

Bharati Vidyapeeth Deemed University

School of Performing Arts, Pune

Post Graduation Course (Choice Based Credit System)

M.A. 1st Year (Music) (Vocal – Instrumental) Course Structure and Syllabus

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

M.A. Music 1 st Year Semester 1		
Paper	Paper Name	Syllabus
T11) Theory	History of Music Ancient Time	<ol style="list-style-type: none"> 1. Vedic Music 2. Music from Ramayana, Mahabharata, Puranas, Music of Jains, Buddhists, Maurya, Gupta age. 3. Music at the time of Bharata (Natyashastra), Matanga (Brihatdeshi) and Sharangdeva (Sangeet Ratnakar). 4. Swara Samvad - Principals of Raga Formation. 5. Classification of various instruments.
P11) Practical 1	Stage Performance 1	<p>Intensive study of Ragas: Yaman / Yaman Kalyan, Bhairav, Puriya</p> <p>Vocal: Alap, Bada Khayal, Chhota Khayal with proper elaboration.</p> <p>Swaravadya: Alaap, Jod, Wilambit Gat (Masitkhani / Rajakhani) / Wilambit Bandish, Madhya laya Gat / Bandish, Zala</p> <p>Note –</p> <ol style="list-style-type: none"> 1. Raag Vachak Mukt Alaapi is must before starting Bandish / Gat. (Except Aaroh and Avaroh) 2. Ten Alaap and Taan both on Sthai and Antara of Bandish / Gat (Wilambit and Madhya Lay) 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.
S11) Practical 2	Stage Performance 2	<p>Semi Classical Music: Vocal - Chatarang, Tarana Instrumental – Tantra Ang Gat</p> <p>Note –</p> <ol style="list-style-type: none"> 1. Appropriate elaboration of Chatarang / Tarana is necessary. 2. For instruments Gat with Tantra Ang and its elaboration is necessary.

<p>V11) Practical 3</p>	<p>Viva</p>	<p>Introduction to Following Ragas (Bandish in Madhya Laya) Sham Kalyan, Kalawati, Miya Malhar</p> <p>Information on the Practical 1 and Practical 2 syllabus.</p> <p>Note –</p> <ol style="list-style-type: none"> 1. Short study of the Ragas given in this viva examination. e.g. - Raag swarup, Aaroh – Avaroh, Swar, Varjya Swar, Vadi, Samvadi, Anuvadi, Vivadi, Jaati, Time of Singing, Comparison of Samaprakrutik (parallel)Raga and Madhya Laya Bandish / Gat with four Aalap and Taan on Sthai and Antara. 2. Questions based on Practical 1 and 2 which includes Other Ragas or Composition singing /Playing and its information. e.g. - Aaroh – Avaroh, Swar, Varjya Swar, Vadi, Samvadi, Anuvadi, Vivadi, Jaati, Time of Singing, Parallel Raga's and there information. 3. Detailed information of Chatarang / Tarana. e.g. – singing style, theoretical information. 4. Study of the Talas used for singing / playing Bandish / Gat. e.g. – Matra, Khand, Tali, Khali, Theka and doing Dugun, Tigun and Chaugun of Tala on hand.
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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
T21) Theory	Theoretical Studies of Ragas. (prescribed in the 1st year M.A. (Music))	<ol style="list-style-type: none"> 1. Theoretical study of Raga, Writing of Bandish in Various Raga 2. Writing of Mukta Alap, Taan, Boltaan in different Taals 3. Writing compositions or various notes in showing Layakari, Chhanda patterns. 4. Comparison of parallel Ragas 5. Voice Culture / Instrument Playing Techniques
P21) Practical 1	Stage Performance 1	<p>Intensive study of Ragas: Virndawani Sarang, Bihag, Bageshri</p> <p>Vocal: Alap, Bada Khayal, Chhota Khayal with proper elaboration.</p> <p>Swaravadya: Alap, Jod, Wilambit Gat (Masitkhani / Rajakhani) / Wilambit Bandish, Madhya laya Gat / Bandish, Zala</p> <p>Note -</p> <ol style="list-style-type: none"> 1. Raag Vachak Mukta Alaapi is must before starting Bandish / Gat.(Except Aaroh and Avaroh) 2. Ten Alaap and Taan both on Sthai and Antara of Bandish / Gat (Wilambit and Madhya)are necessary. Which includes different types of Tan's such as Taan in Aakar, in Notation, Bol Aalap, Bol Taan and Layakari are also necessary. For instruments Taan's showing instrumental specialty are necessary.
S21) Practical 2	Stage Performance 2	<p>Dhrupad style: Dhrupad, Dhamar</p> <p>Note -</p> <p>Appropriate elaboration of Dhrupad, Dhamar is necessary. e.g. –</p> <ol style="list-style-type: none"> a. Alaap (Nom –Tom) and Jod etc. b. Dhrupad Bandish / Dhrupad Ang Gat

