



Savitribai Phule Pune University
(Formerly University of Pune)

Revised Syllabus for FY BPA MUSIC
[Semester I&II]

(For Colleges Affiliated to Savitribai Phule Pune University)

Choice Based Credit System Syllabus

NEP-2020

To be implemented from Academic Year 2024-25

ANNEXTURE

F.Y.B.P.A.MUSICNEP : 2020

SEMESTER-I

SR. NO.	SUBJECT TYPE	SUBJECT CODES	SUBJECT TITLES	THEORY / PRACTICAL
1.	MAJOR CORE	MUS101	RAAGSANGEETGAYAN/ SOORVADYA VADAN	THEORY
	DSC			
2.	MAJOR CORE	MUS102	RAAGSANGEETGAYAN/ SOORVADYA VADAN	PRACTICAL
	DSC			
3.	SEC	MUS103	SUGAMSANGEET- LIGHT MUSIC	THEORY
4.	OE	MUS104	INTRODUCTIONTOLIGHT MUSIC	THEORY

SEMESTER-II

SR. NO.	SUBJECT TYPE	SUBJECT CODES	SUBJECTTITLES	THEORY / PRACTICAL
1.	MAJOR CORE	MUS201	RAAGSANGEETGAYAN/ SOORVADYA VADAN	THEORY
	DSC		TABLA	THEORY
2.	MAJOR CORE	MUS202	RAAGSANGEETGAYAN/ SOORVADYA VADAN	PRACTICAL
	DSC		TABLA	PRACTICAL
3.	SEC	MUS203	SUGAMSANGEET (LIGHT MUSIC)	PRACTICAL
			TUNINGOF TABLA	PRACTICAL
4.	OE	MUS204	INTRODUCTIONTOLIGHT MUSIC	PRACTICAL
			INTRODUCTIONTOTABLA	PRACTICAL

INTRODUCTION:

B.A in (Music) Program (Pattern 2024/CBCS/NEP2020) will be introduced in the following order:

- a) FirstYearBAfrom2024-2025
- b) SecondYearBA from2025-2026
- c) ThirdYear BAfrom2026-2027
- d) FourthYearBAfrom2027-2028

1. ProgramOutcomes(POs)

- 1. Throughthiscourse,StudentswillgettoknowthedifferentRagas,Taal's, Basic science of Indian Music, Notation system of Indian Music
- 2. The courseintendstoorientthe learners with the approachestothe discipline of Music Vocal,History of Indian Music, origin and development of gharana tradition, study of Regionalmusicalongwiththebiographiesofsomedistinguishedartist'sandscholarsof Indian Music.
- 3. Studentswillalso getacquainted withthemusicalstageperformance.
- 4. Studentswillgetacquaintedwiththeauthenticaspectsofhistoricalfactsandgain Knowledge of the glory of Indian Music.
- 5. Studentswillbemotivatedtocontribute towardsnationbuildingbymakingthem Aware of the Indian music and culture.
- 6. Thiscoursewill provideamediumforstudentstodevelopanattitudeofresearch.

Thiscurriculumwillnotonlyprovide abridgeofperformanceabilitytothestudentsbutalso provide them employment opportunities.

FirstYearBachelorofArts,Music

- **General guidelines:**

- ❖ Students will be able to learn only one subject at a time –Raag sangeet Gayan/ Soorvadya Vadan
- ❖ All courses in the subject of Music will be as per the guidelines of university.
- ❖ 1batch of practical course will be of minimum 8to maximum 10 students.
- ❖ 1batch of Theoretical course will be of minimum20 to 25students.
- ❖ While teaching the practical course , Male and Female students' separate batches for the practical course should organize according to above said, as their tone of voice is different in nature.
- ❖ A practical hour should be equal to a theoretical hour.
- ❖ While teaching the practical course, every week, 3 hours of the duration fixed by the University for the Practical Course will be for each batch of 8 to 10 students.
- ❖ While teaching the theoretical course, every week, 1hours of the duration fixed by the university for the course will be for each batch of 20 to 25 students.
- ❖ Sufficient instruments for students to practice according to their batches e.g. For male students, 2 tanpuras of Kaali 1 or Kaali 2 notes and 1 tabla should be made available for each batch, while for female students, tanpuras of Kaali 4 or Kaali 5 notes and 1 tabla should be made available for each batch.

- **Guidelines for Attendance:**

- ❖ This course is for regular students; not for external students.
- ❖ 80% attendance of the students is mandatory for the lecturers.
- ❖ If the attendance of the students is 60%,the college should conduct the exercise of 20marks from the students for the remaining 20 % attendance.
- ❖ It will be of 500 words for 5 marks. A student can write a minimum of one and a maximum of four essays.
- ❖ According to this formula, the college should compensate the minimum attendance of the absent students in the form of self-study.
- ❖ Students withless than 60% of attendance will not be allowed to attend the theory and practical exam.

- **Guidelines for assessment and evaluation:**

Assessment Pattern:

University level theory and practical examination will be held in each semester of each paper. As well as Continuo us Internal Assessment to be done for each paper as practical or Record

Book/Assignments.

