

Bharati Vidyapeeth Deemed University
School of Performing Arts, Pune

Post Graduation Course (Choice Based Credit System)

M.A. 1st Year (Music) (Percussion) Course Structure and Syllabus

M.A. (Music) 1st Year Sem – 1	Credits
Theory Paper	02
Three Practical Papers	23

M.A. Music 1st Year Semester 1		
Paper	Paper Name	Syllabus
T12) Theory	History of Music Ancient Time	<ol style="list-style-type: none"> 1. Vedic Music 2. Music related with Percussion Instruments from Ramayana, Mahabharata and Puranas. Music of Jains, Buddhists, Maurya and Gupta age. 3. Music at the time of Bharata (Bharatnatya Shashtra), Matanga (Brihatdeshi) and Sharangdeva (Sangeet Ratnakar) related with Percussion Instruments. 4. Principals of Taal formation – Rules and Specialties. 5. Classification of various instruments.
P12) Practical 1	Stage Performance 1	<p>Intensive study of Taals Tabla: Teentaal, Ektaal</p> <p>Intensive study of Taals Pakhawaj: Aditaal, Chautaal</p> <p>Note – Tabla-</p> <p>Detailed presentation of the Taal from the syllabus , which includes</p> <ol style="list-style-type: none"> a. Peshkar - Eight Palatas and Tihai. b. Kayda – Three Kaydas in each Taal.(With Different Language ,Eight Palatas and Tihai) c. Rela – Two Rela in each Taal. .(With Different Language ,Eight Palatas and Tihai) d. Paran – Three Paran e. Gat – Two Gats in each Taal. f. Chakradar – (Farmaishi, Kamali)Two Chakradar in each Taal g. Tukada - Three Tukadas in each Taal. <p>Pakhawaj - Detailed presentation of the Taal from the syllabus , which includes,</p> <ol style="list-style-type: none"> a. Prastar – In each Taal with Eight Palatas and Tihai. b. Paran – Four Paran in each Taal. c. Different Matras – Four to Five in each Taal. d. Rela – Two Relas in each Taal. .(With Different Language ,Eight Palatas and Tihai)

		e. Chakradar – (Farmaishi, Kamali)Two Chakradar in each Taal.
S12) Practical 2	Stage performance 2	<p>Taals used in Semi classical Music: Tabla Dadara, Keherwa (Madhya Laya)</p> <p>Taals used in Semi classical Music: Pakhawaj Dhumali, Keherwa (Madhya Laya)</p> <p>Note - Tabla / Pakhawaj</p> <p>Presentation of the Taals for Light Music in the syllabus which includes ,</p> <ol style="list-style-type: none"> Different Patterns of the Theka. Presentation of Laggi – Ladi with four patterns and Tihai.
V12) Practical 3	Viva	<p>Viva (Oral) on syllabus of Practical 1 and Practical 2</p> <p>Note - Tabla / Pakhawaj</p> <ol style="list-style-type: none"> Questions based on the topics from practical 1 and 2 which includes, Presentation of the remaining Taals, its information such as – Matras, Tali, Khali, Khand, Use of Taal, information of the Taal with similar Matra. Theoretical information of the compositions played in Taal from Practical 1 and 2. Detailed information of the instrument, History, Different parts of instruments.

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M.A. (Music) 1st Year Sem – 2	Credits
Theory Paper	02
Three Practical Papers	23

M.A. Music 1st Year Semester 2		
Paper	Paper Name	Syllabus
T22) Theory	Theoretical Studies of Taals. (prescribed in the 1st year M.A. (Music))	<ol style="list-style-type: none"> 1. Scientific information of Taal, writing of Bandish in various Taal 2. Writing of Gat, Kayada, Rela, Paran etc. 3. Writing of various Tukdas showing Layakari, Chhanda, Fard patterns. 4. Comparison of parallel Taals 5. Instrument Plying Techniques
P22) Practical 1	Stage Performance 1	<p>Intensive Studies of Taals Tabla: Rupak, Jhaptaal</p> <p>Intensive Studies of Taals Pakhawaj: Tevra, Sooltaal</p> <p>Note – Tabla-</p> <p>Detailed presentation of the Taal from the syllabus , which includes</p> <ol style="list-style-type: none"> a. Peshkar - Eight Palatas and Tihai. b. Kayda – Three Kaydas in each Taal. (With Different Language ,Eight Palatas and Tihai) c. Rela – Two Relas in each Taal. .(With Different Language ,Eight Palatas and Tihai) d. Paran – Four Paran in each Taal. e. Gat – Three Gats in each Taal. f. Chakradar – (Farmaishi, Kamali)Two Chakradar in each Taal g. Tukada – Four Tukadas in each Taal showing Chhand, Layakari, Fard etc. <p>Pakhawaj -</p> <p>Detailed presentation of the Taal from the syllabus , which includes,</p> <ol style="list-style-type: none"> a. Prastar – In each Taal with Eight Palatas and Tihai. b. Paran – Four Paran in each Taal. c. Different Matras – Four to Five in each Taal.

