

Bharati Vidyapeeth Deemed University

School of Performing Arts, Pune

Post Graduation Course (Credit System)

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

M.A. 1 st Year (Music) (Percussion) Sem – 1 st	Credits
Theory Paper	03
Stage Performance	14
Viva	08

M.A. Music 1 st Year Semester 1		
Paper	Paper Name	Syllabus
T12) Theory	History of Indian Music	<ol style="list-style-type: none"> 1. History of Indian Music from Ancient to Modern period and its development .(which includes, Vedic Music, Music related with Percussion Instruments from Ramayana, Mahabharata and Puranas. Music of Jains, Buddhists, Maurya and Gupta age. 2. Music at the time of Bharata (BharatnatyaShashtra), Matanga (Brihatdeshi) and Sharangdeva (Sangeet Ratnakar) related with Percussion Instruments. 3. Haveli Sangeet 4. Contribution of Tansen and Amir Khushro 5. Dhrupad 6. Khayal 7. Classification of various instruments. 8. Origin and development of Pakhawaj and Tabla.
P12) Practical 1	Stage Performance	<p>a) Intensive study of Taals Tabla: Teentaal, Ektaal</p> <p>Intensive study of Taals Pakhawaj: Aditaal, Chautaal</p> <p>Note – Tabla- Detailed presentation of the Taal from the syllabus , which includes</p> <ol style="list-style-type: none"> 1. Peshkar - Eight Palatas and Tihai. 2. Kayda – Three Kaydas in each Taal. (With Different Language , Eight Palatas and Tihai) 3. Rela – Two Relas in each Taal. (With Different Language , Eight Palatas and Tihai) 4. Paran / Chakradar (Chakradar Paran, Chakradar Tukada etc.) – Three Paran in each Taal. 5. Gat – Two Gats in each Taal. 6. Chakradar – (Farmaishi, Kamali)Two Chakradar in each Taal 7. Tukada - Three Tukada in each Taal.

		<p>Pakhawaj - Detailed presentation of the Taal from the syllabus , which includes,</p> <ol style="list-style-type: none"> 1. Prastar – In each Taal with Eight Palatas and Tihai. 2. Paran – Three Paran in each Taal. 3. Different Matra's – Four to Five in each Taal. 4. Rela – Two Relas in each Taal. (With Different Language ,Eight Palatas and Tihai) 5. Chakradar – (Farmaishi, Kamali)Two Chakradar in each Taal <p>b) Taals used in Semi Classical Music: Tabla : Dadara, Keherwa (Madhya Laya) Taals used in Semi classical Music: Pakhawaj: Dhumali, Keherwa (Madhya Laya)</p> <p>Note - Tabla / Pakhawaj</p> <p>Presentation of the Taals for Semi Classical Music in the syllabus which includes ,</p> <ol style="list-style-type: none"> 1. Different Patterns of the Theka. 2. Presentation of Laggi – Ladi with four patterns and Tihai.
V12) Practical 2	Viva	<p>Viva (Oral) based on syllabus for Practical examination.</p> <p>Note - Tabla / Pakhawaj</p> <ol style="list-style-type: none"> a. Questions based on the topics from practical syllabus which includes, Presentation of the remaining Taals, its information such as – Matras, Tali, Khali, Khand, Use of Taal, Ability of doing Dugun, Tigun and Chaugun by keeping Tali on hand, information of the Taal with similar Matra and comparison of Taal. b. Theoretical information of the compositions played in Taal from Practical syllabus. c. Detailed information of the instrument, E.g. History, Different parts of instruments.

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

M.A. 1 st Year (Music) (Percussion) Sem – 2 nd	Credits
Theory Paper	03
Stage Performance	14
Viva	08