- ❖ **The Bachelor of Performing Arts first year course is included in the first and second semester respectively.**
- ❖ **Each Subject/Paper will be of 2 Credits and each Subject/Paper will be of 50 marks.**
- ❖ **DSC, SEM-1,2 Credits, University theory paper 35marks, Internal Assessment 15 Marks (10Marks Practical + 05 Marks Record Book/Assignment)Total=50 Marks**

- ❖ **DSC, SEM-1,2 Credits, University Practical exam. of 35marks, Internal Assessment 15 Marks (10 Marks Practical + 05 Marks Record Book / Assignment) Total = 50 Marks**
- ❖ **DSC,SEM-2,2Credits,Universitytheorypaper35marks,InternalAssessment15 Marks(10MarksPractical+05MarksRecordBook/Assignment)Total=50Marks**
- ❖ **DSC,SEM-2,2Credits,UniversityPracticalexam.of35marks,InternalAssessment 15 Marks (10 Marks Practical + 05 Marks Record Book / Assignment) Total = 50 Marks**
- ❖ **SEC,SEM-1,2Credits,Universitytheorypaper35marks,InternalAssessment15 Marks(10MarksPractical+05MarksRecordBook/Assignment)Total=50Marks**
- ❖ **SEC,SEM-2,2Credits,UniversityPracticalexam.of35marks,InternalAssessment 15 Marks (10 Marks Practical + 05 Marks Record Book / Assignment) Total = 50 Marks**
- ❖ **OE, SEM -1 , 2 Credits, University theory paper 35 marks , Internal Assessment 15 Marks(10MarksPractical+05MarksRecordBook/Assignment)Total=50Marks**
- ❖ **OE,SEM-2,2Credits,UniversityPracticalexam.of35marks,InternalAssessment 15 Marks (10 Marks Practical + 05 Marks Record Book / Assignment) Total = 50 Marks**
- ❖ **In the first and second semester, the university will conduct the theory and practical examination respectively for 35 marks for each paper.**
- ❖ **Internal practical examination will be for 10 marks and internal assessment will be for 05 marks as Record Book/Assignments. It must be conducted by the concern subject teacher. Internal total marks for each paper - 15**
- ❖ **Total marks assigned for each course/ paper-35 +15 = 50**

F.Y.B.A.Music
Marks Distribution for each subject/Paper in two semesters.

SEMESTER-I

Col.No. 1	Col. No. 2	Col.No. 3	Col. No. 4	Col. No. 5	Col. No. 6	Col. No. 7	Col. No. 8	Col. No. 9
Sr. No.	Subject Type	Subject Code	Theory/ Practical	Semester	Subject Title	University Exam. Marks	Internal Exam. Marks 10 P+5 RB/ Assign.	Total Marks
1.	Major Core Subject (DSC)	101	Theory	I	Raagsangeet Gayan/Soorvadya Vadan	35	15	50
2.	Major Core Subject (DSC)	102	Practical	I	Raagsangeet Gayan/Soorvadya Vadan	35	15	50
3.	SEC	103	Theory	I	SugamSangeet (Light Music)	35	15	50
4.	OE	104	Theory	I		35	15	50

SEMESTER-II

1.	Major Core Subject (DSC)	201	Theory	II	Raagsangeet Gayan/Soorvadya Vadan	35	15	50
2.	Major Core Subject (DSC)	202	Practical	II	Raagsangeet Gayan/Soorvadya Vadan	35	15	50
3.	SEC	203	Practical	II	SugamSangeet (Light Music)	35	15	50
4.	OE	204	Practical	II		35	15	50

Specification of Abbreviations –

- 1) Sr. No. 1 to 4, Col.No. 2, Major Core Subject (DSC) (Discipline Specific Core Course)
- 2) Sr. No. 5 to 6, Col.No.2, SEC (Skill Enhancement Course)
- 3) Sr. No. 7 to 8, Col.No.2, OE (Open Elective Course)
- 4) Col. No.9, P– Practical, RB –Record Book/Assign.– Assignment
- 5) All Subjects/Papers are for 2 credits each.

Structure of University level Theory examination

**For Major Core Subject (DSC) Music, SEC-Music & OE–Music Theory papers,
SEM – I & II**

Time– 1.30Hour

Total Marks -35

- 1. To solve of any five questions out of seven questions is compulsory**
- 2. All Questions carry equal marks.**
- 3.**

Q. No.	Topics Based on as theory papers	Nature of the Answer	Full Marks	Total Marksfor Paper
Q.No.1	Unit 1	Writing of Definitions (Any Five)	07	
Q.No.2A	Unit 2	1)Writing of information of anyone raga (Any One)	07	
Q.No.2B	Unit 2	1)Notation Writing of bandish (Chhota Khyal) With aaroh, avroh and pakad (AnyOne)	07	
Q.No.3	Unit 3	Taal Writing (AnyOne)	07	
Q.No.4	Unit 4	Short Answer Writing (AnyOne)	07	
Q.No.5	Unit 5	Essay Writing /Long Answer (AnyOne)	07	
Q.No.6	Unit 6	Writing of Musical Biography (AnyOne)	07	
				35

Tips for the University level/Internal level Practical's for each Course:

The course will be operationalized in the following manner:

1. There will be a batch of 05 to 10 (Girls/Boys) students for practical.
2. There will be a demonstration and conduction of practical's based on traditional Musical practices.
3. Under the guidance of subject teacher students will Practice various methods of riyaz.
4. Students will prepare the work book/Record Book of Ragas and notation of bandish-s and submit it while practical exam

Examination Pattern:

Practical Paper of 2 Credits- 60 clock hours

- University Practical Exam (35Marks)+ Internal Exam (15Marks) =50Marks.
- a) For Internal Examination
 - i) Practical exam. –10Marks
 - ii) Record book /Assignment-05Marks

Assessment of the student:

The Assessment structure of Final Semester End University Examination of 35Marks as follows.

1. University exam will be scheduled for practical. In the scheduled timeslot students can be attend the exam.

Assessment of the student:

The Assessment structure of First Semester and University Examination of 35Marks as follows.

2. University exam will be 20 minutes for each student.
3. There will be one student for one time for practical examination.

Marks distribution for practical examination:

1) Presentation of Choice Raga	05 Marks
2) Bandish and vistar	05 marks
3) Other raga from syllabus	05 Marks
4) Upashastriya Gayan	05 Marks
5) Taal Knowledge	05 Marks
6) Question-answer	05 Marks
7) Overall presentation	05 Marks

Total =35 Marks

Name of the Program: B.P.A. Music

Program Code:

Class: F.Y.B.A.

