaal : a) Kayda, b) Tukda, c) Chakradhar Tihai</p> <p>Pakhawaj -</p> <p>Aditaal : a) Uthan, b) Prastar, c) Rela, d) Tukda Sooltaal : a) Uthan, b) Prastar, c) Chakradhar Tihai</p> <p>Note-</p> <p>Tabla-</p> <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. <p>Pakhawaj-</p> <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. |

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

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

| B.A. 2nd Year (Music) (Vocal / Instrumental / Percussion) Sem – 3rd | Credits |
|--|----------------|
| Two Language Papers | 01 Credit each |
| Theory Paper | 02 |
| Stage Performance | 14 |
| Viva | 07 |

| Sr. no | Subject | Paper | Syllabus |
|---------------|--|--------------|---|
| 1 | Language (Hindi) | L31 | Introduction to Hindi Text, Importance of language in Music, Use of pronunciation of words in Music, Guru Shishya tradition, Contribution of Pt. Paluskar in Music teaching, Music and Society, Lok Sangeet. |
| 2 | Language (Sanskrit) | L32 | Introduction about Sanskrit language, Varn, Dhatu, Naam, Prakriti Pratyay Vichar, Lingbhed, Vibhakti, Anta (Kaal) Lakaar, Avyay, Reading (Vachan), Making Sentences, Writing Short Story, Vibhakti Parivartan, Kaalparivartan etc. |
| 3 | Theory Music) (Vocal & Instrumental) (Raag and Taal Concept, Yoga and Music) | T31 | 1) Raga Concept In Indian Classical Music with reference to Matanga's 'Brihatdeshi', Definition of Raga, Thaata concept, Different kinds of Thaata, Relation of Raga with different Thaata. 2) Taal Concept Taal, Theka, Laya, Matra, Sam, Kal, Khanda, Dugan, Tigun, Chaugan etc. 3) Yoga and Music Pranayam & its importance, Different types of Mudras, Different types of Asanas, Seating postures, Voice culture. Training of voice, Riyaz . |
| 4 | Theory (Music) (Percussion) (History of Percussion instruments in India, Origine of Tabla, Pakhawaj in Indian Classical Music) | T32 | a) History of Percussion instruments in India Prehistoric to modern Percussion Instruments b) Origin and use of Tabla in Indian Music c) Origin and use of Pakhawaj in Indian Music |

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| 5 | Viva (Music) (Vocal & Instrumental) | V31 | <p>Information on practical syllabus Sem III</p> <p>Note-</p> <ol style="list-style-type: none"> 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 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 Wilambit Tala in which singing / Playing. Such as: Matra, Khand, Tali, Khali, Theka and presentation on hand. 6. Information on Tarana / Gat. |
| 6 | Viva (Music) (Percussion) | V32 | <p>Information on practical syllabus Sem III</p> <p>Note- Tabla / Pakhawaj</p> <ol style="list-style-type: none"> 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 Taal. 3. Recitation of Dugun, Tigon, Chaugun of the Taal by keeping Tali on Hand. 4. Information on the Gharanas mentioned in the syllabus. |
| 7 | Practical (Stage Performance) (Music) (Vocal & Instrumental) | P31 | <ol style="list-style-type: none"> 1. Bada Khayal and Chhota Khayal / Wilambit and Drut Gat with Vistar (elaboration) in following Raga: Miyani ki Todi / Gujari Todi, Bageshri 2. Raga Durga – Madhya Laya Bandish with Vistar (Elaboration) 3. Tarana in any Raga from syllabus. (Tatnra Ang Gat for Instruments) <p>Note-</p> <ol style="list-style-type: none"> 1. Raga Vachak Mukta Alaapi is necessary. (Except Aaroh and Avaroh) 2. Seven Alaap and Taan on the Sthai and Antara of Bandish / Gat (Wilambit and Madhya) 3. One Tarana in any Raga from syllabus. (Tatnra Ang Gat for instruments) |

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| 8 | Practical (Stage Performance) (Music) (Percussion) | P32 | <p>Tabla -</p> <p>Playing styles of three different Gharanas.(Teentaal, Rupak)</p> <ol style="list-style-type: none"> 1. Delhi Gharana: a) Peshkar, b) Kayda 2. Farukhabad Gharana: a) Chalan, b) Rela 3. Banaras Gharana: a) Tukda, b) Chakradhar <p>Note-</p> <ol style="list-style-type: none"> 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 <p>Pakhawaj -</p> <p>Playing styles of three different Gharanas. (Aditaal, Tevra) (With Focus on Prastar, Paran, Chakradar, Rela)</p> <ol style="list-style-type: none"> 1. Pt. Kudau Singh Maharaj Gharana language characterization 2. Pt. Nana Panse Gharana, language & characterization 3. Nathadwara (Mewad) Gharana language & Characterization <p>Note-</p> <ol style="list-style-type: none"> 1. Prastar – Five Palatas and Tihai in both Talas. 2. Paran – Three. 3. Chakradhar – Two 4. Rela – Two Relas with five Palatas and Tihai. |
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Bharati Vidyapeeth (Deemed to be University)
School of Performing Arts, Pune