M.A. Music 1 st Year Semester 2		
Paper	Paper Name	Syllabus
T22) Theory	Theoretical Study of Taals. (prescribed in the 1 st 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 Tukda showing Layakari, Chhanda, Fard patterns. 4. Comparison of parallel Taals 5. Instrument Plying Techniques.
P22) Practical 1	Stage Performance	<p>a) Intensive Study of Taals : Tabla: Rupak, Zaptaal. Intensive Study of Taals: Pakhawaj: Sooltaal, Tevra.</p> <p>Note – Tabla</p> <p>Detailed presentation of the Taal from the syllabus , which includes</p> <ol style="list-style-type: none"> 1. Peshkar - Eight Palatas and Tihai. 2. Kayda – Three Kaydas in each Taal. (With Different Language ,Eight Palatas and Tihai) 3. Rela – Two Rela’s in each Taal. .(With Different Language ,Eight Palatas and Tihai) 4. Tripalli and Chaupalli – Two in each Taal. 5. Gat –Three Gats in each Taal. 6. Chakradar – (Farmaishi, Kamali) Two Chakradar in each Taal 7. Tukada – Four Tukada in each Taal showing Chhand, Layakari, Fard etc. <p>Pakhawaj - Detailed presentation of the Taal from the syllabus , which includes,</p> <ol style="list-style-type: none"> 1. Prastar – In each Taal with Eight Palatas and Tihai. 2. Paran – Four Parans in each Taal. 3. Different Matras – Four to Five in each Taal.

		<p>4. Rela – Two Relas in each Taal. (With Different Language ,Eight Palatas and Tihai)</p> <p>5. Chakradar – (Farmaishi, Kamali)Two Chakradars in each Taal.</p> <p>6. Tukada – Four Tukadas in each Taal showing Chhand, Layakari, Fard etc.</p> <p>b) Accompaniment to Light Music: Tabla: Dadara, Keherva, Dhumali, Bhajani, Khemta, Chacher etc. Accompaniment to Light Music: Pakhawaj: Dhumali, Bhajani, Keherva etc.</p> <p>Note - Tabla / Pakhawaj</p> <ul style="list-style-type: none"> • Students will have to accompany Light Music as 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. • Presentation of the Taals mentioned in syllabus with Laggi – Ladi. (Four to five patterns of Laggi – Ladi)
<p>V22)Practical 2</p>	<p>Viva</p>	<p>Viva (Oral) based on syllabus of Practical examination.</p> <p>Note - Tabla / Pakhawaj</p> <ol style="list-style-type: none"> 1. Questions based on the topics from practical syllabus which includes, Presentation of the remaining Taals, its information such as – Matras, Tali, Khali, Khand, Use of Taal, Ability of doing Dugun, Tigun and Chaugun, information of the Taal with similar Matra, Comparison of Taal. 2. Theoretical information of the compositions played in Taal from Practical syllabus. 3. Detailed information of the instrument, e.g - History, Different parts of instruments. 4. Information about Chhand, Fard Layakari. 5. Ability of doing accompaniment to the Light Music as mentioned in practical syllabus, information about accompaniment, information on the Taals used in it, Ability of playing Laggi – Ladi while accompaniment.

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Post Graduation Course (Credit System)

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

M.A. 2nd Year (Music) (Percussion) Sem – 3rd	Credits
Theory Paper	03
Stage Performance	14
Viva	08

M.A. Music 2nd Year Semester 3		
Paper	Paper Name	Syllabus
T32) Theory	Aesthetics of Music and Applied Music.	<ol style="list-style-type: none"> 1. Aesthetics – definition and detailed information. 2. Pioneers of Western Aesthetics (Socrates, Plato, Aristotle), Hinduism it's Philosophical and spiritual aspects. 3. Aesthetics in Swar, Laya, Taal and Language (of percussion Instrument's) 4. Aesthetics in Solo playing and Accompaniment. 5. Rasa created by Swar, Laya, Taal, Raag, Chhand. 6. Applied Music – definition and detailed information. 7. Applied Music. Music used for specific purpose like Theatre, Film, Bhaav Geet, Music used for drill, Music for advertisement etc. and use of Percussion instruments in it.
P32) Practical 1	Stage Performance	<p>a) Intensive study of Taals: Tabla: Matta Taal, Pancham Savari.</p> <p>Intensive Studies of Taals: Pakhawaj: Matta Taal, Gajajhampa</p> <p>Note – Tabla</p> <p>Detailed presentation of the Taal from the syllabus , which includes</p> <ol style="list-style-type: none"> 1. Peshkar – One Peshkar in each Taal of different language with Ten Palatas and Tihai. 2. Kayda – Three Kayda's in each Taal.(With Different Language ,Ten Palatas and Tihai) 3. Rela – Two Relas in each Taal.(With Different Language ,10 Palatas and Tihai) 4. Paran – Four Paran in each Taal. 5. Gat – Three Gats in each Taal. 6. Chakradar – (Farmaishi, Kamali)Two Chakradar in each Taal 7. Tukda – Four Tukdas in each.