Semester :I

Course Type: MAJOR MANDATORY THEORY DSC – Paper - I

Course Name: RAAGSANGEETGAYAN / SOORVADYAVADAN

Course Code: MUS 101MJ

No. of hours: 30

No. of Credits: 02

Course Out comes (COs)

At the end of the course students will be able to:

1. Get the knowledge about origin of music
2. basic of music and technical terms in musicology.
3. Write Bandish in Notation System.
4. Understand the concept of Raga and Taal
5. Classify the ragas according the concept of classification of ragas.

Unit1:Definitions

5Lectures

Sangeet, Naad, Shruti, Swara, Aadhar Swar, Shuddha swara, Komal swara, Teevra swara, Vikrut Swar, Vakra Swar, Chal Swar, Achal Swar, Varjya swar, Kan Swar, Saptaka, Mandra Saptak, Madhya Saptak, Taar Saptak, Raga, Raga Jati (Audava, Shadava, Sampurna), Aaroha, Avaroh, Pakad, Vadi Swar, Samvadi Swar, Anuvadi Swar, Varjya Swar, Vivadi Swar, Ganasamaya, Purvang, Uttarang, Alankar, Aalap, Taan, Taal, Theka, Matra, Khand, Sam, Taali, Kaal, Laya, Duppat, Tippiat, Chaupat And etc.

Unit 2: Introduction of Ragas and Writing of its information with Bandish

5Lectures

Introduction of prescribed ragas

1)Bhairav 2)Kalyan/Yaman

Scientific Detailed information with Aroha, Avaroha and Pakad

Notation writing of Madhya lay/Drut lay a bandish in prescribed ragas in Pt.V.

N.Bhatkhande notation writing system.

5Lectures

1)Bhairav 2)Kalyan/Yaman

Unit3:Study of Taals

5Lectures

Detail study of following taals as matra, khand, taali kaal, Bol's in Pt.V.N.

Bhatkhande Taal writing system.

Introduction of Taal 1)Dadra, 2)Keharva

introduction of Taal 1)Rupak, 2)Zaptaal

introduction of Taal 1)Ektaal, 2)Teental 3)Bhajanika Theka

Unit4: Introduction to the following subjects**5Lectures**

Concept of Raga.
Classification of ragas in Ten Thaats
Classification of Musical instruments
Bhatkhande Notation writing system.

Unit:5 Study of Essays**5Lectures**

Concept of Raag-Thaat
Loksangeet (Folk Music)
Importance of Tambora for Riyaz/practice
Music and life

Unit6: Introduction of Musical Contribution of Musicians**5 Lectures**

Pt.V.D.Paluskar, Pt.V.N.Bhatkhande, Taansen

Suggested Readings/Material:

1. Sangeetshastra Prichay, MohanaMardikar, Vijay Prakaashan
2. Kalashastravishaarad, Dr. ShipaBahulikar, Sanskaar Prakaashan
3. KramikPustakMailika, Pt.V.N.Bhatkhande, Sangeet Karyalaya Hathras, U.P
4. Sangeet Visharad, LakshminarayanGarg, SangeetKaryalayaHatharasU.P.
5. RaagParichayvol.1to4, Prof.HarisChandraSrivastava, SangeetSadanPrakashan, Allahabad.

Name of the Program: B.A. Music

Program Code:

Class: F.Y.B.A.

Semester: I

Course Type: MAJOR MANDATORY THEORY DSC – Paper-I

Course Name: TABLA

Course Code: MUS101MJ No.

of hours: 30

No. of Credits: 02

Course Outcomes (Cos)

At the end of the course the student will be able to:

1. The students will be able to get the knowledge about origin of music, basic of music and technical terms in Tabla.
2. The students will be able to write Talalipi-System.
3. The students will be able to understand the concept of Raga and Taal
4. The students will be able to understand terminology of Taal system.

Unit 1: Definitions

5 Lectures

Sangeet, Naad, shruti, swara, saptaka, Laya, Taal, Theka, Sam, Kaal, Matra, Vibhaag, Taal Jati- Tishra, Chatashra, Khand, Avartan, Dugun, Tigun, Chougun, Mukhada

Unit 2: Introduction of Taals; Information and notation writing

5 Lectures

introduction of Taal

- 1) Dadra, 2) Keharvawith transcription in Bhatkhande system.

introduction of Taal

- 1) Rupak, 2) Zappaal with transcription in Bhatkhande system.

introduction of Taal

- 1) Ektaal, 2) Teental with transcription in Bhatkhande system

Notation Writing of Dugun and Chaugun of all above Taal-s in Bhatkhande system

Unit 3: Introduction of Bols and bols Writing in any prescribed taal

6 Lectures

- 3.1 Playing various traditional compositions – Kayda, rela, bol, bandish

Unit 4: Introduction to the following subjects

10 Lectures

Concept of Laya.

Different Types of Laya

Concept of Layakari

Taal Jati- Tishra, Chatashra, Khand,

Unit 5: Introduction of Musical Contribution of Musicians

4 Lectures

Ust. Zakir Hussain, Pt. Anindyo Chattergey

Suggested Readings/Material:

1. Sangeetshastra Prichay, Mohana Mardikar, Vijay Prakashan

2. Kalashastravishaarad, Dr. Shipa Bahulekar, Sanskaar Prakaashan
3. Kramik Pustak Malika, Pt. V.N. Bhatkhande, Sangeet Karyalaya Hathras, U.P
4. Sangeet Visharad, Lakshminarayan Garg, Sangeet Karyalaya Hathras U.P.
5. Tabla; Amod Dandage,
6. Taalchakra; Janakiram Jagtap,
7. Avartan; Suresh Talwalkar

Name of the Program: B.A. Music

Program Code:

Class: F.Y.B.A.

