

# SARVAJANIK UNIVERSITY

## SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	BA	
YEAR	1			VERSION	2	
SEMESTER	1			EFFECTIVE FROM	Jun-23	
COURSE CODE	BAMU21101		COURSE NAME	PRACTICAL ASSESSMENT OF DETAIL RAAG (PART -1)		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CAP	TAP	TOTAL
4	0	8	8	50	50	100

### SYLLABUS - PRACTICAL

#### I. Detailed and Intensive study of the following ragas with Alap, Swaravistar, Sargam, Tana One Bada Khayal or Masitkhani Gat, One Chhota Khayal or Razakhani Gat.

- (i) Yaman
- (ii) Bhairav
- (iii) Bhupali

- Vilambit and Drut Khayal with gayaki in all the ragas
- Dhrupad-Dhamar or Sadra composition in each of the prescribed Ragas with Alap, Layakari & Upaj
- Presentation of one semi classical/ devotional or folk song
- Knowledge and demonstration of the following talas - Teentala, Ektala & Dadra
- Basic knowledge of Tanpura and its tuning

#### Course Objective

- To focus more on the Viva-Voce of the student.
- To develop the understanding about Shudha and Vikrut swaras
- Understanding about Standing Notes, Alankars and Paltas
- To teach new compositions based on various talas

#### Course Learning Outcome

- Student will be able to explain the grammatical rules of a raga in detail.
- He will develop the confidence to differentiate between similar ragas.
- The student will be able to sing new compositions in new talas

## References

- Bhatkhande, V.N., (Part I, Jan, 2000), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., Part-II (Nov. 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., (Part III, 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., (Part IV, 1970 ), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Jha, Ramashray,(Part I,2004),Abhinav Geetanjali, Allahabad,
- Thakur, Omkar Nath, (Part-I, 1977), Sangeetanjali Bombay, MR, Pandit Omkar Nath Thakur Estate.
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FACULTY	ARTS			PROGRAMME	BA	
YEAR	1			VERSION	2	
SEMESTER	1			EFFECTIVE FROM	Jun-23	
COURSE CODE	BAMU21102		COURSE NAME	PRINCIPLES OF MUSIC (ESSENTIALS - 1)		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CAT	TEE	TOTAL
2	2	0	2	25	25	50

### SYLLABUS -THEORY

#### UNIT 1 Musical Sound and Noise

Naad, Ahat and Anahat Naad, Pitch, Intensity, Timbre, Unmusical Sound, Noise.

#### UNIT 2 Musical Notes

a. Shruti, Swara (Shuddha and Vikrut ), Saptak (Mandra, Madhya, Taar)

b. Taal, Matra, Khand, Sam, Khali, Bhari, Bol, Theka, Laya - (Vilambit, Madhya, Drut) Thay, Dugun, Chaugun

c. Varna : Sthayi, Arohi, Avrohi, Sanchari, Alankar (Palta), Kan Swara, Meend (Vilom - Anulom), Ghaseet, Soot, Khatka, Murki, Gamak.

#### UNIT 3 Shrutis, Notes & Thata

22 Shrutis, The present Shruti – Swara arrangement, 12 notes in a Saptak,

Thata ( in ref.of Mela, 10 Thatas of Pt. Bhatkhande Music System, Ashraya Raag)

#### UNIT 4 Corresponding names of the 12 notes and Comparison between

Thatas in Hindustani and Melas of Karanatic music system

#### UNIT 5 Raaga

Essentials of Raaga, Vadi, Samvadi, Anuvadi, Vivadi, Jati,

Varjya Swara, Vakra Swara, ,Aroh - Avaroha,

**Raaga Samaya (Time)** – Poorvang, Uttarang, Poorvangvadi, Raagas,

Uttarnvadi Raagas, Sandhiprakash Raagas, Seasonal Raagas

#### UNIT 6 Musical Definitions

Sargamgeet, Laxangeet, Khyal (Bada Khayal) (Chhotakhayal)

## **UNIT 7 72 Melakartas (Thata) of Pt. Vyankatmakhi & 32 Thatas of Hindustani Music**

## **UNIT 8 Basic Knowledge of Instruments**

- Tanpura : Origin, Parts & Importance
- Tabla : Origin, Parts & Importance
- Harmonium : Origin, Parts & Importance
- Mridang : Origin, Parts & Importance

### **Course Objective**

- To initiate a relative beginner into the world of Hindustani music, where he is made aware of the rich cultural heritage of India, that Indian classical music is.
- To teach him the very basics of Indian music, such as Naad, Shruti, Swar, Taal etc, so that his foundation can be made strong.
- To discuss in brief about the Comparison between Thatas in Hindustani and Melas of Karanatic music system
- To teach them about the various musical instruments from the ancient to the modern times.

### **Course Learning Outcome**

- The student will come to know what the basic terminologies of Indian music which will help him in the proper understanding of not just Hindustani music, but also Indian music as a whole. Having understood the basic concepts like Laya (tempo), Tala (rhythmic cycle), Raga, Varna, Alankar (Palta), Kan Swara, the students will be on course to becoming a performing artiste in Hindustani music.
- They will grasp the various theoretical aspects of the prescribed ragas, like how it arises, what are the general grammatical rules that govern the ragas in this course, etc.
- He will understand how various musical instruments of India are made, and are categorized on the basis of solids, animal skin, wind and metallic strings. This will enhance his knowledge, and will be beneficial in future research on musical instruments

### **Reference books**

- Thakur , Omkarnath, (Part I,1979) , Sangeetanjali, Varanshi , Utaar Pradesh
- Thakur , Omkarnath, (Part II,1979) , Sangeetanjali, Varanshi , Utaar Pradesh
- Thakur , Omkarnath, (Part III,1979) , Sangeetanjali, Varanshi , Utaar Pradesh
- Thakur , Omkarnath, (Part IV,1979) , Sangeetanjali, Varanshi , Utaar Pradesh
- Thakur , Omkarnath, (Part V,1979) , Sangeetanjali, Varanshi , Utaar Pradesh
- Thakur , Omkarnath, (Part VI,1979) , Sangeetanjali, Varanshi , Utaar Pradesh
- Shrivastav ,Harishchandra, (Part I, 2010) Raag Prichay, Allahabad, Utaar Pradesh.
- Shrivastav ,Harishchandra, (Part II, 2010) Raag Prichay, Allahabad, Utaar Pradesh.
- Shrivastav ,Harishchandra, (Part III, 2010) Raag Prichay, Allahabad, Utaar Pradesh.
- Shrivastav ,Harishchandra, (Part IV, 2010) Raag Prichay, Allahabad, Utaar Pradesh.

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	1			VERSION	2	
SEMESTER	1			EFFECTIVE FROM	Jun-23	
COURSE CODE	BAMU21103		COURSE NAME	STUDY OF RAAG & TAAL (ESSENTIALS - 1)		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CAT	TEE	TOTAL
2	2	0	2	25	25	50

### SYLLABUS - THEORY

- I. Detailed study of all the prescribed Raagas for the Practical Study
- II. Writing notation of Bandish (Bada, Chhota Khayal) and Talas as Prescribed
- III. Detailed knowledge of the following Talas with Dugun and Chaugun  
**Study of Talas:** - Dadra, Kaharwa, Trital, Ektal, Jhaptal, Chautal, Roopak
- IV. Notation system and its Importance, Comparison between notation systems of Pt. V.D. Paluskar and Pt. V.N.Bhatkhande
- V. Comparative study of Samprakrutik Raagas learnt in 1<sup>st</sup> & 2<sup>nd</sup> Semester

#### Course Objectives :

- Students will learn about the development of the prescribed ragas & Taals throughout the medieval period, with respect to their scales and classification systems, along with different ragangas.

