

**Bharati Vidyapeeth Deemed 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>Raga, That, Nad, Swara, Shruti, Awartan, Aroha, Awaroha, Swaralankar, Shuddha Swara, Komal Swara, Teewra Swara, That etc.</p> <p>3. Old Concepts: Gram, Murchna etc.</p>
4	Theory (Music) (Percussion) (Notation System)	T12	<p>1) Notation system (Taal Paddhatee)</p> <p>a) In North Indian Classical Style Bhatkhande and Paluskar styles of notation b) Karnataki 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>Taal, Matra, Khanda, 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, Varjya Swar, Vadi, Samvadi, Anuvadi, Vivadi, Jaati, Time of Singing Raga</p>

			<p>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 – 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 Taal's 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) Teen Taal 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.

			<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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**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. Allrkha, Pt. Ravi Shankar</i>
2	Language (Marathi)	L22	<i>Biography Pt. Balkrishnabua Ichalkaranjkar</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 style="padding-left: 40px;">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 Raga's 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. 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.

			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) Ektal 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- Teental : a) Peshkar, b) Kayda, c) Rela, d) Tukda Zapata : a) Kayda, b) Tukda, c) Chakradhar Tihai</p> <p>Pakhawaj -</p> <p>Aditaal : a) Uthan, b) Prastar, c) Rela, d) Tukda Sultaal : 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 Tukadas 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.

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**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
2	Language (Sanskrit)	L32	Introduction about Sanskrit language, Varn, Dhatu, Naam, Prakriti Pratyay Vichar, Lingbhed, Vibhakti, Anta (Kaal) Lakaar, Avyay, 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, That concept, Different kinds of Thaats, Relation of Raga with different Thaats. 2) Taal Concept Taal, Theka, Laya, Matra, Sam, Kal, Khanda, Dugun, Tigun, Chaugan etc. 3) Yoga and Music Pranayam & its importance, Different types of Mudras, Different types of Assanas, 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
5	Viva (Music) (Vocal & Instrumental)	V31	Information on practical syllabus Sem III Note- 1. Presentation of other Ragas and forms from syllabus.

			<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 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 form 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>
6	Viva (Music) (Percussion)	V32	<p>Information on practical syllabus Sem III</p> <p>Note- Tabla / pakhawaj</p> <p>1. Presentation of other Talas from syllabus.</p> <p>2. Detailed information of Talas mentioned in the syllabus. Such as: Matra, Khand, Tali, Khali, Theka and use of Tala.</p> <p>3. Recitation of Dugun, Tigun, Chaugun of the Tala by keeping Tali on Hand.</p> <p>4. Information on the Gharanas mentioned in the syllabus.</p>
7	Practical (Stage Performance) (Music) (Vocal & Instrumental)	P31	<p>1. Bada Khayal and Chhota Khayal / Wilambit and Drut Gat with Vistar (elaboration) in following Raga: Miyani ki Todi / Gujari Todi , Bageshri</p> <p>2. Raga Durga – Madhya Laya Bandish with Vistar (Elaboration)</p> <p>3. Tarana in any Raga from syllabus. (Tatnra Ang Gat for Instrumentals)</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 instrumentals)</p>

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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**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
1	Language (Hindi)	L41	Sangeet me Laya ka mahtwa, Sanskriti -Sangeet, Harmony Melody, Bhakti – 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. 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 - Presentation of Ektaal, Jhaptaal with intricacies;</p> <ol style="list-style-type: none"> 1. Peshakar 2. Kayada : Tishra jati & Chatushra jati 3. Rela: Dhirdhir kitatak 4. Tukda: 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.

		<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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**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: 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.

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 Tala Rupak. Its Dugun, Tigun and Chaugun by keeping Tali on Hand. 2. Detailed and theoretical study of the Talas 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 Tala Tevra. Its Dugun, Tigun and Chaugun by keeping Tali on Hand. 2. Detailed and theoretical study of the Talas 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 (Madhyalaya 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. <p>Note -</p> <ol style="list-style-type: none"> 1. Raga Vachak Mukta 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 Mukta 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 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. 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) Wilambeet Taal like Ektaal, Zumra, Tilwada etc. used in Khayal style. (Playing Style, Types of Theka) 2) Wilambeet Tala Teentaal, Zaptaal, Rupak used in instrumental music. (Playing Style, Types of Theka) 3) Madhya Laya Tala used in vocal, instrumental, dance Teentaal, Zaptaal, 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 Talas used for the Dhrupad, Dhamar style. (Playing Style) Chautaal, Sooltaal, Aditaal. 2. Presentation of the Talas used for Folk Music. Dhumali, Keherava, Bhajani Theka. (Playing Style) Presentation of Laggi – Ladi (Four – Five types) 3. Presentation of the Talas used for Dance. Teentaal, Dhamar, Matta. (Playing Style)
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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. Bhattachande, Pt. V.D. Paluskar b) Ustd. Amir Hussain Khan, Pt. Ravi Shankar c) Lata Mangeshkar, Pt. Arvind Mulgaonkar.</p> <p>2. Classification of Indian Instrument</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</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 Talas mentioned in the syllabus. Such as: Matra, Khand, Tali, Khali, Theka, Dugun, Tigun and Chaugun of Taal by keeping Tali on hand.</p>

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 Tala Jhaptal / 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 Raga: Puriya Dhanashri, Darabari 2. Chotta Khayal / Madhyalaya Gat: Hansadhvani, Kalawati 3. Presentation of any one of the following style, Natyageet, Bhaavgeet, Ghazal. 4. Information of Taal: Dhamar, Jhumara, Ektaal, 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 Jhaptal.</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.

		<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 Talas used for these singing styles. 2. Accompaniment with various instruments, information on accompaniment, information of these instruments, study of the Talas 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, Talas 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 Talas used for these singing styles. 2. Accompaniment with various instruments, information on accompaniment, information of these instruments, study of the Talas 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 Talas 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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