Semester: I

Course Type: MAJOR MANDATORY DSC PRACTICAL - I

Course Name: RAAGSANGEETGAYAN/SOORVADYAVADAN

Course Code: MUS102MJ No.

of hours: 60

No. of Credits: 02

Course Outcomes:

1. Practicing swara lankars will develop musical skills such as vocal range, different types of notes
2. Studying Basic Ragas will enhance the knowledge about Raga Chalan and its structure.
3. Practice of Taal with taali and khali will develop the laya aspect.

Unit 1: Study of Various Swara-Alankaras in Ten Thaats **10 Lectures**

Unit 2: Raga Knowledge **40 Lectures**

Detail study of the following ragas including swara vistar, aroha, avroha, pakad along with at least one madhyalay/Drut laya bandish/Khyal-Khayal and easy aalap and taan.

1) Bhoop (Bhoopali) 2) Des

Practice of singing at least one lakshan geet and one sargam geet in the ragas from the syllabus.

Unit 3: Taal Knowledge **5 Lectures**

Ability to demonstrate maatras, taali, khali and bol's on the hands in following taals.

- 1) Dadra 2) Keharva 3) Rupak 4) Zappaal 5) Ektaal 6) Teental

To recognise the taal played on the table and have an introductory knowledge of the Tabla bol's with demonstration.

Unit 4: Singing practice of National Anthem (Jana Gana Mana), Vande Mataram and Prayer or Abhang. **5 Lectures**

Suggested Readings/Listening of Recordings:

1. Kramik Pustak Mailika, Pt. V.N. Bhatkhande, Sangeet Karyalaya Hathras, U.P
2. Abhinav Geetanjali, Pt. Ramashray Jha, Sangeet Sadan Prakashan, Allahabad, U.P
3. Raga Vigyan, Pt. V.R. Patwardhan, Sangeet Gaurav Grantha Mala Pune

Suggested listening of raaga recordings:

- 1. Raga: Bhairav :** Ustad Amir Khan, Pt. Bhimsen Joshi, Pt. Jasraj, Vid. Kishori Amonkar, Pt. Ulhas Kashalkar, Ustad Rashid Khan, Pt. Ajoy Chakraborty, Vid. Ashwini Bhide
- 2. Raga: Kalyan/Yaman:** Pt. Bhimsen Joshi, Vid. Kishori Amonkar, Pt. Ulhas Kashalkar, Ustad Rashid Khan, Pt. Ajoy Chakraborty
- 3. Raga: Bhoop (Bhoopali)**
Pt. Bhimsen Joshi, Ustad Rashid Khan, Vidushi Kaushiki Chakraborty
- 4. Raga: Des:** Pt. Jasraj, Vid. Kishori Amonkar, Pt. Ajoy Chakraborty, Vid. Ashwini Bhide

Name of the Program: B.A. Music

Program Code:

Class: F.Y.B.A.

Semester: I

Course Type: MAJOR MANDATORY DSC PRACTICAL-I

Course Name : TABLA

Course Code: MUS102MJ No.

of hours : 60

No. of Credits: 02

Course Outcomes:

1. Practicing Bol-Nikas for skillssuch as fingering, clarity of tone
2. Studying Theka-sof different taal
3. Practice of Taal with taali and khali will develop the laya aspect.

Unit 1: Study of Bol-Nikas on Tabla

10 Lecture

Unit 2: Tala Knowledge

30 Lectures

- 2.1 Ability to play theka with Thaa, Barabar and dugun,
1) Dadra 2) Keharva 3) Rupak 4) Zappaal 5) Ektaal 6) Teental 7) Bhajani Theka

Unit 3: Kayda and tukdas

15 Lectures

Kayda of Titai with 4 paltas and Tihai in Teen Taal

One Chakradar, one Relain teental

laggi in Bhajani/keharava Theka.

etc. Recognize the Tala played on the tabla, and have an introductory knowledge of the Tabla boles with demonstration.

Unit 4: Study of National Anthem, Vande Mataram, Prayer, and Abhang Singing

5 Lectures

Suggested Readings/Material:

1. Sangeetshastra Parichay, Mohana Mardikar, Vijay Prakashan
2. Kalashastra Visharad, Dr. Shipa Bahulikar, Sanskar Prakashan
3. Kramik Pustak Malika, Pt. V.N. Bhatkhande, Sangeet Karyalaya Hathras, U.P.
4. Sangeet Visharad, Lakshminarayan Garg, Sangeet Karyalaya Hathras U.P.
5. Tabla; Amod Dandage,
6. Taalchakra; Janakiram Jagtap,
7. Avartan; Suresh Talwalkar

Name of the Programme: B.A. Music

Program Code :

Class: F.Y.B.A.

Semester: I

Course Type: SEC – THEORY-I

Course Name: SUGAM SANGEET – LIGHT MUSIC

Course Code: SEC-MUS103 Total

Hours - 30

No. of Credits : 02

Course Objectives:

1. To understand the theoretical introductory information about any one of the mentioned popular form of Indian Sugam Sangeet: 1) Indian Film Song or 2) Bhavgeet
2. To learn to sing one Indian film song or Bhavgeet composed in Marathi/Hindi Language.
3. Learn the information of the Taal (theka), laya of selected Indian film song.

Course Outcomes:

At the end of this course, students will be able to:

1. Know the introductory information of Indian film song or Bhavgeet.
2. Learn to sing any one Indian film song or one Bhavgeet in Marathi/Hindi Language as a form of Indian Sugam Sangeet.
3. Learn the information of the Taal (theka), laya of the selected song.

Unit 1: Theoretical Introduction of one of the popular form of Sugam Sangeet i.e. Indian film song Or Bhavgeet composed in Marathi /Hindi Language **05 Lectures**

Importance of Sugam Sangeet in Daily life.

Definition, Nature and Characteristics of Indian film Song or Bhavgeet.