#### Course Learning Outcome

- Students get the knowledge about the historical development of the prescribed ragas with respect to their scales.
- Students learn about the notation system of Pt. Bhatkhande.
- Students learn about various ragangas in Hindustani Music.

## **References**

- Bhatkhande, V.N., (Part I, Jan, 2000), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., Part-II (Nov. 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., (Part III, 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., (Part IV, 1970 ), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Jha, Ramashray,(Part I,2004),Abhinav Geetanjali, Allahabad,
- Thakur, Omkar Nath, (Part-I, 1977), Sangeetanjali Bombay, MR, Pandit Omkar Nath Thakur Estate.
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FACULTY	ARTS			PROGRAMME	BA	
YEAR	1			VERSION	2	
SEMESTER	1			EFFECTIVE FROM	Jun-23	
COURSE CODE	BAGN22104		COURSE NAME	FOUNDATION OF DRAMA / DANCE -1		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CAP	TAP	TOTAL
4	0	8	8	0	0	0

### SYLLABUS - PRACTICAL

#### Foundational Principles of Performing Arts

- Drama
- Unit : 3 Standing, Movement, Division, Voice Exercise
  - Unit : 4 Co-ordination with co Artist, Improvisation, Solo Performance
- Dance
- Unit : 5 Basic Steps of Dance, Understanding of Rhythm,Choreography
  - Unit : 6 Folk Dance

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	1			VERSION	2	
SEMESTER	1			EFFECTIVE FROM	Jun-23	
COURSE CODE	BAMU23105		COURSE NAME	ESSENTIAL ELEMENT OF PRACTICAL MUSIC (PART -1)		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CAP	TAP	TOTAL
4	0	8	8	50	50	100

### SYLLABUS - PRACTICAL PAPER II

I. One Chota Khyal with Alap taans in following Raags

(i) Kamod

(ii) Jaunpuri

(iii) Brindavani Sarang

II. One Tarana in any Raaga of your Syllabus

III. One Dhrupad and One Dhamar in any of these Raagas with Dugun and Chougun

(i) Kamod

(ii) Brindavani Sarang

(iii) Jaunpuri

(iv) Bageshri

(v) Bhimpalās

IV. Vocal

(a) One Dadra each in

(i) Bhairavi

OR

(ii) Khamaj

(b) One Chaturang any of the following Raga

(i) Desh

OR

(ii) Kafi

### Course Objective

- To focus more on the Viva-Voce of the student.
- To teach new compositions based on various talas
- To develop the understanding about basics of singing/playing.
- To encourage the student to attempt improvisation while singing/playing.
- To further his training in performance, with other basic ragas as prescribed.
- To focus on learning of different talas.

## Course Learning Outcome

- The student will be able to explain the grammatical rules of a raga in detail.
- He will develop the understanding between similar ragas (samprakrutik raga).
- The student will be able to sing new compositions in different talas
- To develop the understanding about the flat and sharp notes in ragas with varied phrases.

## References

- Bhatkhande, V.N., (Part I, Jan, 2000), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., Part-II (Nov. 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., (Part III, 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., (Part IV, 1970 ), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Jha, Ramashray,(Part I,2004),Abhinav Geetanjali, Allahabad,
- Thakur, Omkar Nath, (Part-I, 1977), Sangeetanjali Bombay, MR, Pandit Omkar Nath Thakur Estate.
- Thakur, Omkar Nath, (Part-II, 1975), Sangeetanjali, Bombay, MH, Pandit Omkar Nath Thakur Estate.

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YEAR	1			VERSION	2	
SEMESTER	1			EFFECTIVE FROM	Jun-23	
COURSE CODE	BAGN24106		COURSE NAME	PERSONALITY DEVELOPMENT & COMMUNICATION SKILLS		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CAT	TEE	TOTAL
2	2	0	2	0	0	0

### OBJECTIVE

1. Clarity and understanding the concept of personality
2. Stages and process of forming a personality

### OUTCOME

1. Develop skills to embrace change, handle setbacks, and thrive in dynamic work environments.
2. Build self-confidence, overcome self-doubt, and be able to assert oneself in professional settings.

### SYLLABUS

- I. Personality
- II. Self Assessment
- III. Social Skills
- IV. Communication

### REFERENCE LINK

[https://onlinecourses.swayam2.ac.in/cec23\\_cm05/course](https://onlinecourses.swayam2.ac.in/cec23_cm05/course)

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	1			VERSION	2	
SEMESTER	1			EFFECTIVE FROM	Jun-23	
COURSE CODE	BAGN25107		COURSE NAME	VOICE CULTURE - 1		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CAP	TAP	TOTAL
2	0	4	4	0	0	0

### UNIT 1 Introduction to Voice Culture

- Understanding vocal anatomy and physiology Assessing individual vocal strengths and areas for improvement

### UNIT 2 Breath Control and Support

- Breathing exercises for improved vocal control Developing breath support for sustained singing Vocal Warm-ups and Exercises

### UNIT 3 Implementing vocal warm-up routines

- Exploring exercises to expand vocal range and flexibility

### UNIT 4 Resonance and Tone Production

- Techniques for creating resonant and clear vocal tones Identifying and addressing vocal tone challenges

### UNIT 5 Articulation and Diction

- Enhancing clarity and precision in vocal articulation Exploring the impact of diction on vocal expression

### Course Objectives :

- This course will introduce the students to the various aspects of Voice Culture (physiological/performance), speech, diction, breath management and application of the techniques for aesthetic performances in various genres.

## Course Learning Outcome

- Acquire knowledge about physiology and effective production of voice through various techniques
- Improve skills in articulation of voice for emotional aspects in performance Gain better control of breath and improve voice production
- Strengthen their voice skills for virtuosity in erudite renditions

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	1			VERSION	2	
SEMESTER	1			EFFECTIVE FROM	Jun-23	
COURSE CODE	BAGN26108		COURSE NAME	YOGA-1 (IKS)		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CAP / CAT	TAP / TEE	TOTAL
2	1	2	3	0	0	0

### History of Yoga: (Introduction)

Goal of human life, Indian scriptures and Yoga, Types of Yoga, Patanjali's Ashtang Yog -Hath & Raj Yoga

Introductory Phylosophy of Yoga

Perfection of Body and Health

- \* Panchkoshiy - Body Systems : Basic elements of the body

- \* Pentacellate body

- \* Pancha Prana

- \* Ashta Chakras

- \* Posture and closure

- \* Mental health: Role of mind in life

- Mind and health

- Stress and Relaxation

- Roles of Mind, Intellect, Emotion and Ego

- Importance of prayer

- Personality Development and Yoga

Practical Yoga Vidya :-

- \* Asana : Pranayama, meditation

- \* Asana: Sitting posture

Asana done while standing

Katichkrasan

Abdominal posture

Asanas caused by the strength of the back

- \* Pranayama : Purak, Rechak, and Complementary, Laxative, Kumbhak (internal and external)

Bhasrika, Kabhalbhati (Shatkriya), Tribandha, Anulom - Vilom

Bhramari, Udgeet, and Pranava Dhyana

ॐ Dhyana, Chakra Dhyana, Panapana and Vipassana Dhyana

Protocol study of Vishwa Yoga Day

Suryanamaskar

Shatkriyan (Jalneti)









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YEAR	1			VERSION	2	
SEMESTER	2			EFFECTIVE FROM	Jun-23	
COURSE CODE	BAMU21201		COURSE NAME	PRACTICAL ASSESSMENT OF DETAIL RAAG (PART -2)		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CAP	TAP	TOTAL
4	0	8	8	50	50	100

### SYLLABUS - PRACTICAL

I. Detailed and intensive study of the following ragas with Alap, Swaravistar, Sargam, Tana One Bada Khyal or Masithani Gat, One Chhota Khyal or Razakhani Gat

(i) Bihag (ii) Malkauns (iii) Bhimpalās (iv) Bageshri

- Vilambit and Drut Khayal with gayaki in all the ragas
- Dhrupad-Dhamar or Sadra composition in each of the prescribed Ragas with Alap, Layakari & Upaj
- Presentation of one semi classical/ devotional or folk song
- Knowledge and demonstration of the following talas - Teentala, Ektala & Dadra
- Basic knowledge of Tanpura and its tuning

#### Course Objective

- To focus more on the Viva-Voce of the student.
- To continue to focus on the basics of singing/playing.
- To encourage the student to attempt to improvise while singing/playing.
- To teach new compositions based on various talas
- To further his training in performance, with other basic ragas as prescribed.
- To focus on his learning of newer talas.

