

# Bharati Vidyapeeth Deemed University

## School of Performing Arts, Pune

### Post Graduation Course (Credit System)

#### M.A. 1<sup>st</sup> Year (Music) (Vocal – Instrumental) Course Structure and Syllabus

<b>M.A. 1<sup>st</sup> Year (Music) (Vocal / Instrumental) Sem – 1<sup>st</sup></b>	<b>Credits</b>
Theory Paper	03
Stage Performance	14
Viva	08

<b>M.A. Music 1<sup>st</sup> Year Semester 1</b>		
<b>Paper</b>	<b>Paper Name</b>	<b>Syllabus</b>
<b>T11) Theory</b>	<b>History of Indian Music</b>	<ol style="list-style-type: none"> <li>1. History of Indian Music from Ancient to Modern period and its development .(which includes, Vedic Music, Music from Ramayana, Mahabharata, Puranas, Music of Jains, Buddhists, Maurya, Gupta age.)</li> <li>2. Music at the time of Bharata(Natyashastra), Matanga (Brihatdeshi) and Sharangdeva (Sangeet Ratnakar).</li> <li>3. Prabandh Gayan paddhati.</li> <li>4. Haveli Sangeet</li> <li>5. Contribution of Tansen and Amir Khushro.</li> <li>6. Dhrupad</li> <li>7. Khayal</li> <li>8. Classification of various instruments.</li> </ol>
<b>P11) Practical 1</b>	<b>Stage Performance</b>	<p><b>a) Intensive study of Ragas:</b> Yaman / Yaman Kalyan, Bhairav, Puriya.</p> <p><b>Vocal:</b> Bada Khayal and Chhota Khayal with proper elaboration.</p> <p><b>Swaravadya:</b> Alaap, Jod, Wilambit Gat (Masitkhani / Rajakhani) / Wilambit Bandish and Madhyalaya Gat / Bandish, Zala.</p> <p><b>Note –</b></p> <ol style="list-style-type: none"> <li>1. Raag Vachak Mukt Alaapi is must before starting Bandish / Gat. ( Except Aaroh and Avaroh)</li> <li>2. Ten Alaap and Taan both on Sthai and Antara of Bandish / Gat (Wilambit and Madhya Laya) are necessary Which includes different types of Taans such as -Taan in Aakar, in Notation, Bol Aalap, Bol Taan and Layakari are also necessary. For instruments Taans showing instrumental specialty are necessary.</li> <li>3. Tanpura Tuning and playing for examination is compulsory.</li> </ol>

		<p><b>b) Introduction to Following Ragas (Any Two) (Bandish in Madhya Laya)</b> Sham Kalyan, Kalawati, Miya Malhar (Should present five Aalaps and five Taans)</p> <p><b>c) Semi Classical Music:</b> Vocal - Chatarang, Tarana Instrumental – Gat showing Tantra ang.</p> <p><b>Note –</b></p> <ol style="list-style-type: none"> <li>1. Appropriate elaboration of Chatarang / Tarana is necessary.</li> <li>2. For instruments Gat with Tantra Ang and its elaboration is necessary.</li> </ol>
V11) Practical 2	Viva	<p><b>a) Information of all the Ragas in the Practical Syllabus.</b></p> <p><b>b) Information about Chatarang, Tarana / Gat.</b></p> <p><b>Note –</b></p> <ol style="list-style-type: none"> <li>1. Questions based on Practical syllabus which includes Other Raga's 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.</li> <li>2. Short study of the Raga's given in the practical examination. e.g. - Raag swarup, Aaroh – Avaroh, Swar, Varjya Swar, Vadi, Samvadi, Anuvadi, Vivadi, Jaati, Time of Singing, Comparison of Samaprakrutik (parallel) Ragas</li> <li>3. Detailed information of Chatarang, Tarana / Gat e.g. – singing / playing style, theoretical information.</li> <li>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.</li> </ol>

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**M.A. 1<sup>st</sup> Year (Music) (Vocal – Instrumental) Course Structure and Syllabus**

<b>M.A. 1<sup>st</sup> Year (Music) (Vocal / Instrumental) Sem – 2<sup>nd</sup></b>	<b>Credits</b>
Theory Paper	03
Stage Performance	14
Viva	08