- 1.3. Effect of 1) Indian film song or 2) Bhavgeet.

Unit – 2 Taal Knowledge

05 Lectures

2.1 Dadara, Keharava, Rupak, Bhajani Theka

Unit-3 Learn to Sing any one mentioned form of Sugam Sangeet composed in Marathi/Hindi Language:

1) Indian film song Or 2) Bhavgeet

05 Lectures

Learn to sing one Indian film song or one Bhavgeet composed in Marathi/Hindi Language.

- 3.2. Learning taal (theka), laya of the selected song for singing.

Unit – 4 Light Music and its Principles

05 Lectures

Significance of light music

Principles of light music

Unit – 5 Essay Writing

05 Lectures

Film Music, Sugam Sangeet – Light Music

Shabdapradhan Sangeet

Unit – 6 Musical Biographies

05 Lectures

Lata Mangeskar, Aasha Bhosale, Mohd. Rafi, Kishor Kumar

Readings/Listenings:

1. शब्दप्रधानगायकी पंडितयशवंतदेव
2. संगीतडवशास्त्र हाथरसप्रकाशन
3. YoutubeMusiclinks&InternetMusicWebsites

Name of the Programme: B.A. Music
Program Code :
Class: F.Y.B.A.
Semester: I
Course Type : SEC – THEORY - I
Course Name: TUNING OF TABLA
Course Code : SEC-MUS 103
Total Hours - 30
No. of Credits: 02

Learning objectives of the course–

1. Introduction to concept of tuning.
2. Introduction to concept of swara and laya.
3. Introduction to concept of taanpura.

Course Outcomes-

After completion of the course, students will be able to know,

1. The concept of tuning
2. The Concept of swara and laya.
3. The Concept of taanpura.

MODULE NO.	TOPICS/CONTENTS OF SYLLABUS	No. of Hours (L+T+P)
1.	Types of musical instruments [tat, sushir]	3+3=6
2.	Types of musical instruments [ghan, avnadh]	3+3=6
3.	Principals of functioning of tambora with tabla	3+3=6
4	Structure of tabla	3+3=6
5	Playing style of table	3+3=6
Total		30

READINGS–

1. Tabla– Pt Arvind Mulgaonkar, Popular prakashan
2. Tabla kala aur shastra– Pt Sudhir Mainkar, popular prakashan
3. Sarvangintable– Amoddandge, abhinandan prakashan

Name of the Programme: B.A. MUSIC

Program Code:

Class: F.Y.B.A.

Semester: I

Course Type: OPEN ELECTIVE – THEORY - I

Course Name: INTRODUCTION TO LIGHT MUSIC

Course Code: OE-MUS104 No.

of hours: 30

No. of Credits: 02

Course Outcomes: After Completion of This Course The Students Will Be Able To...

- 1) Demonstrate Swaralankar, Bandishi's
- 2) Understand Raag-Taal System, Comfortable Scale for Voice
- 3) Know the Do's and Don't's of Raaga
- 4) Do the Appropriate Vocal Practice
- 5) Gain Vocal Strength
- 6) Perform the Raaga Learnt

Module No.	Module Name	Details	No. of Hours (L+T+P)
1.	SWARALANKAR	Practice of Swaralankars in Different Scales	3+3=6
2.	RAAGDES	One Light Classical Composition (Natyageet, Thumri, Dadra, Bhajan)	3+3=6
3.	RAAGPILU	One Light Classical Composition (Natyageet, Thumri, Dadra, Bhajan)	3+3=6
4.	RAAGKAFI	One Light Classical Composition (Natyageet, Thumri, Dadra, Bhajan)	3+3=6
5.	RAAGKHAMAJ	One Light Classical Composition (Natyageet, Thumri, Dadra, Bhajan)	3+3=6
Total			30 hrs.

Suggested Reference Books: Shrutivilas, Kramik Pustak Malik vol. 1, 2, Sangeet Ratnawali

Journals: Sangeet Kala Vihar, Sangeet Sankalp

Websites: <https://youtu.be/VIjMqOVrHek>, <https://youtu.be/9qCf7QBLyao>,

<https://youtu.be/fJmcnYC6FSw>, <https://youtu.be/S2B9wQJp45s>, <https://youtu.be/lWyXstfGbfY>

Suggested Textbooks: Hindusthani Sangeet Padhati vol: 1, 2, Raag Bodh vol: 1, 2

Name of the Programme: B.A. MUSIC

Program Code:

Class: F.Y.B.A.

Semester: I

Course Type: OPENELECTIVE–THEORY-I

Course Name: INTRODUCTION TO TABLA

Course Code: OE-MUS104 No.

of hours: 30

No. of Credits: 02

Learning objectives of the course–

1. Introduction to concept of role of tabla in Indian Film music.
2. Introduction to various genres of music like sugam, light, folk and classical music.
3. Stories behind evolution of Tabla.

Course Outcomes–

After completion of the course, students will be able to know,

4. The developing interest and awareness about Indian classical music.
5. The classical music as the base of Indian film music
6. The Concept of beats and rhythm in music.

MODULE NO	TOPICS/CONTENTS OF SYLLABUS	No. of Hours (L+T+P)
1	Introduction to role of tabla in various genres	3+3=6
2	Introduction to various genres of music like sugam-light, folk, Semi Classical and classical music .	3+3=6
3	Introduction to folk music and Semi music.	3+3=6
4	Introduction to classical music.	3+3=6
5	Interviews and documentaries of legendary musicians.	3+3=6
Total		30

READINGS AND REFERENCES–

1. Avartan–Pt Suresh Talwalkar
2. YouTube and websites.

F.Y.B.A.- MUSIC

Semester–II

Syllabus

NEP :2020

Name of the Program: B.A.Music

Program Code:

Class: F.Y.B.A.