#### Course Learning Outcome

- The student will be able to explain the grammatical rules of a raga in detail.
- He will develop the confidence to differentiate between similar ragas.
- The student will be able to sing new compositions in new talas.
- With other basic ragas, the student will understand how to use the flat and sharp notes in ragas with varied tonal phrases.

## References

- Bhatkhande, V.N., (Part I, Jan, 2000), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., Part-II (Nov. 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., (Part III, 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., (Part IV, 1970 ), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Jha, Ramashray,(Part I,2004),Abhinav Geetanjali, Allahabad,
- Thakur, Omkar Nath, (Part-I, 1977), Sangeetanjali Bombay, MR, Pandit Omkar Nath Thakur Estate.
- Thakur, Omkar Nath, (Part-II, 1975), Sangeetanjali, Bombay, MH, Pandit Omkar Nath Thakur Estate.

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	1			VERSION	2	
SEMESTER	2			EFFECTIVE FROM	Jun-23	
COURSE CODE	BAMU21202		COURSE NAME	HISTORY OF MUSIC (ESSENTIALS - 1)		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CAT	TEE	TOTAL
2	2	0	2	25	25	50

### SYLLABUS - THEORY

#### UNIT 1 Forms of Classical & Semi - Classical compositions

- Dhrupad ( the four Banis of Dhrupad – The famous Gharanas of Dhrupad)
- Khyal Gayeki
- Comparison between Drupad Gayeki and Khyal Gayeki
- Dhamar(Hori), Tarana, Tirvat, chaturang, Sadra,Dadra, Ragmala
- Knowledge of Thumari Gayaki – Panjab Ang & Poorvi Ang
- Knowledge of Tappa Gayaki

#### UNIT 2 Two system of Indian music (Hindustani and Karnatik) and their main Characteristics

#### UNIT 3 • Different opinions (Mythological & other) about the origin of music

- General survey of evolution and development of music from Vedic Period to 13th Century with Particular reference to Shruti, Swar, Gram, Murchhana, Jati and Raaga

#### UNIT 4 Classification of Raags - shuddha, sankeerna, chayalag

#### UNIT 5 Essay on following topics:

- A. Importance of Music in human life
- B. Music and religion
- C. Music (Sangeet) Inter relation between Gayan, Vadan and Nartan
- D.The relation between folk music and classical music

#### UNIT 6 Life & Contribution

1. Pt. V.D. Paluskar
2. Pt. V.N. Bhatkhande
3. Pt. Omkarnath Thakur

4. Ustad Faiyaz Khan
5. Narsinh Mehta
6. Meerabai
7. Swami Hari Das

### Course Objective

- To develop the interest of the students in musicology by introducing them to the ancient texts of music.
- To teach them about the various music forms.
- Introduction about the contribution of the eminent personalities of music .
- To discuss about the various musical forms of Semi classical music  
To understanding about various aspects of indian music.

### Course Learning Outcome

- The student will come to know about the origin of many current musical forms of singing in Hindustani music, such as Dhrupad, Dhamar and Khayal. This knowledge is useful for further study of musicology as well as for purposes of research.
- India, and how they gave rise to some of the musical forms that are sung today, such as Dhrupad, Dhamar and Khayal.
- They will gain valuable knowledge on the various musical forms, as they existed in ancient
- The student will gain parallel knowledge about Karnatak music, only while hearing a Karnatak concert, but also for the purpose of comparative research.
- They come to know about the contribution of eminent personality of music.

### Reference books

- Grag , Prabhulal , (2015) Sangeet Visharad , Hathras ,Utaar pradesh,
- Thakur , Omkarnath, (Part I,1979) , Sangeetanjali, Varanshi , Utaar Pradesh
- Thakur , Omkarnath, (Part II,1979) , Sangeetanjali, Varanshi , Utaar Pradesh
- Thakur , Omkarnath, (Part III,1979) , Sangeetanjali, Varanshi , Utaar Pradesh
- Thakur , Omkarnath, (Part IV,1979) , Sangeetanjali, Varanshi , Utaar Pradesh
- Thakur , Omkarnath, (Part V,1979) , Sangeetanjali, Varanshi , Utaar Pradesh
- Thakur , Omkarnath, (Part VI,1979) , Sangeetanjali, Varanshi , Utaar Pradesh
- Sharma , Swatntra ,(2013) Bharatiya sangeet Vaiganik Visaleshan, Allahabad, Utaar Pradesh.
- Shrivatatav ,Harishchandra, (2006) Hamre Priya Sangeetagn, Allahabad, Utaar Pradesh.
- Matang, (1994), Brihaddeshi, Delhi, Delhi, Indra Gandhi National Centre for the Arts
- Shringy, R.K. (1978), Sangita-Ratnakar of Sarangdeva, Varanasi, U.P. Motilal Banarsidass Indological Publisher.
- Shrivatatav ,Harishchandra, (Part I, 2010) Raag Prichay, Allahabad, Utaar Pradesh.
- Shrivatatav ,Harishchandra, (Part II, 2010) Raag Prichay, Allahabad, Utaar Pradesh.
- Shrivatatav ,Harishchandra, (Part III, 2010) Raag Prichay, Allahabad, Utaar Pradesh.
- Shrivatatav ,Harishchandra, (Part IV, 2010) Raag Prichay, Allahabad, Utaar Pradesh.
- Shrivatatav ,Harishchandra, (Part I, 2010) Raag Prichay, Allahabad, Utaar Pradesh.
- Shrivatatav ,Harishchandra, (Part I, 2010) Raag Prichay, Allahabad, Utaar Pradesh.
- Shrivatatav ,Harishchandra, (2006) Sangget Nibhandhan sangraha , Allahabad, Utaar Pradesh.
- Pohankar, Anjali, (2009), Safar Thumari Gyakika, New Dehli.

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	1			VERSION	2	
SEMESTER	2			EFFECTIVE FROM	Jun-23	
COURSE CODE	BAMU21203		COURSE NAME	STUDY OF RAAG & TAAL (ESSENTIALS - 2)		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CAT	TEE	TOTAL
2	2	0	2	25	25	50

### SYLLABUS - THEORY PAPER II

- I. Detailed study of all the prescribed Raagas for the Practical Study
- II. Writing notation of Bandish (Bada, Chhota Khayal) and Talas as Prescribed
- III. Detailed knowledge of the following Talas with Dugan and Chaugun  
**Study of Talas:** - Dadra, Kaharwa, Trital, Ektal, Jhaptal, Chautal, Roopak
- IV. Notation system and its Importance, Comparison between notation systems of Pt. V.D. Paluskar and Pt. V.N.Bhatkhande
- V. Comparative study of Samprakrutik Raagas learnt in 1<sup>st</sup> & 2<sup>nd</sup> Semester

#### Course Objectives :

- Students will learn about the development of the prescribed ragas & Taals throughout the medieval period, with respect to their scales and classification systems, along with different ragangas.

