

As Per NEP 2020

University of Mumbai



Syllabus for Minor Vertical 2

Faculty of Interdisciplinary

Board of Studies in Music

Third Year Programme in Minor B.P.A. (Music-Hindustani Vocal /
Music-Sitar)

Semester	V & VI	
Title of Paper	Sem.	Total Credits
I) Basic Studio Singing Technique (Minor)	V	4
Title of Paper		Credits
I) Journal of Notation	VI	4
From the Academic Year		2025-26

Sem. - V

Syllabus (Sem.- V)

B.P.A. (Music-Hindustani Vocal / Music-Sitar)

Title of Paper- Basic Studio Singing Technique (Minor)

Sr. No.	Heading	Particulars
1	Description the course : Basic Studio Singing Technique (Minor) Including but Not limited to :	This paper focuses on the foundational techniques required for effective studio singing, emphasizing vocal control, pitch accuracy, and sound production. It covers essential aspects such as breath control, vocal warm-ups, and microphone techniques, crucial for a successful recording session. The study also explores the nuances of studio acoustics and how they affect vocal performance. Practical exercises aim to improve tone quality, diction, and expressiveness in a controlled studio environment. Ultimately, the paper provides a comprehensive guide to mastering basic studio singing skills for aspiring vocalists.
2	Vertical :	Minor
3	Type :	Practical
4	Credit:	4 credits
5	Hours Allotted :	120 Hours
6	Marks Allotted:	100 Marks
7	Course Objectives: 1. To introduce students to the fundamentals of singing for studio recordings. 2. To understand the differences between live performance and studio singing. 3. To explore basic microphone techniques, studio etiquette, and vocal delivery. 4. To develop awareness of pitch, clarity, articulation, and dynamic control suitable for recording environments.	

8	Course Outcomes: 1. Understand the basic principles of studio recording and differentiate it from live performance contexts. 2. Demonstrate proper microphone technique and adapt vocal delivery to suit a studio environment. 3. Apply vocal control strategies—such as diction, breath support, and tonal clarity—for effective studio recording. 4. Perform and record a short vocal piece in a studio setup with awareness of pitch, timing, and expression. 5. Analyze their own recorded performances for quality and identify areas for improvement using basic editing and post-processing concepts.
9	Modules:- Module 1: Introduction to Studio Singing 1. Difference between live and studio singing 2. Basics of studio setup and acoustics, 3. Types of microphones, Mic placement and their and effect Module 2: Voice Preparation and Delivery 1. Pre-recording warm-up exercises. 2. Breath control and tone consistency 3. Diction, clarity, and emotional expression in studio context, Importance of phrasing and timing Module 3: Recording Practice Sessions 1. Individual practice with mic and headphones. 2. Recording short vocal pieces (bandish, bhajan, jingle, etc.) 3. Feedback and self-analysis Module 4: Microphone Technique and Studio Etiquette 1. Headphone usage 2. Things to avoid during studio recording 3. Communicating with sound engineers and producers
10	Text Books: 1. A New Approach to Voice Culture in Hindustani Classical Music by Maumita Banerjee 2. Rhythms & Ragas: Hindustani Classical Vocal by Dr. Anirban Bhattacharyya

11	Reference Books: 1. The Basics of North Indian Classical Music by Abha Saxena 2. संगीत विशारद (Sangeet Visharad) by Vasant	
12	Internal Continuous Assessment: 50%	External, Semester End Examination 50% Individual Passing in Internal and External Examination
13	Continuous Evaluation through: Continuous Internal Assessment of 50 Marks Definitive essay (20marks in 1500 words) or Two questions of 10 marks in 750 words each) Students will choose their own topic for the final essay from any of the topics discussed during the course, or seen to be relevant from what has been covered in class. However, the topic must be approved by the instructor well in advance. (20 Marks) ➤ Submit your Studio recording up to 5 to 10 minute vocal piece. (20 Marks) ➤ Overall progress and participation in class/co-curricular activities. (10 Marks) ➤ Note: For the practical examination of odd semesters the 2 teachers in the Department together would be the examiner. For the even semesters, one teacher of other university and one from the department would be on the examiners	Practical viva voce of 50 marks would be conducted according to following pattern Note: For the practical examination of odd semesters the 2 teachers in the Department together would be the examiner. For the even semesters, one teacher of other university and one from the department would be on the examiners.