Semester: II

Course Type: MAJOR MANDATORY DSC THEORY-II

Course Name: RAAGSANGEETGAYAN/SOORVADYA VADAN

Course Code: MUS201MJ No.

of hours : 30

No. of Credits: 02

Course Outcomes (Cos)

At the end of the course the student will be able to:

1. The students will be able to get the knowledge about different musical forms.
2. The students will be able to write Bandish in Swaralipi/Talalipi-System.
3. The students will be able to sing Swaralankaras, Vilambit and Drut compositions with Aalap and Tans of prescribed Ragas in syllabus.

Unit 1: Concepts in Music—

5 Lectures

NAAD—Types, Properties

Types of Khayal (Bada Khayal, Chhota Khayal)

Bandish

Musical Forms: Dhrupad, Dhamar

Unit 2: Introduction of Ragas and Bandish Notation Writing

5 Lectures

Introduction of prescribed ragas **1) Bhoop (Bhoopali) 2) Des** with Scientific description,

Aroha, Avaroha and Pakad

Notation writing of madhyalay bandish in prescribed ragas

1) Bhoop (Bhoopali) 2) Des in Bhatkhande notation writing system.

Unit 3: Introduction of Taal-s

5 Lectures

Introduction of Taal Vilambee taal with transcription in Bhatkhande system.

Introduction of Chau-Taal with transcription in Bhatkhande system.

Introduction of Taal Teental (Dugun, Chaugun) with transcription in Bhatkhande system

Unit 4: Introduction to the Following Topics

5 Lectures

Tanpura Practice/Importance

Introduction to Notation Methods (Paluskar Method)

The Role of Music in Daily Life

The Importance of Pranayama for Music

Unit 5 : Study of Essays

5 Lectures

Cultural importance of music.

Types of musical instruments

Notation Writing System

Music and Fine Arts

Unit6 :Biographies andMusical Contributionsof Musicians

5 Lectures

BharatRatnaPanditRaviShankar

BharatRatnaUst. BismillahKhan

SuggestedReadings/Material:

1. SangeetshastraParichay, MohanaMardikar, Vijay Prakaashan
2. Kalashastravisharad, Dr. ShilpaBahulikar, SanskaarPrakashan
3. KramikPustakMalika, Pt. V. N. Bhatkhande, Sangeet Karyalaya Hathras, U.P
4. SangeetVisharad, LakshminarayanGarg, SangeetKaryalayaHathrasU.P.
5. RaagParichayvol. 1to4,, Prof. HarishChandraSrivastava, Sangeet Sadan Prakashan, Allahabad.

Name of the Programme: B.A. Music Program

Code:

Class: F.Y.B.A.

Semester: II

Course Type: MAJOR MANDATORY DSC THEORY-II

Course Name: TABLA

Course Code: MUS201MJ No.

of hours: 30

No. of Credits: 02

Course Outcomes (Cos)

At the end of the course students will be able to:

1. Get the knowledge about Varna and Nikas
2. write Nikas Technique of Bols
3. Understand Notation systems
4. Understand terminology of Taal system.

Theoretical Study Components

Unit 1: Varna-sand Nikas

5 Lectures

Different Varna-sand their Nikas on Tabla

- A) Varna-splayed by only left hand
- B) Varna-splayed by only right hand
- C) Varna-splayed by both hands

Writing Nikas technique of following bol-s

gadigana, tirakita, takdaan, kdadhaa, kittak, dhidnaga, dhirdhir, kdaan, traka

Unit 2: taal writing

6 Lectures

Comparative study of Bhatkhande and Paluskar Notation system

Notation of following Taal-sin Bhatkhande and Paluskar system

A) Dadra, B) Keherva, C) Rupak, D) Jhaptaal, E) Teentaal

Notation of Tukada-sin Teentaal and Jhaptaal in Bhatkhande system

Unit 3: Definitions and concepts

5 Lectures

Peshkar, Kayada, Rela, Palta, Mukhada, Tihaee, Uthaan, Laggi, Chakradar

Part of Tabla: Daya, Baya, Gajra, Kinar, shai, Maidan, lav, Gatthaa, vaadi, chati

Diagram of Tabla

Unit 4: Introduction to the following subjects

10 Lectures

Concept of Laya.

Different Types of Laya

Concept of Layakari

Taal Jati- Tishra, Chatashra, Khand

Unit 5: Introduction of Musical Contribution of Musicians

4 Lectures

Ust. Zakir Hussain,

Pt. Anindo Chatterjee

Suggested Readings/Material:

1. Sangeetshastra Parichay, Mohana Mardikar, Vijay Prakaashan
2. Kalashastra Visharad, Dr. Shilpa Bahulikar, Sanskaar Prakashan
3. Kramik Pustak Malika, Pt. V.N. Bhatkhande, Sangeet Karyalaya Hathras, U.P
4. Sangeet Visharad, Lakshminarayan Garg, Sangeet Karyalaya Hathras U.P.
5. Tabla; Amod Dandage,
6. Taalchakra; Janakiram Jagtap,
7. **Avartan; Suresh Talwalkar**

Name of the Programme: B.A. Music

Program Code:

Class: F.Y.B.A.

Semester: II

Course Type: MAJOR MANDATORY DSC PRACTICAL - II

Course Name: RAAGSANGEETGAYAN/SOORVADYAVADAN

Course Code: MUS202MJ No.

of hours: 60

No. of Credits: 02

Course Outcomes:

1. Practicing swara lankars will develop musical skills such as range, different types of notes
2. Studying Basic Ragas will enhance the knowledge about Raga Chalan.
3. Practice of Taal with taal and khali will develop the laya aspect.

Unit 1: Study of Various Swara-Alankaras in Ten Thaats

10 Lectures

Unit 2: Raga Knowledge

40 Lectures

Study of the raga 1) **Des** 2) **Bhoop** 3) **Durga** including swara expansion, aroha, avroha, and pakad, along with at least one bandish, easy aalap, and taan.