#### Course Learning Outcome

- Students get the knowledge about the historical development of the prescribed ragas with respect to their scales.
- Students learn about the notation system of Pt. Bhatkhande.
- Students learn about various ragangas in Hindustani Music.

## References

- Bhatkhande, V.N., (Part I, Jan, 2000), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., Part-II (Nov. 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., (Part III, 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., (Part IV, 1970 ), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Jha, Ramashray,(Part I,2004),Abhinav Geetanjali, Allahabad,
- Thakur, Omkar Nath, (Part-I, 1977), Sangeetanjali Bombay, MR, Pandit Omkar Nath Thakur Estate.
- Thakur, Omkar Nath, (Part-II, 1975), Sangeetanjali, Bombay, MH, Pandit Omkar Nath Thakur Estate.

# SARVAJANIK UNIVERSITY

## SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	BA	
YEAR	1			VERSION	2	
SEMESTER	2			EFFECTIVE FROM	Jun-23	
COURSE CODE	BAGN22204		COURSE NAME	FOUNDATION OF DRAMA / DANCE -2		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CAP	TAP	TOTAL
4	0	8	8	0	0	0

### SYLLABUS - PRACTICAL

#### Foundational Principles of Performing Arts

- Drama
- Unit : 3 Standing, Movement, Division, Voice Exercise
  - Unit : 4 Co-ordination with co Artist, Improvisation, Solo Performance
- Dance
- Unit : 5 Basic Steps of Dance, Understanding of Rhythm,Choreography
  - Unit : 6 Folk Dance



## Course Learning Outcome

- The student will be able to explain the grammatical rules of a raga in detail.
- He will develop the understanding between similar ragas (samprakrutik raga).
- The student will be able to sing new compositions in different talas
- To develop the understanding about the flat and sharp notes in ragas with varied phrases.

## References

- Bhatkhande, V.N., (Part I, Jan, 2000), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., Part-II (Nov. 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., (Part III, 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., (Part IV, 1970 ), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Jha, Ramashray,(Part I,2004),Abhinav Geetanjali, Allahabad,
- Thakur, Omkar Nath, (Part-I, 1977), Sangeetanjali Bombay, MR, Pandit Omkar Nath Thakur Estate.
- Thakur, Omkar Nath, (Part-II, 1975), Sangeetanjali, Bombay, MH, Pandit Omkar Nath Thakur Estate.

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	1			VERSION	2	
SEMESTER	2			EFFECTIVE FROM	Jun-23	
COURSE CODE	BAGN24206		COURSE NAME	PERSONALITY DEVELOPMENT AND COMMUNICATION SKILLS		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CAT	TEE	TOTAL
2	2	0	2	0	0	0

### OBJECTIVE

1. Clarity and understanding the concept of personality
2. Stages and process of forming a personality

### OUTCOME

1. Develop skills to embrace change, handle setbacks, and thrive in dynamic work environments.
2. Build self-confidence, overcome self-doubt, and be able to assert oneself in professional settings.

### SYLLABUS

- I. Presentation Skills
- II. Other Supporting Skills
- III. Presentability
- IV. Decision Making and Conflict Management

### REFERENCE LINK

[https://onlinecourses.swayam2.ac.in/cec23\\_cm05/course](https://onlinecourses.swayam2.ac.in/cec23_cm05/course)

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	1			VERSION	2	
SEMESTER	2			EFFECTIVE FROM	Jun-23	
COURSE CODE	BAGN25207		COURSE NAME	VOICE CULTURE - 2		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CAP	TAP	TOTAL
2	0	4	4	0	0	0

### UNIT 1 Introduction to Voice Culture

- Understanding vocal anatomy and physiology Assessing individual vocal strengths and areas for improvement

### UNIT 2 Breath Control and Support

- Breathing exercises for improved vocal control Developing breath support for sustained singing Vocal Warm-ups and Exercises

### UNIT 3 Implementing vocal warm-up routines

- Exploring exercises to expand vocal range and flexibility

### UNIT 4 Resonance and Tone Production

- Techniques for creating resonant and clear vocal tones Identifying and addressing vocal tone challenges

### UNIT 5 Articulation and Diction

- Enhancing clarity and precision in vocal articulation Exploring the impact of diction on vocal expression

### Course Obiectives :

- This course will introduce the students to the various aspects of Voice Culture (physiological/performance), speech, diction, breath management and application of the techniques for aesthetic performances in various genres.

## Course Learning Outcome

- Acquire knowledge about physiology and effective production of voice through various techniques
- Improve skills in articulation of voice for emotional aspects in performance Gain better control of breath and improve voice production
- Strengthen their voice skills for virtuosity in erudite renditions

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	1			VERSION	2	
SEMESTER	2			EFFECTIVE FROM	Jun-23	
COURSE CODE	BAGN26208		COURSE NAME	YOGA - 2 (IKS)		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CAP / CAT	TAP / TEE	TOTAL
2	1	2	3	0	0	0

History of Yoga: (Introduction)

Goal of human life, Indian scriptures and Yoga, Types of Yoga, Patanjali's Ashtang Yog -Hath & Raj Yoga

Introductory Phylosophy of Yoga

Perfection of Body and Health

- \* Panchkoshiy - Body Systems : Basic elements of the body

- \* Pentacellate body

- \* Pancha Prana

- \* Ashta Chakras

- \* Posture and closure

- \* Mental health: Role of mind in life

- Mind and health

- Stress and Relaxation

- Roles of Mind, Intellect, Emotion and Ego

- Importance of prayer

- Personality Development and Yoga

Practical Yoga Vidya :-

- \* Asana : Pranayama, meditation

- \* Asana: Sitting posture

Asana done while standing

Katichkrasan

Abdominal posture

Asanas caused by the strength of the back

- \* Pranayama : Purak, Rechak, and Complementary, Laxative, Kumbhak (internal and external)

Bhasrika, Kabhalbhati (Shatkriya), Tribandha, Anulom - Vilom

Bhramari, Udgeet, and Pranava Dhyana

ॐ Dhyana, Chakra Dhyana, Panapana and Vipassana Dhyana

Protocol study of Vishwa Yoga Day

Suryanamaskar

Shatkriyan (Jalneti)

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	2			VERSION	2	
SEMESTER	3			EFFECTIVE FROM	Jun-24	
COURSE CODE	BAMU21301		COURSE NAME	PRACTICAL ASSESSMENT OF DETAIL RAAG MEDIAL -1		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
4	0	8	8	50	50	100

### Course Objective

- To focus more on the Viva-Voce of the student.
- To develop the understanding about Shudha and Vikrut swaras
- Understanding about Standing Notes, Alankars and Paltas
- To teach new compositions based on various talas

### Course Outcome

- Student will be able to explain the grammatical rules of a raga in detail.
- He will develop the confidence to differentiate between similar ragas.
- The student will be able to sing new compositions in new talas
- Ability to sing vilambit compositions in the prescribed raga and elaborate the raga with the various stages of improvisation such as vistar, bol alapa, behelawa, bol bant, bol tana and tana.

## SYLLABUS - PRACTICAL

### I. Detailed and Intensive study of the following ragas with Alap, Swaravistar, Sargam, Tana One Bada Khayal or Masitkhani Gat, One Chhota Khayal or Razakhani Gat.