<b>M.A. Music 1<sup>st</sup> Year Semester 2</b>		
<b>Paper</b>	<b>Paper Name</b>	<b>Syllabus</b>
<b>T21) Theory</b>	<b>Theoretical Study of Ragas. (prescribed in the 1<sup>st</sup> year M.A. (Music))</b>	<ol style="list-style-type: none"> <li>1. Theoretical study of Raga, Writing of Bandish in Various Raga</li> <li>2. Writing of Mukta Alap, Taan , Boltaan, in different Talas</li> <li>3. Writing compositions of various notes in showing Layakari, Chhanda patterns.</li> <li>4. Comparison of parallel Ragas</li> <li>5. Voice Culture / Instrument Playing Techniques.</li> </ol>
<b>P21) Practical 1</b>	<b>Stage Performance</b>	<p><b>a) Intensive study of Ragas:</b> Virndawani Sarang, Bihag, Bageshri</p> <p><b>Vocal:</b> Bada Khayal and Chhota Khayal with proper elaboration.</p> <p><b>Swaravadya:</b> Alaap, Jod, Wilambit Gat (Masitkhani / Rajakhani) / Wilambit Bandish and Madhyalaya Gat / Bandish, Zala.</p> <p><b>Note -</b></p> <ol style="list-style-type: none"> <li>1. Raag Vachak Mukt Alaapi is must before starting Bandish / Gat.(Except Aaroh and Avaroh)</li> <li>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.</li> <li>3. Tanpura Tuning and playing for examination is compulsory.</li> </ol>

		<p><b>b) Introduction to Following Ragas (Any Two) (Bandish in Madhya Laya)</b> Marubihag, Gorakh Kalyan, Hindol (Should present five Aalaps and five Taans)</p> <p><b>c) Dhrupad style:</b> Dhrupad, Dhamar</p> <p><b>Note -</b></p> <p>Appropriate elaboration of Dhrupad, Dhamar is necessary. e.g. – a. Alaap (Nom –Tom) and Jod etc. b. Dhrupad Bandish / Dhrupad Ang Gat</p>
V21) Practical 2	Viva	<p><b>a) Information of all the Ragas in the Practical Syllabus.</b></p> <p><b>b) Information of Dhrupad, Dhamar.</b></p> <p><b>Note-</b></p> <ol style="list-style-type: none"> <li>1. Questions based on Practical syllabus 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 Ragas and there information.</li> <li>2. Short study of the Raga's given in the practical examination. e.g. - Raag swarup, Aaroh – Avaroh, Swar, Varjya Swar, Vadi, Samvadi, Anuvadi, Vivadi, Jaati, Time of Singing, Comparison of Samaprakrutik (parallel)Ragas</li> <li>3. Detailed information of Dhrupad, Dhamar. e.g. – singing style, History, its Banis, Taals used for singing style.</li> <li>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.</li> </ol>

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### Post Graduation Course (Credit System)

#### M.A. 2<sup>nd</sup> Year (Music) (Vocal – Instrumental) Course Structure and Syllabus

M.A. 2 <sup>nd</sup> Year (Music) (Vocal / Instrumental) Sem – 3 <sup>rd</sup>	Credits
Theory Paper	03
Stage Performance	14
Viva	08

M.A. Music 2 <sup>nd</sup> Year Semester 3		
Paper	Paper Name	Syllabus
<b>T31) Theory</b>	<b>Aesthetics of Music and Applied Music.</b>	<ol style="list-style-type: none"> <li>1. Aesthetics – Definition and detailed information.</li> <li>2. Pioneers of Western Aesthetics (Socrates, Plato, Aristotle), Hinduism it's Philosophical and spiritual aspects.</li> <li>3. Aesthetics in Swar, Laya, Ttaal, Raag, Bhaav, Lyrics.</li> <li>4. Rasa created by Swar, Laya, Taal, Raag, Chhand.</li> <li>5. Aesthetics in Instrumental Music (Non percussion, Percussion)</li> <li>6. Applied Music – Definition and Detailed information.</li> <li>7. Applied Music. Music used for specific purpose like Theatre, Film, Light Music, Music used for drill, Music for Advertisement etc.</li> </ol>
<b>P31) Practical 1</b>	<b>Stage Performance</b>	<p><b>a) Intensive study of Ragas:</b> Darabari, Multani, Jhinjoti</p> <p><b>Vocal:</b> Bada Khayal and Chhota Khayal with proper elaboration.</p> <p><b>Swaravadya:</b> Alaap, Jod, Wilambit Gat (Masitkhani / Rajakhani) / Wilambit Bandish and Madhyalaya Gat / Bandish, Zala.</p> <ul style="list-style-type: none"> <li>• One Khayal from above mentioned Ragas should be in Tala Tilwada / Jhumara / Ada Chautaal.</li> <li>• For Instruments one Gat / Bandish should be in Jhaptal / Roopak Tala or in other (Anvat) Tala from the Ragas mentioned above.</li> </ul> <p><b>Note-</b></p> <ol style="list-style-type: none"> <li>1. Raag Vachak Mukt Alaapi is must before starting Bandish / Gat.(Except Aaroh and Avaroh)</li> <li>2. Fifteen Alaap and Taan both on Sthai and Antara of Bandish / Gat (Wilambit and Madhya) are necessary. Which includes different types of Taan's such as Taan in Aakar, in Notation, Bol Aalap, Bol Taan and Layakari are also necessary. For</li> </ol>