Practice singing on elakshan geet and onesargam geet in each of the ragas from the syllabus.

Unit 3: Tala Knowledge

5 Lectures

3.1 Ability to provide tali, khali, and matras with the hands in

A) Taal- Vilambeet Ektaal

B) Taal- Chautaal

C) Taal Teental (Dugun, Chaugun)

etc. Recognize the Tala played on the tabla, and have an introductory knowledge of the Tabla boles with demonstration.

Unit 4: Study of Upshastriya Gaan Prakar – Dadara/Thumri/Natyageet

in Raag Khamaj or Pilu

5 Lectures

Suggested Readings/Recordings:

1. Kramik Pustak Malika, Pt. V.N. Bhatkhande, Sangeet Karyalaya Hathras, U.P
2. Abhinav Geetanjali, Pt. Ramashray Jha, Sangeet Sadan Prakashan, Allahabad, U.P
3. Raga Vigyan, Pt. V.R. Patwardhan, Sangeet Gaurav Grantha Mala Pune
4. **Raga Yaman:** Pt. Bhimsen Joshi, Vid. Kishori Amonkar, Pt. Ulhas Kashalkar, Ustad Rashid Khan, Pt. Ajoy Chakraborty

5. RagaBhairav : Ustad Amir Khan, Pt. Bhimsen Joshi, Pt. Jasraj,
Vid. Kishori Amonkar, Pt. Ulhas Kashalkar, Ustad Rashid Khan,
Pt. Ajoy Chakraborty, Vid. Ashwini Bhide

6. RagaBhoop: Ustad Bade Ghulam Ali Khan, Pt. D. V. Paluskar, Vid. Kishori Amonkar, Pt.
Ajoy Chakraborty, Vid. Ashwini Bhide

Name of the Programme: B.A. Music

Program Code:

Class: F.Y.B.A.

Semester: I

Course Type: MAJOR MANDATORY DSC PRACTICAL - II

Course Name : TABLA

Course Code: MUS202MJ No.

of hours : 60

No. of Credits: 02

Course Outcomes:

2. Practicing Bol-Nika for skillssuch as fingering, clarity of tone
3. Studying Theka-sof different taal
4. Practice of Taal with taali and khali will develop the laya aspect.

Unit 1: Laykari

15 Lecture

1.1 Dugun and Tigun off following Taal-

a) Dhumali, Deepchandi, Chautaal, Tevra, Tritaal, Ektaal

Unit 2: Tala Vistar Knowledge

30 Lectures

Teentaal-One Kayada of Traka and One Kayada of Dhati Dhage with Four Paltas, Onerela, Tihai, Four Kisma, one Chakradar and Two Tukada
Jhaptaal-One Kayada, Two Tihai
Ektaal-Two Tihai, Two Tukada
Simplelaggi-sin Dadra and Keherwa

Unit 3: Accompaniment

10 Lectures

Accompanying Teentaal To Chota Khyal or Rajakhanigat
Padhant of Tabla Bandish-s with Hast-kriya.

Unit 4: Accompanying Tabla for Abhang and Bhaktigeet

5 Lectures

Suggested Readings/Recordings:

1. Kramik Pustak Mailika, Pt. V.N. Bhatkhande, Sangeet Karyalaya Hathras, U.P
2. Abhinav Geetanjali, Pt. Ramashray Jha, Sangeet Sadan Prakashan, Allhabad, U.P
3. Raga Vigyan, Pt. V.R. Patwardhan, Sangeet Gaurav Grantha Mala
Pune
4. **Raga Yaman** : Pt. Bhimsen Joshi, Vid. Kishori Amonkar, Pt. Ulhas Kashalkar,

UstadRashidKhan, Pt.Ajoy Chakraborty

5. RagaBhairav : Ustad Amir Khan, Pt. Bhimsen Joshi, Pt. Jasraj,
Vid. Kishori Amonkar, Pt.UlhasKashalkar,UstadRashidKhan,
Pt. Ajoy Chakraborty,Vid. Ashwini Bhide

6. RagaBhoop:UstadBadeGhulamAliKhan, Pt.D.V.Paluskar,Vid.KishoriAmonkar, Pt.
Ajoy Chakraborty, Vid. Ashwini Bhide

Name of the Programme: B.A. Music

Program Code :

Class: F.Y.B.A.

Semester: 2

Course Type: SEC-PRACTICAL-I

Course Name: SUGAM SANGEET-LIGHT MUSIC

Course Code: SEC-MUS203 Max.

Hours : 60

No. of Credits : 02

Course Objectives:

1. To know the introduction of any one mentioned popular form of Indian Sugam Sangeet composed in Marathi/Hindi Language from the following:

1) Gazal or 2) Bhajan/Devotional song.

2. To learn to sing any one song from the following form of Indian Sugam Sangeet in Marathi/Hindi Language:

1) Gazal or 2) Bhajan/Devotional song.

3. To learn the information of the Taal (theka), laya of selected Sugam song.

Course Outcomes:

At the end of this course, students will be able to:

1. Know the theoretical introductory information about any one mentioned form of Indian Sugam Sangeet i.e. 1) Gazal or 2) Bhajan/Devotional song.

2. Learn to sing one song from one form of Indian Sugam Sangeet i.e. Gazal or Bhajan/Devotional song.

3. Learn the information of the Taal (theka), laya of selected Sugam song.

Unit 1: Theoretical information about any one of the form of Sugam sangeet mentioned i.e. Gazal Or Bhajan/Devotional song **30 Lectures**

1.1 Definition, Nature and Characteristics of one of the form of Sugam sangeet i.e. Gazal or Bhajan/Devotional song.

1.2. Effect of Gazal Bhajan/Devotional song.

1.3 Gazal, Bhajan/Devotional song practical

Unit – 2 Taal Dnyan **10 Lectures**
Dadara, Keharava, Rupak, Bhajani Theka

Unit-3 Learning any one Gazal Or Bhajan/Devotional song composed in Marathi/Hindi Language **10 Lectures**

Learn to sing one of the forms of Sugam Geeti i.e. 1) Gazal or 2) Bhajan/Devotional song composed in Marathi/Hindi Language.