- (i) Kedar
- (ii) Jhonpuri
- (iii) Maru bihag
- (iv) Chadrakauns

- Vilambit and Drut Khayal with gayaki in all the ragas
- Dhrupad-Dhamar or Sadra composition in each of the prescribed Ragas with Alap, Layakari & Upaj
- Presentation of one semi classical/ devotional or folk song
- Knowledge and demonstration of the following talas - Tilwada, Dhamar & Sultaal
- Basic knowledge of Tanpura and its tuning

### **References books**

- Bhatkhande, V.N., (Part I, Jan, 2000), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., Part-II (Nov. 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., (Part III, 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., (Part IV, 1970 ), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Jha, Ramashray,(Part I,2004),Abhinav Geetanjali, Allahabad,
- Thakur, Omkar Nath, (Part-I, 1977), Sangeetanjali Bombay, MR, Pandit Omkar Nath Thakur Estate.
- Thakur, Omkar Nath, (Part-II, 1975), Sangeetanjali, Bombay, MH, Pandit Omkar Nath Thakur Estate.

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	2			VERSION	2	
SEMESTER	3			EFFECTIVE FROM	Jun-24	
COURSE CODE	BAMU21302		COURSE NAME	PRINCIPLES OF MUSIC MEDIAL - 1		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
2	2	0	2	25	25	50

### Course Objective

- To develop the interest of the students in musicology by introducing them to the ancient texts of music.
- To teach them about the various musical instruments from the ancient to the modern times.
- To focus on the ancient musical forms that were the precursor to the current musical forms.
- To focus on the Gharana system, which gives every performing artiste his identity.
- To discuss about the various musical forms of Hindustani music

### Course Outcome

- The student will come to know about the salient features of the Gharana system, as also the specialities of prominent gharanas like Gwalior, Agra, Delhi gharanas etc.
- The student will come to know how ragas were performed in ancient times.
- He will learn the principles governing the Time Theory of Ragas, in that every raga is to be performed according to a designated time. This will enhance his understanding of the raga and their associated moods.
- Students get knowledge about basic technical terminology of physics concerned with Sound.
- Students get knowledge about pitch & frequency, velocity of sound.
- Students will study various time theories of ragas.
- Students will understand history of instruments.
- Students will learn & understand basic knowledge of Harmony and Discord.

## SYLLABUS

### I. Applied physics of Sound

Production and propagation of Sound

Speed of transmission of Sound

Velocity of Sound

Frequency, vibration, wave motion, resonance and resonators, transverse vibration in string, pitch, intensity and Timbre

- General principle of acoustic of building and acoustic of auditorium.

## **II. Musical Intervals**

Major tone, Minor tone, Semi tone

(1) Diatonic scale (2) equally tempered scale (3) Natural scale.

**III.** 10 ancient principles of Raga, Grah, Amsha, Nyas, Apanyas etc. and Its comparison with modern Raga lakshan that is vadi – samvadi etc  
• Alapti as described in Sangeet Ratnakar and present day aalap.

**IV.** ‘Kaku’ and its different varieties, Its use in music.

**V.** Time Theory (On The Basis of Raag)  
&  
Ardhwadashak Swar Madhyam

**VI.** Principles of Radio and Television.  
Harmony and Melody, Melody and Raag.

**VII** The different Gharanas of Khyal Gayan and the prominent artists of each gharana. (Gwalier, Agra, Jaypur, Kirana and Patiyala)

**VIII** Basic Knowledge of Instruments  
• Sarangi: Origin,Parts & Importance  
•Sitar: Origin,Parts & Importance  
• Violin: Origin,Parts & Importance

## **References books**

- Shrivastav ,Harishchandra, (Part I, 2010) Raag Prichay, Allahabad, Utaar Pradesh.
- Shrivastav ,Harishchandra, (Part II, 2010) Raag Prichay, Allahabad, Utaar Pradesh.
- Shrivastav ,Harishchandra, (Part III, 2010) Raag Prichay, Allahabad, Utaar Pradesh.
- Shrivastav ,Harishchandra, (Part IV, 2010) Raag Prichay, Allahabad, Utaar Pradesh.
- V. R Patwardhan – Raag Vigyan, Vol I-VIII
- V.R. Patvardhan - Rag Vigyan Part I- VII

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	2			VERSION	2	
SEMESTER	3			EFFECTIVE FROM	Jun-24	
COURSE CODE	BAMU21303		COURSE NAME	STUDY OF RAAG & TAAL MEDIAL - 1		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
2	2	0	2	25	25	50

**Course Objectives :**

- Students will learn about the development of the prescribed ragas & Taals throughout the medieval period, with respect to their scales and classification systems, along with different ragangas.

**Course Outcome :**

- Students get the knowledge about the historical development of the prescribed ragas with respect to their scales.
- Students learn about the notation system of Pt. Bhatkhande.
- Students learn about various ragangas in Hindustani Music.

**SYLLABUS - THEORY**

- I.** Detailed study of all the prescribed Raagas.
  - (i) Kedar
  - (ii) Jayjaywanti
  - (iii) Chhayanat
  - (iv) Jhonpuri
  - (v) Deskar
  - (vi) Tilang
  - (vii) Maru bihag
  - (viii) Chadrakauns
- II.** Comparative study of Raga of previous semester and this semester.
- III.** Swar vistar, aalap, taan in prescribed Raag.
- IV.** Writing notation of chhota khyal, Tarana, Drupad, Dhamar
- V.** Analysis of Bandish.
- VI.** Detailed study of Taalas of 1<sup>st</sup> and 2<sup>nd</sup> Semester with dugun and chaugun.
- VII.** Study of following Taalas:  
Tilwada, Dhamar and Sultaal.

## References books

- Bhatkhande, V.N., (Part I, Jan, 2000), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., Part-II (Nov. 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., (Part III, 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., (Part IV, 1970 ), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Jha, Ramashray,(Part I,2004),Abhinav Geetanjali, Allahabad,
- Thakur, Omkar Nath, (Part-I, 1977), Sangeetanjali Bombay, MR, Pandit Omkar Nath Thakur Estate.
- Thakur, Omkar Nath, (Part-II, 1975), Sangeetanjali, Bombay, MH, Pandit Omkar Nath Thakur Estate.

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	2			VERSION	2	
SEMESTER	3			EFFECTIVE FROM	Jun-24	
COURSE CODE	BAMU21304		COURSE NAME	ESSENTIAL ELEMENT OF PRACTICAL MUSIC MEDIAL - 1		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
4	0	8	8	50	50	100

### Course Objective

- To focus more on the Viva-Voce of the student.
- To teach new compositions based on various talas

### Course Outcome :

- The student will be able to explain the grammatical rules of a raga in detail.
- He will develop the confidence to differentiate between similar ragas.
- The student will be able to sing new compositions in new talas

### SYLLABUS

#### I. One Chhota Khyal with Alap and Tana in

- (i) Jayjaywanti (ii) Chhayanaat  
(iii) Deskar (iv) Tilang

#### II One Drupad and One Dhamar in any of the above mentioned rages.

- (i) Jayjaywanti (ii) Chhayanaat  
(iii) Deskar (iv) Tilang  
(v) Kedar (vi) Jaunpuri

#### III Study of following Talas: with hand nits in details, dugun, chougun, with all previous semesters taals.

- (1) Tilwada (2) Dhamar (3) Sultaal

#### IV Two taranas in any of the Prescribed Ragas.

#### V Raaga identification of all Ragas Studies upto now.

#### VI Harmonium playing of a chhota khyal.

**VII Tabla playing of zaptaal and chautal.**

**IX One Thumri, One Ghazal, One Geet, One Bhajan and one patriotic song.**

- Drut Khayal with gayaki in all the ragas
- Dhrupad-Dhamar or Sadra composition in each of the prescribed Ragas with Alap, Layakari & Upaj
- Presentation of one semi classical/devotional or folk song
- Knowledge and demonstration of the following talas - Tilwada, Dhamar & Sultaal
- Candidate may plan his/her performance in semi Classical Music A short piece of Light classical music/ Thumri/Bhajan/Dhun/Gat in a tala other than teental may also be presented.
- Basic knowledge of Tanpura and its tuning

**References books**

- Bhatkhande, V.N., (Part I, Jan, 2000), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., Part-II (Nov. 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., (Part III, 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., (Part IV, 1970 ), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Jha, Ramashray,(Part I,2004),Abhinav Geetanjali, Allahabad,
- Thakur, Omkar Nath, (Part-I, 1977), Sangeetanjali Bombay, MR, Pandit Omkar Nath Thakur Estate.
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FACULTY	ARTS			PROGRAMME	BA	
YEAR	2			VERSION	2	
SEMESTER	3			EFFECTIVE FROM	Jun-24	
COURSE CODE	BADR22301		COURSE NAME	FOUNDATION OF DRAMA MEDIAL - 1		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
4	0	8	8	50	50	100

### COURSE OBJECTIVE

Enhance fundamental skills in physicality, vocalization, and stage presence to facilitate compelling performances.