		<p>Pakhawaj - Detailed presentation of the Taal from the syllabus , which includes,</p> <ol style="list-style-type: none"> 1. Prastar – In each Taal with Ten Palatas and Tihai. 2. Paran – Four Parans in each Taal. 3. Different Matras – Four to Five in each Taal. 4. Rela – Two Relas in each Taal. (With Different Language ,Ten Palatas and Tihai) 5. Chakradar – (Farmaishi, Kamali)Two Chakradars in each Taal 6. Tukda – Four Tukdas in each Taal. <p>b) Accompaniment: Tabla : Khayal, Thumari Accompaniment: Pakhawaj : Dhrupad – Dhamar, Bhajan</p> <p>Note - Tabla / Pakhawaj</p> <p>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>
V32) Practical 2	Viva	<p>Viva (Oral) based on syllabus of Practical examination.</p> <p>Note - Tabla / Pakhawaj</p> <ol style="list-style-type: none"> 1. Questions based on the topics from practical syllabus which includes, Presentation of the remaining Taals, its information such as – Matras, Tali, Khali, Khand, Use of Taal, Ability of doing Dugun, Tigun and Chaugun by keeping Tali on hand, information of the Taal with similar Matra, comparison of Taals. 2. Theoretical information of the compositions played in Taal from Practical syllabus. 3. Detailed information of the instrument, e.g - History, Different parts of instruments. 4. Ability of doing accompaniment to the forms mentioned in practical syllabus, information about accompaniment, information on the Taals used in it, Ability of playing Laggi – Ladi while accompanying Thumari / Bhajan, (Four to five types of Laggi)

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Post Graduation Course

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

M.A. 2nd Year (Music) (Percussion) Sem – 4th	Credits
Theory Paper	03
Stage Performance	14
Viva	08

M.A. Music 2nd Year Semester 4		
Paper	Paper Name	Syllabus
T42) Theory	Writing on Music and Teaching Methodology Of Music	<ol style="list-style-type: none"> 1. Criticism 2. New 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	<p>a) Intensive study of Taals: Tabla: Ada Chautaal, Rudra Intensive study of Taals: Pakhawaj: Dhamar, Rudra</p> <p>Note – Tabla -</p> <p>Detailed presentation of the Taal from the syllabus , which includes</p> <ol style="list-style-type: none"> 1. Peshkar – One Peshkar in each Taal of different language with Ten Palatas and Tihai. 2. Kayda – Three Kaydas in each Taal.(of Different Jaati ,Ten Palatas and Tihai) 3. Rela – Two Rela’s in each Taal. (With Different Language ,Ten Palatas and Tihai) 4. Paran – Four Parans in each Taal. 5. Gat – Three Gats in each Taal. 6. Chakradar – (Farmaishi, Kamali) Two Chakradar in each Taal. 7. Tukda – Four Tukdas in each.

		<p>Pakhawaj - Detailed presentation of the Taal from the syllabus , which includes,</p> <ol style="list-style-type: none"> 1. Prastar – In each Taal with Ten Palatas and Tihai. 2. Paran – Four Paran in each Taal. 3. Different Matras – Four to Five in each Taal. 4. Rela – Two Relas in each Taal. (With Different Language ,Ten Palatas and Tihai) 5. Chakradar – (Farmaishi, Kamali)Two Chakradars in each Taal 6. Tukda – Four Tukdas in each Taal. <p>c) Accompaniment: Tabla : Swaravadya (Harmonium, Sitar, Violin, Flute), Kathak</p> <p>Accompaniment: Pakhawaj : Swaravadya (Harmonium, Sitar / Rudraveena, Violin, Flute), Kathak</p> <p>Note - Tabla / Pakhawaj</p> <p>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>
V42) Practical 2	Viva	<p>Viva (Oral) based on syllabus of Practical examination.</p> <p>Note - Tabla / Pakhawaj</p> <ol style="list-style-type: none"> 1. Questions based on the topics from practical syllabus which includes, Presentation of the remaining Taals, its information such as – Matras, Tali, Khali, Khand, Ability of doing Dugun, Tigun and Chaugun, Use of Taal, information of the Taal with similar Matra, Comparison of Taals 2. Theoretical information of the compositions played in Taal from Practical syllabus. 3. Ability of doing accompaniment to the forms mentioned in practical syllabus, Information about accompaniment, Information on the Taals used in it, Presentation of different Kathak compositions on instrument, Information about kathak dance form, Information on some compositions of different Kathak Gharanas. (Two to Three Compositions)