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

| B.A. 2nd Year (Music) (Vocal / Instrumental / Percussion) Sem – 4th | Credits |
|--|----------------|
| Two Language Papers | 01 Credit each |
| Theory Paper | 02 |
| Stage Performance | 14 |
| Viva | 07 |

| Sr. no | Subject | Paper | Syllabus |
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| 1 | Language (Hindi) | L41 | Importance of Lay in Music, Culture and Music (Sanskriti aur Sangeet), Harmony - Melody, Bhakti and Sangeet, Indian film Music |
| 2 | Language (Sanskrit) | L42 | Dhatu Vichar, Visheshan Visheshya Bhava, Ukaranta, Vyanjananta, Dhatusadhit, Avyay, Kartari, Karmani Prayog, RasaSutram, Lekhan, Lengthy Complex Sentences. |
| 3 | Theory (Music) (Vocal & Instrumental) (Forms of Music, Time Theory, Swar – Shruti Division) | T41 | 1. Different forms of Music (Classical & Semi Classical) a) Dhrupad, b) Dhamar, c) Khayal, d) Tappa, e) Thumari, f) Dadra, g) Kajari, h) Hori, i) Chaiti etc. 2. Time Theory Raga at Different time, Relation of different moods 3. Swar and Shruti division |
| 4 | Theory (Music) (Percussion) (Significance and Importance of Indian Rhythmic instruments in Music) | T42 | Significance and importance of various Indian rhythmic instruments in music. a) Classical Music Vocal - Dhrupad, Khayal, b) Instrument, c) Dance d) Semi Classical, e) Light. f) Folk Music. |
| 5 | Viva (Music) (Vocal & Instrumental) | V41 | Information on practical syllabus Sem IV Note – 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 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. |

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| | | | 6. Information on Chatarang / Tantra Ang Gat. |
| 6 | Viva (Music) (Percussion) | V42 | <p>Information on practical syllabus Sem IV</p> <p>Note- Tabla / Pakhawaj</p> <ol style="list-style-type: none"> 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. 3. Definition of the items played in the presentation. |
| 7 | Practical (Stage Performance) (Music) (Vocal & Instrumental) | P41 | <ol style="list-style-type: none"> 1. Bada Khayal and Chhota Khayal / Wilambit and Drut Gat with Vistar (elaboration) in following Raga: Bhimpalas, Bairagi . 2. Chatarang / Tantra Ang Gat in any one Raga from syllabus. 3. Thumari or Dadra in any of the Ragas mentioned below, Des, Kafi, Khamaj, Pilu. 4. Information of Taal: Ektaal, Tilwada and Dadra. <p>Note-</p> <ol style="list-style-type: none"> 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. Thumari or Dadra in any one Raga mentioned in syllabus us with proper elaboration. |
| 8 | Practical (Stage Performance) (Music) (Percussion) | P42 | <p>Tabla -</p> <p>Presentation of Ektaal, Jhaptaal with intricacies;</p> <ol style="list-style-type: none"> 1. Peshakar 2. Kayada : Tishra jaati & Chatushra jaati 3. Rela: Dhirdhir kitatak 4. Tukada: 5. Gat: In Madhya Laya and Drut Laya 6. Chakradhar: in Ektaal & Jhaptaal. <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. |

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| | | <p>Pakhawaj - Presentation of Chautaal, Sooltaal with Intricacies;</p> <ol style="list-style-type: none">1. Prastar2. Chalan : Tishra Jaati & Chatushra Jaati3. Rela:4. Paran5. Chakradar <p>Note-</p> <ol style="list-style-type: none">1. Prastar - in both Talas with six Palatas and Tihai.2. Three Paran in both the Talas.3. Three Chakradhar in both the Talas.4. Three Rela in both the Talas with minimum six Palatas and Tihai.5. Tishra and Chatushra Jaati Chalan in both Talas. |
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Bharati Vidyapeeth (Deemed to be University)
School of Performing Arts, Pune