Foster collaborative abilities for effective interaction with co-artists, improvisational skills, and the development of impactful solo performances.

### COURSE OUTCOME

Proficiency in executing standing, movement, and vocal exercises, resulting in improved stage presence and expressive capabilities.

Competence in co-ordination with co-artists, improvisation, and delivering engaging solo performances, showcasing versatility and artistic expression.

### SYLLABUS

- Drama- Standing, Movement, Division,
- Voice Exercise
- Co-ordination with co Artist,
- Solo Performance

### References books

The Actor's Art and Craft: William Esper Teaches the Meisner Technique" by William Esper and Damon DiMarco

The Viewpoints Book: A Practical Guide to Viewpoints and Composition" by Anne Bogart and Tina Landau

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	2			VERSION	2	
SEMESTER	3			EFFECTIVE FROM	Jun-24	
COURSE CODE	BADA22301		COURSE NAME	FOUNDATION OF DANCE MEDIAL - 1		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
4	0	8	8	50	50	100

### COURSE OBJECTIVE

1. Develop proficiency in rhythm, choreography, and folk dance and Enhance expressive and technical aspects of dance performances.
2. Integrate theoretical understanding with practical application in dance and Encourage creative explorationand adaptation of dance styles.

### COURSE OUTCOME

1. Proficient in executing various dance techniques and Ability to choreograph expressive and technicallysound dance sequences.
2. Adaptable to diverse dance styles and genres and Confidence in performing and choreographing in bothtraditional and contemporary contexts.

### SYLLABUS

1. Basic Steps of Dance, Understanding of  
Rhythm,Choreography

2. Folk Dance

### Reference Books

1. "The Art of Dance: Understanding the Foundations" by Jennifer Fisher
2. "Choreography: A Basic Approach Using Improvisation" by Sandra Cerny Minton
3. "Folk Dance Music and Movement" by Erna Hecey
4. "Rhythmic Training for Dancers" by Robert M. Abramson

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	2			VERSION	2	
SEMESTER	3			EFFECTIVE FROM	Jun-24	
COURSE CODE	BAMU23305		COURSE NAME	INTERDISCIPLINARY ASPECT OF ARTS		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
4	0	8	8	50	50	100

### Course Description:

• This course explores the intersection of various artistic disciplines within the realm of performing arts. Through theoretical study, practical application, and critical analysis, students will examine how different art forms, such as music, dance, theater, and visual arts, intersect and influence one another in creating innovative and dynamic performances.

### Course Objectives:

- To understand the interconnectedness of different artistic disciplines within the performing arts.
- To explore the historical and contemporary contexts of interdisciplinary art practices.
- To develop practical skills in integrating multiple art forms in performance creation.
- To analyze and critique interdisciplinary performances through a theoretical framework.
- To foster creativity and experimentation in collaborative artistic endeavors.

### Course Outcomes:

- Identify and describe key concepts related to interdisciplinary arts within the context of performing arts.
- Demonstrate practical skills in integrating elements from various artistic disciplines into performance creation.
- Analyze and evaluate interdisciplinary performances using relevant theoretical frameworks and critical perspectives.
- Collaborate effectively with peers from diverse artistic backgrounds to produce interdisciplinary performances.
- Apply interdisciplinary approaches to their own artistic practice, demonstrating creativity, innovation, and experimentation.

## SYLLABUS

### • Introduction to Interdisciplinary Arts

- Definition and significance of interdisciplinary arts in performing arts.
- Historical overview of interdisciplinary art practices.
- Case studies of interdisciplinary performances and artists.

- **Intersections of Music and Movement**

- Exploration of the relationship between music and dance.
- Rhythmic patterns, musicality, and choreographic structures.
- Practical exercises integrating music and movement.

- **Visual Elements in Performance**

- Incorporating visual arts (such as set design, costume, and lighting) into performance.
- The role of visual aesthetics in conveying meaning and enhancing storytelling.
- Workshop on creating visual elements for performance.

- **Painting and Sculpture**

- Comparative analysis of painting and sculptural techniques.
- Exploration of mixed media and assemblage.
- Hands-on projects combining painting and sculptural elements.

- **Vocal and Physical Expression**

- Vocal warm-up exercises focusing on breath control, projection, and articulation.
- Physical warm-up activities to loosen up the body and improve flexibility.
- Integration of vocal and physical expression in performance through partnered exercises.

- **Conclusion**

- Summary of key takeaways from the workshop.
- Distribution of resources and further reading materials.
- Closing remarks and acknowledgments.

- **Additional Notes:**

- Depending on the availability of resources and space, consider incorporating multimedia elements such as music or video clips to illustrate certain concepts.
- Encourage a supportive and non-judgmental atmosphere throughout the workshop to foster creativity and experimentation.
- Provide opportunities for participants to network and connect with each other, fostering a sense of community within the performing arts.

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	2			VERSION	2	
SEMESTER	3			EFFECTIVE FROM	Jun-24	
COURSE CODE	BAMU25306		COURSE NAME	STAGE PERFORMANCE		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
2	2	0	2	25	25	50

### Stage Performance

#### Course Objectives:

- To focus more on the Stage Performance of the student
- To encourage the student to attempt to improvise while singing/playing.
- To focus on his learning of newer talas
- To focus more on the practical knowledge of the ragas and talas of the student
- The main focus of the course is to develop an aptitude for the classical subject opted and inculcates the ability to maintain classicism in the art along with well approved principles.

#### Course Outcomes:

- The student will develop the confidence to perform a raga for a long duration of time.
- The student will be able to demonstrate the finer nuances of raga in a detailed performance.
- The student will have the opportunity to showcase his skill in semi-classical and folk genres of music
- The student will be able to explain the grammatical rules of a raga in detail.
- He will develop the confidence to differentiate between similar ragas.
- He will gain confidence with the Tabla accompanying him in performances of larger time-duration
- The basics of the student will get further strengthened

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## SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	BA	
YEAR	2			VERSION	2	
SEMESTER	4			EFFECTIVE FROM	Jun-24	
COURSE CODE	BAMU21401		COURSE NAME	PRACTICAL ASSESSMENT OF DETAIL RAAG MEDIAL -2		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
4	0	8	8	50	50	100

### Course Objective

- To focus more on the Viva-Voce of the student.
- To develop the understanding about Shudha and Vikrut swaras
- Understanding about Standing Notes, Alankars and Paltas
- To teach new compositions based on various talas

### Course Outcomes:

- Student will be able to explain the grammatical rules of a raga in detail.
- He will develop the confidence to differentiate between similar ragas.
- The student will be able to sing new compositions in new talas

## SYLLABUS

### I. Detailed and Intensive study of the following ragas with Alap, Swaravistar, Sargam, Tana One Bada Khayal or Masitkhani Gat, One Chhota Khayal or Razakhani Gat.