		<p>d. Rela – Two Relas in each Taal. .(With Different Language ,Eight Palatas and Tihai)</p> <p>e. Chakradar – (Farmaishi, Kamali)Two Chakradars in each Taal</p> <p>f. Tukada – Four Tukadas in each Taal showing Chhand, Layakari, Fard etc.</p>
S22) Practical 2	Stage Performance 2	<p>Taals in Light Music: Tabla Dhumali, Bhajani, Khemta, Chacher.</p> <p>Taals in Semi Classical Music: Pakhawak Dhumali, Bhajani</p> <p>Note - Tabla / Pakhawaj</p> <p>Presentation of the Taals for Light Music in the syllabus which includes ,</p> <ol style="list-style-type: none"> Different Patterns of the Theka. Presentation of Laggi – Ladi with four patterns and Tihai.
V22)Practical 3	Viva	<p>Viva (Oral) on syllabus of Practical 1 and Practical 2</p> <p>Note - Tabla / Pakhawaj</p> <ol style="list-style-type: none"> Questions based on the topics from practical 1 and 2 which includes, Presentation of the remaining Taal's, its information such as – Matras, Tali, Khali, Khand, Use of Taal, information of the Taal with similar Matra. Theoretical information of the compositions played in Taal from Practical 1 and 2. Detailed information of the instrument, History, Different parts of instruments Information about Chhand, Fard Layakari.

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M.A. 2nd Year (Music) (Percussion) Course Structure and Syllabus

M.A. (Music) 2nd Year Sem – 3	Credits
Theory Paper	02
Three Practical Papers	23

M.A. Music 2nd Year Semester 3		
Paper	Paper Name	Syllabus
T32) Theory	History of Music. Modern Era. And Aesthetics of Music	<ol style="list-style-type: none"> 1. Evolution of Music from 19th to 21st Century. 2. Evolution of different percussion instruments 3. Use of different Taals in Dhrupad 4. Use of different Taals in Khayal 5. Use of different Taals in instrumental Music. 6. Use of different Taals for Dance 7. Use of percussion instruments in other forms of Music in India. (Folk Music, Folk Dance, Theatre, Gazal, Bhaav Geet, Film Music etc.) 8. Aesthetics of Music in Percussion instruments , Swara – Rasa, Laya – Rasa, and Chhanda – Tal Rasa. 9. Pioneers of Western Aesthetics (Socrates, Plato, Aristotle), 10. Hinduism it's Philosophical and spiritual aspects, 11. Interrelationship of Music and Other Arts.
P32) Practical 1	Stage Performance 1	<p>Intensive study of Taals: Tabla Matta Taal, Panchamsavari</p> <p>Intensive Studies of Taals : Pakhawaj: Matta Taal, Gajajhampa</p> <p>Note – Tabla- Detailed presentation of the Taal from the syllabus , which includes</p> <ol style="list-style-type: none"> a. Peshkar – One Peshkar in each Taal of different language with Ten Palatas and Tihai. b. Kayda – Three Kaydas in each Taal.(With Different Language ,Ten Palatas and Tihai) c. Rela – Two Relas in each Taal. .(With Different Language ,Ten Palatas and Tihai) d. Paran – Four Paran in each Taal. e. Gat – Three Gats in each Taal.