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

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| B.A. 3rd Year (Music) (Vocal / Instrumental / Percussion) Sem – 5th | Credits |
| Theory Paper | 02 |
| Stage Performance | 15 |
| Viva | 08 |

| Sr. no | Subject | Paper | Syllabus |
|--------|---|-------|--|
| 1 | Theory Music) (Vocal & Instrumental) (Introduction to Gharana, Classical, Semi-Classical, Light Forms, Folk Music of Maharashtra) | T51 | 1) Introduction to Gharana: a) Definition of Gharana, b) Need of Gharana c) Different Gharanas and Qualities of Gharana 2) Information of Classical and Semi Classical Music a) Khayal b) Thumari c) Natya Sangeet d) Gazal e) Sugam Sangeet 3) Folk Music of Maharashtra a) Bharud, b) Gondhal c) Powada, d) Keertan e) Dhangar Geet |
| 2 | Theory (Music) (Percussion) (Accompaniment to Classical and Semi Classical Music) | T52 | Accompaniment to Classical and Semi Classical Music. Khayal, Dhrupad, Instrumental, Semi Classical (Thumari, Dadra, Tappa etc) |
| 3 | Viva (Music) (Vocal & Instrumental) | V51 | Information on practical syllabus Sem V Note- 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. |

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| 4 | Viva (Music) (Percussion) | V52 | <p>Information on practical syllabus Sem V</p> <p>Note- <u>Tabla</u> -</p> <ol style="list-style-type: none"> 1. Detailed information of Taal Rupak. Its Dugun, Tigun and Chaugun by keeping Tali on Hand. 2. Detailed and theoretical study of the Taals used for accompaniment of Khayal, Instrumental, Dance, Thumari, Ghajal etc. such as: Matra, Khand, Tali, Khali, Sam, Avartan etc. and its Dugun, Tigun and Chaugun. <p>Note- <u>Pakhawaj</u> -</p> <ol style="list-style-type: none"> 1. Detailed information of Taal Tevra. Its Dugun, Tigun and Chaugun by keeping Tali on Hand. 2. Detailed and theoretical study of the Taals used for accompaniment of Dhrupad, Dhamar, Instrumental, Dance, Folk Music etc. such as: Matra, Khand, Tali, Khali, Sam, Avartan etc. and its Dugun, Tigun and Chaugun. |
| 5 | Practical (Stage Performance) (Music) (Vocal & Instrumental) | P51 | <ol style="list-style-type: none"> 1. Bada Khayal and Chhota Khayal / Wilambit and Drut Gat with Vistar (elaboration) in following Raga: Bihag, Miyan Malhar. 1. Kirwani (Madhylaya Bandish / Gat) 2. Drupad, Dhamar in Raga Malkauns, Bihag (Alaap, Jod, Bandish / for instruments Gat showing Dhrupad Ang) 3. Information of Taal: Keherwa, Dhumali, Dipchandi, Ada Choutaal <p>Note -</p> <ol style="list-style-type: none"> 1. Raga Vachak Mukh Alaapi is necessary. (Except Aaroh and Avaroh) 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. 3. For the Raga mentioned for Madhya Laya- Raga Vachak Mukh Alaapi, Bandish / Gat, eight Alaap and Taan on Sthai and Antara are necessary. 4. Dhrupad, Dhamar with elaboration. (Alaap, Jod, Bandish / for instruments Gat showing Dhrupad Ang). |
| 6 | Practical (Stage Performance) (Music) (Percussion) | P52 | <p>Tabla -</p> <p>a) Detailed Presentation of Taal Rupak</p> <ol style="list-style-type: none"> 1. Peshkar – Eight Palats 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. etc. |

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| | | <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) 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) 4) Presentation of the Tala Used in Thumari, Ghajal Rupak, Keherva, Dadra. (Playing Style, Types of Theka) Presentation of Laggi – Ladi (Four – Five types) <p>Pakhawaj -</p> <p>a) Detailed Presentation of Taal Tevra.</p> <ol style="list-style-type: none"> 1. Prastar - Eight Palats and Tihai. 2. Paran - Four 3. Rela - Two Relas with five Palatas and Tihai. 4. Tukada - Four 5. Chakradhar – Two etc. <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) |
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Bharati Vidyapeeth (Deemed to be University)
School of Performing Arts, Pune