- (i) Puriya Dhaneshri
- (ii) Ramkali
- (iii) Marwa
- (iv) Bibhas

- Vilambit and Drut Khayal with gayaki in all the ragas
- Dhrupad-Dhamar or Sadra composition in each of the prescribed Ragas with Alap, Layakari & Upaj
- Presentation of one semi classical/ devotional or folk song
- Knowledge and demonstration of the following talas - Teentala, Ektala & Dadra
- Basic knowledge of Tanpura and its tuning

## **References books**

- Bhatkhande, V.N., (Part I, Jan, 2000), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., Part-II (Nov. 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., (Part III, 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., (Part IV, 1970 ), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Jha, Ramashray,(Part I,2004),Abhinav Geetanjali, Allahabad,
- Thakur, Omkar Nath, (Part-I, 1977), Sangeetanjali Bombay, MR, Pandit Omkar Nath Thakur Estate.
- Thakur, Omkar Nath, (Part-II, 1975), Sangeetanjali, Bombay, MH, Pandit Omkar Nath Thakur Estate.

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	2			VERSION	2	
SEMESTER	4			EFFECTIVE FROM	Jun-24	
COURSE CODE	BAMU21402		COURSE NAME	PRINCIPLES OF MUSIC MEDIAL - 2		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
2	2	0	2	25	25	50

### Course Objective

- To develop the interest of the students in musicology by introducing them to the ancient texts of music.
- To explain the Raga-Ragini system of classification of ragas
- To talk about musical references that are found in various ancient texts, such as the Ramayana, the Mahabharata.
- To make the student aware of the life and contribution of legends

### Course Outcomes:

- Students will understand the basic details of Natyashastra.
- Students will learn about types of Gamak, Vagyeykar and merits-demerits of Gayak and Vada..
- Students will learn about contribution of Pt. Lochan, Pt. Ahobal and their work.
- Students will get brief introduction of book 'Shrimallakshyasangitam'.
- The student will appreciate the pioneering work done by the aforementioned legends of Hindustani music.
- Students will get basic knowledge of Evolution&development of Music,life sketch and contribution of the musicians & musicologist
- Students will come to understand aalap gaan of Indian classical music.
- Students will study Sangeetratnakar in detail.
- Students will get knowledge about type of Gamak, Vagyeykar and merits-demerits of Gayak and Vada.

### SYLLABUS

- I.** Description of Kutap, Avirbhav, Tirobhav, Alpatva, Bahutva.
  - The qualities of a Vaggeykar.
  - Merits and demerits of a vocalist.
- II.** Chatusarana of Bharat and Sarangdev.  
Study of Sthay and Gamak.

- III.** Study of Granthkar of medieval period – Pt. Lochan, Pt. Ahobal, and Pt. Shrinivas.  
History of Music from 13<sup>th</sup> Century to 19<sup>th</sup> Century (up to Bhatkhanda)
- The placement of shudhdh swaras on open string by Ahobal and Shrinivas.  
Relation between length and frequency
- IV.** Brief study of medieval Raag Ragini system with classification.
- Study of Ragang system of classification by Narayan Moreshwar Khare.
- V.** Significance of ‘Kramik Pustak Malika and Shrimal Lakshya Sangeetam’ by Pt. Bhatkhanda ji and Pranav Bharti by Pt. Omkarnath Thakur.
- VI.** Music of Ramayan & Mahabharat Period
- VII.** Life & Contribution
- Pt. Jasraj
  - Pt. Bheemsen Joshi
  - Pt. Ramashraya Jha
  - Pt. Ravi Shankar
  - Pt. Hariprasad Chourasia
  - Amir Khushro
  - Pt. Taansen
  - Pt. Gopal Nayak

## Reference Books

- Grag , Prabhulal , (2015) Sangeet Visharad , Hathras ,Utaar pradesh,
- Thakur , Omkarnath, (Part I,1979) , Sangeetanjali, Varanshi , Utaar Pradesh
- Thakur , Omkarnath, (Part II,1979) , Sangeetanjali, Varanshi , Utaar Pradesh
- Thakur , Omkarnath, (Part III,1979) , Sangeetanjali, Varanshi , Utaar Pradesh
- Thakur , Omkarnath, (Part IV,1979) , Sangeetanjali, Varanshi , Utaar Pradesh
- Thakur , Omkarnath, (Part V,1979) , Sangeetanjali, Varanshi , Utaar Pradesh
- Thakur , Omkarnath, (Part VI,1979) , Sangeetanjali, Varanshi , Utaar Pradesh
- Sharma , Swatntra ,(2013) Bharatiya sangeet Vaiganik Visaleshan, Allahabad, Utaar Pradesh.
- Shrivatatav ,Harishchndra, (2006) Hamre Priya Sangeetagn, Allahabad, Utaar Pradesh.
- Matang, (1994), Brihaddeshi, Delhi, Delhi, Indra Gandhi National Centre for the Arts
- Shringy, R.K. (1978), Sangita-Ratnakar of Sarangdeva, Varanasi, U.P. Motilal Banarsidass Indological Publisher.
- Shrivatatav ,Harishchndra, (Part I, 2010) Raag Prichay, Allahabad, Utaar Pradesh.
- Shrivatatav ,Harishchndra, (Part II, 2010) Raag Prichay, Allahabad, Utaar Pradesh.
- Shrivatatav ,Harishchndra, (Part III, 2010) Raag Prichay, Allahabad, Utaar Pradesh.
- Shrivatatav ,Harishchndra, (Part IV, 2010) Raag Prichay, Allahabad, Utaar Pradesh.
- Shrivatatav ,Harishchndra, (Part I, 2010) Raag Prichay, Allahabad, Utaar Pradesh.
- Shrivatatav ,Harishchndra, (Part I, 2010) Raag Prichay, Allahabad, Utaar Pradesh.
- Shrivatatav ,Harishchndra, (2006) Sangget Nibhandhan sangraha , Allahabad, Utaar Pradesh.
- Pohankar, Anjali, (2009), Safar Thumari Gyakika, New Dehli.

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	2			VERSION	2	
SEMESTER	4			EFFECTIVE FROM	Jun-24	
COURSE CODE	BAMU21403	COURSE NAME		STUDY OF RAAG AND TAAL MEDIAL - 2		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
2	2	0	2	25	25	50

### Course Objectives :

- Students will learn about the development of the prescribed ragas & Taals throughout the medieval period, with respect to their scales and classification systems, along with different ragangas.

### Course Outcomes:

- Students get the knowledge about the historical development of the prescribed ragas with respect to their scales.
- Students learn about the notation system of Pt. Bhatkhande.
- Students learn about various ragangas in Hindustani Music.

## SYLLABUS

- I. Theoretical knowledge of following Raagas:
  1. Puriya Dhanashri
  2. Ramkali
  3. Patdeep
  4. Marva
  5. Bibhas
  6. Shankara
  7. Bahar
  8. Shree
- II. Comparison of Ragas of this and previous semesters.
- III. Writing notations of bada khyal, chhota khyal, drupad, dhamar, tarana.
- IV. Swar Vistar, aalap taan in prescribed ragas.
- V. Knowledge of Taalas with dugun, tigung and chougun of previous semesters and additional taalas Dipchandi, Tivra and Addhdha.
- VI. Analysis of Bandish.

## Reference Books

- Bhatkhande, V.N., (Part I, Jan, 2000), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., Part-II (Nov. 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., (Part III, 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., (Part IV, 1970 ), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Jha, Ramashray,(Part I,2004),Abhinav Geetanjali, Allahabad,
- Thakur, Omkar Nath, (Part-I, 1977), Sangeetanjali Bombay, MR, Pandit Omkar Nath Thakur Estate.
- Thakur, Omkar Nath, (Part-II, 1975), Sangeetanjali, Bombay, MH, Pandit Omkar Nath Thakur Estate.