		<p>f. Chakradar – (Farmaishi, Kamali)Two Chakradar in each Taal</p> <p>g. Tukada – Four Tukada in each Taal.</p> <p>Pakhawaj -</p> <p>Detailed presentation of the Taal from the syllabus , which includes,</p> <ol style="list-style-type: none"> Prastar – In each Taal with Ten Palatas and Tihai. Paran – Four Paran in each Taal. Different Matras – Four to Five in each Taal. Rela – Two Relas in each Taal. .(With Different Language ,Ten Palatas and Tihai) Chakradar – (Farmaishi, Kamali)Two Chakradars in each Taal Tukada – Four Tukadas in each Taal..
S32) Practical 2	Stage Performance 2	<p>Taals in Light Indian Music:</p> <p>Tabla: Keherava, Dadra, Tevra, Rupak</p> <p>Pakhawaj: Keherava, Tevra</p> <p>Note -</p> <p>Tabla / Pakhawaj</p> <p>Presentation of the Taals for Light Music in the syllabus which includes ,</p> <ol style="list-style-type: none"> Different Patterns of the Theka. Presentation of Laggi – Ladi with five patterns and Tihai.
V32) Practical 3	Viva	<p>Viva (Oral) on syllabus of Practical 1 and Practical 2</p> <p>Note -</p> <p>Tabla / Pakhawaj</p> <ol style="list-style-type: none"> Questions based on the topics from practical 1 and 2 which includes, Presentation of the remaining Taals, its information such as – Matras, Tali, Khali, Khand, Use of Taal, information of the Taal with similar Matra. Theoretical information of the compositions played in Taal from Practical 1 and 2. Detailed information of the instrument, History, Different parts of instruments Information of the Taals used for Dhrupad / Khyal and Taal's used for Semi Classical Music, difference in accompaniment. Ability to accompany Classical, Semi Classical Music.

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M.A. (Music) 2nd Year Sem – 4	Credits
Theory Paper	02
Three Practical Papers	23

M.A. Music 2nd Year Semester 4		
Paper	Paper Name	Syllabus
T42) Theory	Writing on Music. Teaching Methodology Of Music	<ol style="list-style-type: none"> 1. Criticism 2. News Paper Article, 3. Biography 4. Scientific writing, subjects related with Percussion Music. 5. Essay writing. 6. Guru-Shishya Parampara-its meaning, Ancient form and basic principles, its importance in modern educational system, attributes of ideal music teacher and student, basic principles of teaching, its modification and application in relation with music. Different levels of music training like school level, hobby and private classes and University courses, their specific aims and objects, music training for personality development, morals of music profession
P42) Practical 1	Stage Performance 1	<p>Intensive study of Taals Tabla: Teentaal, Ektaal, Zaptaal, Rupak, Ada Chautaal</p> <p>Intensive study of Taals Pakhawaj: Sooltaal, Ada Chautaal, Dhamar, Gajazampa</p> <p>Note – Tabla-</p> <p>Detailed presentation of the Taal from the syllabus , which includes</p> <ol style="list-style-type: none"> a. Peshkar – One Peshkar in each Taal of different language with Ten Palatas and Tihai. b. Kayda – Three Kaydas in each Taal.(of Different Jaati ,Ten Palatas and Tihai) c. Rela – Two Relas in each Taal. .(With Different Language ,Ten Palatas and Tihai) d. Paran – Four Paran in each Taal. e. Gat – Three Gat in each Taal. f. Chakradar – (Farmaishi, Kamali)Two Chakradar in each Taal g. Tukada – Four Tukada in each.

		<p>Pakhawaj -</p> <p>Detailed presentation of the Taal from the syllabus , which includes,</p> <ol style="list-style-type: none"> Prastar – In each Taal with Ten Palatas and Tihai. Paran – Four Paran in each Taal. Different Matra's – Four to Five in each Taal. Rela – Two Relas in each Taal. .(With Different Language ,Ten Palatas and Tihai) Chakradar – (Farmaishi, Kamali)Two Chakradars in each Taal Tukada – Four Tukadas in each Taal.
S42) Practical 2	Stage Performance 2	<p>Taals used in Kathak Dance: Teentaal, Zaptaal, Mattataal, Pancham Savari, Rudra Taal.</p> <p>Note - Tabla / Pakhawaj</p> <p>Presentation of the Taal's for Kathak in the syllabus which includes ,</p> <ol style="list-style-type: none"> Presentation of different compositions from Kathak on instrument. Accompaniment.
V42) Practical 3	Viva	<p>Viva (Oral) on syllabus of Practical 1 and Practical 2</p> <p>Note - Tabla / Pakhawaj</p> <ol style="list-style-type: none"> Questions based on the topics from practical 1 and 2 which includes, Presentation of the remaining Taals, its information such as – Matras, Tali, Khali, Khand, Use of Taal, information of the Taal with similar Matra. Theoretical information of the compositions played in Taal from Practical 1 and 2. Information of Kathak Dance, its compositions from different Gharana's and ability to play these compositions on the instrument.