V21) Practical 3	Viva	<p>Introduction to Following Ragas (Bandish in Madhya Laya)</p> <p>Marubihag, Gorakh Kalyan, Hindol</p> <p>Information on the Practical 1 and Practical 2 syllabus.</p> <p>Note-</p> <ol style="list-style-type: none"> 1. Short study of the Ragas given in this viva examination. e.g. - Raag swarup, Aaroh – Avaroh, Swar, Varjya Swar, Vadi, Samvadi, Anuvadi, Vivadi, Jaati, Time of Singing, Comparison of Samaprakrutik (parallel) Raga and Madhya Laya Bandish / Gat with four Aalap and Taan on Sthai and Antara. 2. Questions based on Practical 1 and 2 which includes Other Raga's or Composion 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. 3. Detailed information of Dhruvad / Dhamar. e.g. – singing style, History, its Bani's, Taals used for singing style. 4. Study of the Talas used for singing / playing Bandish / Gat. e.g. – Matra, Khand, Tali, Khali, Theka and doing Dugun, Tigun and Chaugun of Tala on hand.
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M.A. 2nd Year (Music) (Vocal – Instrumental) Course Structure and Syllabus

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

M.A. Music 2 nd Year Semester 3		
Paper	Paper Name	Syllabus
T31) 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. Dhrupad 3. Khayal 4. Instrumental Music 5. Percussion Music 6. Other forms of Music in India. 7. Applied Music: Music used for specific purpose like Theatre, Film, Bhaav Geet, specific occasions etc. 8. Aesthetics of Music, Swara – Rasa, Laya – Rasa, Raga – Rasa and Chhand – Taal Rasa. 9. Pioneers of Western Aesthetics (Socrates, Plato, Aristotle), Hinduism it's Philosophical and spiritual aspects, 10. Interrelationship of Music and other Arts.
P31) Practical 1	Stage Performance 1	<p>Intensive study of Ragas: Darabari, Multani, Jhinjoti</p> <p>Vocal: Alap, Bada Khayal, Chhota Khayal with proper elaboration.</p> <p>Swaravadya: Alap, Jod, Wilambit Gat (Masitkhani / Rajakhani) / Wilambit Bandish, Madhya laya Gat / Bandish , Zala</p> <p>Note-</p> <ol style="list-style-type: none"> 1. Raag Vachak Mukt Alaapi is must before starting Bandish / Gat.(Except Aaroh and Avaroh) 2. Fifteen Alaap and Taan both on 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 instrument's specialty are necessary.

<p>S31) Practical 2</p>	<p>Stage Performance 2</p>	<p>Semi Classical Music: Vocal – Tappa, Thumari, Hori Instruments – Thumari , Dhun Note -</p> <ol style="list-style-type: none"> 1. Appropriate elaboration of Tappa, Thumari, Hori is necessary. e.g. –Alaap, Bol Banav and Bol Bat etc. 2. For instruments Thumari style playing and Dhun with elaboration is necessary.
<p>V31) Practical 3</p>	<p>Viva</p>	<p>Introduction to Following Ragas (Bandish in Madhya Laya) Kaushi Kanada, Sur Malhar, Bilaskhani Todi</p> <p>Information on the Practical 1 and Practical 2 syllabus.</p> <p>Note-</p> <ol style="list-style-type: none"> 1. Short study of the Ragas given in this viva examination. e.g. - Raag swarup, Aaroh – Avaroh, Swar, Varjya Swar, Vadi, Samvadi, Anuvadi, Vivadi, Jaati, Time of Singing, Comparison of Samaprakrutik (parallel)Raga and Madhya Laya Bandish / Gat with five Aalap and Taan on Sthai and Antara. 2. Questions based on Practical 1 and 2 which includes Other Ragas or Composion 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. 3. Detailed information of Tappa, Thumari and Hori. e.g. – singing style, History, main Thumari styles / Information of playing style of Dhun, Talas used in these singing styles. 4. Study of the Talas used for singing / playing Bandish / Gat. e.g. – Matra, Khand, Tali, Khali, Theka and doing Dugun, Tigun and Chaugun of Tala on hand.

<p>S41) Practical 2</p>	<p>Stage Performance 2</p>	<p>Indian Light Music:</p> <p>Natya Geet, Gazal, Film Song, Bhav Geet etc.</p> <p>Note -</p> <ol style="list-style-type: none"> 1. Appropriate singing of the types mentioned in this practical - 2 syllabus 2. For instruments, playing these types on instrument is necessary.
<p>V41) Practical 3</p>	<p>Viva</p>	<p>Introduction to Following Ragas (Bandish in Maddhya Laya)</p> <p>Bhinnashadja, Kafi</p> <p>Information on the Practical 1 and Practical 2 syllabus.</p> <p>Note-</p> <ol style="list-style-type: none"> 1. Short study of the Ragas given in this viva examination. e.g. - Raag swarup, Aaroh – Avaroh, Swar, Varjya Swar, Vadi, Samvadi, Anuvadi, Vivadi, Jaati, Time of Singing, Comparison of Samaprakrutik (parallel)Raga and Madhya Laya Bandish / Gat with five Aalap and Taan on Asthai and Antara. 2. Questions based on Practical 1 and 2 which includes Other Ragas or Composition singing /Playing and its information. e.g. - Aaroh – Avaroh, Swar, Varjya Swar, Vadi, Samvadi, Anuvadi, Vivadi, Jaati, Time of Singing, Parallel Raga's and there information. 3. Detailed information of Light Music e.g. – singing style, History, Talas used in and Ragas used in this singing styles. 4. Study of the Talas used for singing / playing Bandish / Gat. e.g. – Matra, Khand, Tali, Khali, Theka and doing Dugun, Tigun and Chaugun of Tala on hand.