Learning taal (theka), laya of selected Gazal or Bhajan/Devotional song for singing.

Unit – 4 Light Music and its Principles **10 Lectures**

Significance of light music

Principles of light music

Unit – 5 Essay Writing **05 Lectures**

Film Music, Sugam Sangeet – Light Music

Shabdapradhan Sangeet

Unit – 6 Musical Biographies **05 Lectures**

Lata Mangeshkar, Aasha Bhosale, Mohd. Rafi, Kishor Kumar

Readings/Listenings:

1. 'शब्दप्रधानगायकी' पंडितयशवंतदेव
2. 'संगीतडवशास्त्र' हाथरसप्रकाशन
3. YoutubeMusiclinks&InternetMusicWebsites

Name of the Programme: B.A. Music

Program Code :

Class: F.Y.B.A.

Semester: 2

Course Type: SEC – PRACTICAL-I

Course Name : TUNING OF TABLA Course

Code : SEC-MUS 203

Max. Hours : 60

No. of Credits: 02

Learning objectives of the course--

1. Introduction to concept of tuning.
2. Introduction to concept of swara and laya.
3. Introduction to concept and handling of taanpura.

Outcomes of the course--

After completion of the course, students will be able to know,

1. concept of tuning Tabla manually
2. concept of listening swara and laya.
3. Concept of listening taanpura.

MODULE NO	TOPICS/CONTENTS OF SYLLABUS
1	Handling of the types of musical instruments [tat, sushir, ghan, avnadh]
2	Presentation of Principles of functioning of tambor with tabla
3	Handling Structure of tabla

READINGS--

4. Tabla--Pt Arvind Mulgaonkar, Popular prakashan
5. Tabla kala aur shastra--Pt Sudhir Mainkar, popular prakashan
6. Sarvangintable--Amod Dange, abhinandan prakashan

Name of the Program: B.A.

Program Code:

Class: F.Y.B.A.

Semester: II

Course Type: OPEN ELECTIVE – PRACTICAL - I

Course Name: INTRODUCTION TO LIGHT MUSIC

Course Code: OE-MUS204 No.

of hours: 60

No. of Credits: 02

Course Outcomes:

After Completion of this Course; Students will be able to...

- 1. (Remember)** Swaralankar, Bandishi's
- 2. (Understand)** Raag-Taal System, Comfortable Scale for Voice
- 3. (Apply)** Do's and Don'ts (Framework) of Raaga
- 4. (Analyze)** Appropriate Vocal Practice
- 5. (Evaluate)** Vocal Strength
- 6. (Create)** Performance of The Raag Learnt

Module No.	Module Name	Details	No. of Hours (L+T+P)
1.	SWARALANKAR	Practice of Swaralankars in Different Scales	3+3=6
2.	RAAGDES	One Light Classical Composition (Natyageet, Thumri, Dadra, Bhajan)	3+3=6
3.	RAAGPILU	One Light Classical Composition (Natyageet, Thumri, Dadra, Bhajan)	3+3=6
4.	RAAGKAFI	One Light Classical Composition (Natyageet, Thumri, Dadra, Bhajan)	3+3=6
5.	RAAGKHAMAJ	One Light Classical Composition (Natyageet, Thumri, Dadra, Bhajan)	3+3=6
		Total	30 hrs.

Suggested Reference Books: Shruti Vilas, Kramik Pustak Malikavol:

1, 2, Sangeet Ratnawali

Journals: Sangeet Kala Vihar, Sangeet Sankalp

Websites: <https://youtu.be/VIjMqOVrHek>, <https://youtu.be/9qCf7QBLyao>,

<https://youtu.be/fJmcnYC6FSw>, <https://youtu.be/S2B9wQJp45s>, <https://youtu.be/lWyXstfGbfY>

Suggested Textbooks: Hindusthani Sangeet Padhativol: 1, 2, Raag Bodhvol: 1, 2

Name of the Program: B.A. MUSIC

Program Code:

Class: F.Y.B.A.

Semester: II

Course Type: OPENELECTIVE–PRACTICAL-I Course

Name: INTRODUCTION TO TABLA

Course Code: MUS204 No.

of hours: 60

No. of Credits: 02

Course Outcomes: After Completion of This Course the Students Will Be Able To...

- 1. (Remember): Different Taals**
- 2. (Understand): Structure of the Instrument**
- 3. (Apply) : Appropriate Fingering Techniques**
- 4. (Analyze) : Best Riyaz Methods**
- 5. (Evaluate): Capacity to Catch the Rhythm**
- 6. (Create): Performance of Learnt Taals**

Module No.	Module Name	Details	No. of Hours (L+T+P)
1.	Introduction of The Instrument	Structure, Laya Exercises	1+1+4=6
2.	Basic Strokes	Varn/Alphabates of Tabla	1+1+4=6
3.	Taal Dadra	Basic Theka and its Versions	1+1+4=6
4.	Taal Keharava	Basic Theka and its Versions	1+1+4=6
5.	Taal Teentaal	Theka, One Kayda, One Tihai, One Rela, One Tihai And Two Bandishis	1+1+4=6
Total			30 Hours

Suggested Textbooks: Taal Parichay, Tabla Vishard

Suggested Reference Books: Tabla, The Art of Tabla Rhythm

Journals: The Bandishes of Tabla, Taal Parichay

Websites: https://youtu.be/Lee_Qipg-6a, <https://youtu.be/Fbim5y0pxr8>