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

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| B.A. 3rd Year (Music) (Vocal / Instrumental / Percussion) Sem – 6th | Credits |
| Theory Paper | 02 |
| Stage Performance | 15 |
| Viva | 08 |

| Sr. no | Subject | Paper | Syllabus |
|---------------|--|--------------|---|
| 1 | Theory Music) (Vocal , Instrumental, Percussion) (Musicians and Musicologist, Classification of Indian Instruments, Aesthetics of Music) | T61 | <p>1. Musicians and Musicologists</p> <p>a) Ustd. Abdul Karim Khan a) Pt. V.N. Bhatkhande, Pt. V.D. Paluskar b) Ustd. Amir Hussain Khan, Pt. Ravi Shankar c) Lata Mangeshkar, Pt. Arwind Mulgaonkar.</p> <p>2. Classification of Indian Instruments</p> <p>i. Sushir (Blowing) ii. Tantu (String) iii. Avanaddha (Percussion) iv. Ghana (Solid)</p> <p>3. Aesthetics of Music</p> <p>a) Definition of aesthetics b) Principals of aesthetics c) Aesthetics in Swara, Laya, Taal, Lyrics (Aesthetics of Language for Percussion instruments).</p> |
| 2 | Viva (Music) (Vocal & Instrumental) | V61 | <p>Information on practical syllabus Sem VI</p> <p>Note –</p> <p>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 Raga similar to the Ragas mentioned in syllabus. Such as: Raga Swarup, Aaroh – Avaroh, Swar, Varja Swar, Vadi, Samvadi, Anuvadi and Vivadi Swara, Jaati, Gayan Samay and Comparative study of the Ragas etc. 4. Information on the form of singing / Playing. 5. Information on Natyageet, Bhaavgeet, Ghazal. 6. Detailed information of the Taals mentioned in the syllabus. Such as: Matra, Khand, Tali, Khali, Theka, Dugun, Tigun and Chaugun of Taal by keeping Tali on hand.</p> |

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| 3 | Viva (Music) (Percussion) | V62 | <p>Information on practical syllabus Sem VI</p> <p>Note – Tabla / Pakhawaj</p> <ol style="list-style-type: none"> 1. Detailed information of the Taal Jhaptaal / Sooltaal. Dugun, Tigun and Chaugun on hand. 2. Definition and information on accompaniment. 3. Information of Khayal, Thumari / Dhrupad, Dhamar style, Instrumental Music and Kathak style. 4. Study of the Talas used for accompaniment. |
| 5 | Practical (Stage Performance) (Music) (Vocal & Instrumental) | P61 | <ol style="list-style-type: none"> 1. Bada Khayal and Chhota Khayal / Wilambit and Drut Gat with Vistar (elaboration) in following Ragas: Puriya Dhanashri, Darabari 2. Chotta Khayal / Madhyalaya Gat: Hansadhwani, Kalawati 3. Presentation of any one of the following style, Natyageet, Bhaavgeet, Ghazal. 4. Information of Taal: Dhamar, Jhumara, Jattaal, Chautaal with Sam, Khali, Tali (Dugun, Tigun, Chaugun) <p>Note-</p> <ol style="list-style-type: none"> 1. Raga Vachak Mukta Alaapi is necessary. (Except Aaroh and Avaroh) 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. 3. For the Ragas mentioned for Chhota Khayal / Madhyalaya Gat all the things mentioned above are necessary. 4. Presentation of Natyageet, Bhaavgeet, Ghazal (any one) with its proper singing style and proper elaboration. |
| 6 | Practical (Stage Performance) (Music) (Percussion) | P62 | <p>a) Tabla -</p> <p>Detailed Presentation of Taal Jhaptaal.</p> <ol style="list-style-type: none"> 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. etc. <p>Pakhawaj -</p> <p>Detailed Presentation of Taal Sooltaal.</p> <ol style="list-style-type: none"> 1. Prastar - Ten Palatas and Tihai. 2. Paran - Five 3. Rela - Three Relas with six Palatas and Tihai. 4. Tukada - Five 5. Chakradhar – Three etc. |

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| | | <p>b) Presentation of accompaniment to different styles of singing- Khayal, Thumari / Dhrupad, Dhamar.</p> <p>c) Presentation of accompaniment to different styles of instruments- Violin, Flute, Sitar, Samvadini etc.</p> <p>d) Presentation of accompaniment to different styles of Kathak Dance. Kathak : Lukhnow Gharana : Jaipur Gharana Traditional compositions of both Gharanas.</p> <p>Note-</p> <p>Tabla -</p> <ol style="list-style-type: none"> 1. Accompaniment with Khayal and Thumari, information on accompaniment, information on these singing styles, study of the Taals used for these singing styles. 2. Accompaniment with various instruments, information on accompaniment, information of these instruments, study of the Taals used for these singing styles. 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, Taals used in Kathak dance. <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> <ol style="list-style-type: none"> 1. Accompaniment with Dhrupad and Dhamar, information on accompaniment, information on these singing styles, study of the Taals used for these singing styles. 2. Accompaniment with various instruments, information on accompaniment, information of these instruments, study of the Taals used for these singing styles. 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 |
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| | | | <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> |
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