		<p>instruments Taan's showing instrument's specialty are necessary.</p> <p>3. Tanpura Tuning and playing for examination is compulsory.</p> <p><b>b) Introduction to Following Ragas (Any Two) (Bandish in Madhya Laya)</b> Kaushi Kanada, Madhuvanti, Bilaskhani Todi. (Should present five Aalaps and five Taans)</p> <p><b>c) Semi Classical Music:</b> Vocal – Tappa, Thumari, Hori Instruments – Tappa, Thumari, Hori / Dhun</p> <p><b>Note -</b></p> <ol style="list-style-type: none"> <li>1. Appropriate elaboration of Tappa, Thumari, Hori is necessary. e.g. –Alaap, Bol Banav and Bol Bat etc.</li> <li>2. For instruments Tappa, Thumari, Hori / Dhun with elaboration is necessary.</li> </ol>
V31) Practical 2	Viva	<p><b>a) Information of all the Ragas in the Practical Syllabus.</b></p> <p><b>b) Information about Tappa, Thumari , Hori / Dhun</b></p> <p><b>Note-</b></p> <ol style="list-style-type: none"> <li>1. Questions based on Practical syllabus 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 Ragas and there information.</li> <li>2. Short study of the Ragas given in the practical examination. e.g. - Raag Swarup, Aaroh – Avaroh, Swar, Varjya Swar, Vadi, Samvadi, Anuvadi, Vivadi, Jaati, Time of Singing, Comparison of Samaprakrutik (parallel)Ragas</li> <li>3. Detailed information of Tappa, Thumari and Hori / Dhun. e.g. – Singing / Playimg style, History, main Thumari styles, Talas used in these styles.</li> <li>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.</li> </ol>

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**M.A. 2<sup>nd</sup> Year (Music) (Vocal – Instrumental) Course Structure and Syllabus**

M.A. 2 <sup>nd</sup> Year (Music) (Vocal / Instrumental) Sem – 4 <sup>th</sup>	Credits
Theory Paper	03
Stage Performance	14
Viva	08

M.A. Music 2 <sup>nd</sup> Year Semester 4		
Paper	Paper Name	Syllabus
<b>T41) Theory</b>	<b>Writing on Music and Teaching Methodology of Music.</b>	<ol style="list-style-type: none"> <li>1. Criticism</li> <li>2. New Paper Article</li> <li>3. Biography</li> <li>4. Scientific writing, subjects related with Music.</li> <li>5. An Essay writing</li> <li>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.</li> <li>7. 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.</li> </ol>
<b>P41) Practical 1</b>	<b>Stage Performance</b>	<p><b>a) Intensive study of Ragas:</b> Malkauns, Lalat, Jog</p> <p><b>Vocal:</b> Bada Khayal and Chhota Khayal with proper elaboration.</p> <p><b>Swaravadya:</b> Alaap, Jod, Wilambit Gat (Masitkhani / Rajakhani) / Wilambit Bandish and Madhyalaya Gat / Bandish, Zala.</p> <ul style="list-style-type: none"> <li>• One Khayal from above mentioned Ragas should be in Tala Tilwada / Jhumara / Ada Chautaal.</li> <li>• For Instruments one Gat / Bandish should be in Jhaptal / Roopak Tala or in other (Anvat) Tala from the Ragas mentioned above.</li> </ul>

		<p><b>Note -</b></p> <ol style="list-style-type: none"> <li>1. Raag Vachak Mukh Alaapi is must before starting Bandish / Gat.(Except Aaroh and Avaroh)</li> <li>2. Fifteen Alaap and Taan both on Asthai 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 Alaap, Bol Taan and Layakari are also necessary. For instruments Taan's showing instrument's specialty are necessary.</li> <li>3. Tanpura Tuning and playing for examination is compulsory.</li> </ol> <p><b>b) Introduction to Following Ragas (Any Two) (Bandish in Madhya Laya)</b> Kafi, Bairagi (Should present five Aalaps and five Taans)</p> <p><b>c) Indian Light Music:</b> Natyageet, Ghazal, Film Song, Bhavgeet etc.</p> <p><b>Note -</b></p> <ol style="list-style-type: none"> <li>1. Appropriate singing of the forms mentioned in this syllabus.</li> <li>2. For instruments, playing these types on instrument is necessary.</li> </ol>
V41) Practical 2	Viva	<p><b>a) Information of all the Ragas in the Practical Syllabus.</b></p> <p><b>b) Information about Natyageet / Ghazal / Film song / Bhavgeet.</b></p> <p><b>Note-</b></p> <ol style="list-style-type: none"> <li>1. Questions based on Practical syllabus 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.</li> <li>2. Short study of the Ragas given in the practical examination. e.g. - Raag swarup, Aaroh – Avaroh, Swar, Varjya Swar, Vadi, Samvadi, Anuvadi, Vivadi, Jaati, Time of Singing, Comparison of Samaprakrutik (parallel)Ragas</li> <li>3. Detailed information of Light Music e.g. – singing style, History, Tala's used in and Raags used in this singing styles.</li> <li>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.</li> </ol>