14. Format of Question Paper: for the final examination

- a. Questions on knowledge regarding studio recording 20
- b. Demonstration of singing in studio/mic 20
- c. Analysis of recording 10

Sem. - VI

Syllabus (Sem.- VI)

B.P.A. (Music-Hindustani Vocal / Music-Sitar)

Title of Paper- Journal of Notation (Theory paper Minor)

Sr. No.	Heading	Particulars
1	Description the course : Journal of Notation (Theory paper Minor) Including but Not limited to :	This paper delves into the evolution and significance of musical notation in Indian classical music. It explores the historical development of various systems of notation, from oral traditions to written forms. The study highlights how notation has been used to preserve, teach, and transmit the complexities of Indian ragas, talas, and compositions. By examining traditional and modern notational methods, the paper sheds light on their role in music education and performance. Ultimately, it aims to deepen the understanding of notation as a crucial element in the preservation of Indian musical heritage.
2	Vertical :	Minor
3	Type :	Theory
4	Credit:	4 credits
5	Hours Allotted :	60 Hours
6	Marks Allotted:	100 Marks
7	Course Objectives: 1) Notations play a crucial role in academics of performing arts where importance of the notation systems will be deeply studied. 2) It will develop notation skills of students 3) Notation will make students more sensitive towards music making	

8	Course Outcomes: 1. Notation holds significant importance in Indian music, contributing to its preservation, dissemination, and evolution. 2. Notation provides a valuable reference for students and practitioners of Indian music. It helps them learn compositions, understand their structure, and analyze their melodic and rhythmic patterns. 3. Notation can be integrated with technology to enhance the study, practice, and performance of Indian music.
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9	Modules:-
	Module 1: Introduction to Notation Systems
	1. Historical development of notation in Indian music 2. Bhatkhande and Paluskar notation systems: basics and differences 3. Importance of notation in music learning and teaching 4. Basic symbols and terms: swar, matra, taal, avartan, sam, khali, vibhag
	Module 2: Writing Notation in Bhatkhande System
	1. Practice of writing Bandish/Gat in different taals (Teentaal, Ektal, Rupal/Jhaptal) 2. Notation of basic compositions in Ragas prescribed in syllabus of semester V and VI 3. Practice of notating Alap and Taan 4. Assignment: Maintaining a journal of 5 bandish/Gat notations with basic Alap, Taans/Alap, Todas
	Module 3: Taal and Laya Notation
	1. Introduction to the notation of various taals and their thekas 2. Notating Dugun, Tigun, Chaugun patterns
	Module 4: Notation of Compositions in Different Genres
	1. Tarana – understanding its structure and notation 2. Semi-classical compositions – Thumari/Dadra/Hori 3. Difference in notating classical and light compositions
10	Text Books: 1. Sangeetvisharad, Vasant 2. Kalashastravisharad Sanskar Prakashan 3. Raga bodh BR devdhar

11	Reference Books: 1. Sangeetdigdarshika, Nagendra Mishra, Vinayak books 2. Sangeet, ArihantPrakashan 3. Sangeetswar, Dr Rajesh Chauhan, senrigs publication	
12	Internal Continuous Assessment: 50%	External, Semester End Examination 50% Individual Passing in Internal and External Examination
13	Continuous Evaluation through: A. Continuous Internal Assessment of 50 Marks : a. Submission of the book of notation (30 marks) b. Participation in class/co-curricular activities. (10 marks) c. Overall progress (10 marks)	Question paper of 50 marks of following pattern would be set.

14. Format of Question Paper: for the final examination

Journal of Notation (50 marks)

- The question paper will be for 50 marks to be completed in 2 hours
- Question no.1 is compulsory
- The students should attempt any 2 questions from the rest. (3 questions in total)

Q1 Write Short notes on any 3 out of 5 for – 18 marks (compulsory)

Q.2 (a) 8 marks
(b) 8 marks

Q.3 (a) 8 marks
(b) 8 marks

Q.4 One Essay type question – 16 marks

Q.5 Write Short notes on any 4 out of 6 for - 16 marks

Sd/-

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Dr. Kunal Ingle
Ad-hoc Board of
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Music**

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