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	2			VERSION	2	
SEMESTER	4			EFFECTIVE FROM	Jun-24	
COURSE CODE	BAMU21404	COURSE NAME		ESSENTIAL ELEMENT OF PRACTICAL MUSIC MEDIAL -2		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CCE	SEE	TOTAL
4	0	8	8	50	50	100

### Course Objective

- To focus more on the Viva-Voce of the student.
- To teach new compositions based on various talas

### Course Outcomes:

- The student will be able to explain the grammatical rules of a raga in detail.
- He will develop the confidence to differentiate between similar ragas.
- The student will be able to sing new compositions in new talas
- Ability to sing the prescribed ragas with a subtle understanding of the raga
- Ability to sing drut compositions in the prescribed raga and elaborate the raga with the various stages of improvisation such as vistar, bol alapa, behelawa, bol bant, bol tana and tana.

### SYLLABUS - PRACTICAL PAPER II

#### I. One Chhota Khyal with Alap and Tana in

- (i) Patdeep (ii) Shree  
(iii) Shankara (iv) Bahar

#### II One Drupad and One Dhamar in any of the above mentioned ragas.

- (i) Bhairav (ii) Shree  
(iii) Ramkali (iv) Patdeep  
(v) Shankara (vi) Bahar

#### III Study of following Talas:with hand nits in details, dugun, chougun, with all previous semesters taals.

- (1)Panjabi (2) Deepchandi (3) Tivra

#### IV Two taranas in any of the Prescribed Ragas.

- V **Raaga identification of all Ragas Studies upto now.**
- VI **Harmonium playing - Khyal with 3 taans.**
- VII **Tabla playing : Dhamar & Two tukdas in Tritaal.**
- IX **One Hori, One Dadra, Few prathanas and Bhajans with Little improvisations.**
- X **Comparison of Ragas of this and previous semesters.**

- **Drut Khayal with gayaki in all the ragas**
- **Dhrupad-Dhamar or Dadra composition in each of the prescribed Ragas with Alap, Layakari & Upaj**
- **Presentation of one semi classical/devotional or folk song**
- **Knowledge and demonstration of the following talas - Tilwada, Dhamar & Sultaal**
- **Candidate may plan his/her performance in semi Classical Music A short piece of Light classical music/ Thumri/Bhajan/Dhun/Gat in a tala other than teental may also be presented.**
- **Basic knowledge of Tabla & Tanpura and its tuning**

### **Reference Books**

- Bhatkhande, V.N., (Part I, Jan, 2000), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., Part-II (Nov. 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., (Part III, 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N., (Part IV, 1970 ), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Jha, Ramashray,(Part I,2004),Abhinav Geetanjali, Allahabad,
- Thakur, Omkar Nath, (Part-I, 1977), Sangeetanjali Bombay, MR, Pandit Omkar Nath Thakur Estate.
- Thakur, Omkar Nath, (Part-II, 1975), Sangeetanjali, Bombay, MH, Pandit Omkar Nath Thakur Estate.

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	2			VERSION	2	
SEMESTER	4			EFFECTIVE FROM	Jun-24	
COURSE CODE	BADR22401		COURSE NAME	FOUNDATION OF DRAMA MEDIAL -2		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CCE	SEE	TOTAL
4	0	8	8	50	50	100

### COURSE OBJECTIVE

Enhance fundamental skills in physicality, vocalization, and stage presence to facilitate compelling performances.

Foster collaborative abilities for effective interaction with co-artists, improvisational skills, and the development of impactful solo performances.

### COURSE OUTCOME

Proficiency in executing standing, movement, and vocal exercises, resulting in improved stage presence and expressive capabilities.

Competence in co-ordination with co-artists, improvisation, and delivering engaging solo performances, showcasing versatility and artistic expression.

### SYLLABUS

- Drama- Standing, Movement, Division,
- Voice Exercise
- Co-ordination with co Artist,
- Solo Performance

### Reference Books

The Actor's Art and Craft: William Esper Teaches the Meisner Technique" by William Esper and Damon DiMarco  
The Viewpoints Book: A Practical Guide to Viewpoints and Composition" by Anne Bogart and Tina Landau

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	2			VERSION	2	
SEMESTER	4			EFFECTIVE FROM	Jun-24	
COURSE CODE	BADA22401		COURSE NAME	FOUDATION OF DANCE MEDIAL -2		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CCE	SEE	TOTAL
4	0	8	8	50	50	100

### COURSE OBJECTIVE

1. Develop proficiency in rhythm, choreography, and folk dance and Enhance expressive and technical aspects of dance performances.
2. Integrate theoretical understanding with practical application in dance and Encourage creative explorationand adaptation of dance styles.

### COURSE OUTCOME

1. Proficient in executing various dance techniques and Ability to choreograph expressive and technicallysound dance sequences.
2. Adaptable to diverse dance styles and genres and Confidence in performing and choreographing in bothtraditional and contemporary contexts.

### SYLLABUS

1. Basic Steps of Dance, Understanding of Rhythm,Choreography
2. Folk Dance

### Reference Books

1. "The Art of Dance: Understanding the Foundations" by Jennifer Fisher
2. "Choreography: A Basic Approach Using Improvisation" by Sandra Cerny Minton
3. "Folk Dance Music and Movement" by Erna Hecey
4. "Rhythmic Training for Dancers" by Robert M. Abramson

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	2			VERSION	2	
SEMESTER	4			EFFECTIVE FROM	Jun-24	
COURSE CODE	BAGN24405		COURSE NAME	PERSONALITY DEVELOPMENT AND COMMUNICATION SKILLS		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
2	2	0	2	25	25	50

### COURSE OBJECTIVE

Personal Growth and Awareness:

Enhance self-awareness and self-confidence.

Cultivate positive attitudes and behaviors conducive to growth.

Communication Skills Mastery:

Develop effective communication skills for diverse contexts.

Improve verbal and non-verbal communication skills.

Conflict Management and Leadership Development:

Develop conflict resolution and negotiation skills.

Enhance leadership qualities for personal and professional success.

### COURSE OUTCOME

Increased self-awareness and confidence.

Enhanced verbal and non-verbal communication skills.

Improved interpersonal relationships

### SYLLABUS

#### 1. Introduction to Personality Development and Communication Skills

Understanding personality

Importance of communication skills

Link between personality and communication

Self-awareness and Self-confidence

#### 2. Verbal Communication Skills

Effective speaking and presentation skills

Public speaking techniques

Report writing

Summary writing

### 3. Non-verbal Communication

Body language

Facial expressions

Gestures and postures

### **Reference Books**

"How to Win Friends and Influence People" by Dale Carnegie

"The 7 Habits of Highly Effective People" by Stephen R. Covey

"Communication Skills Training" by Les Brown

"The Art of Communicating" by Thich Nhat Hanh

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	2			VERSION	2	
SEMESTER	4			EFFECTIVE FROM	Jun-24	
COURSE CODE	BAMU25406		COURSE NAME	STAGE PERFORMANCE		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CCE	SEE	TOTAL
2	0	3	3	25	25	50

### Stage Performance

#### COURSE OBJECTIVE

- To focus more on the Stage Performance of the student
- To encourage the student to attempt to improvise while singing/playing.
- To focus on his learning of newer talas
- To focus more on the practical knowledge of the ragas and talas of the student
- The main focus of the course is to develop an aptitude for the classical subject opted and inculcates the ability to maintain classicism in the art along with well approved principles.

#### COURSE OUTCOME

- The student will develop the confidence to perform a raga for a long duration of time.
- The student will be able to demonstrate the finer nuances of raga in a detailed performance.
- The student will have the opportunity to showcase his skill in semi-classical and folk genres of music
- The student will be able to explain the grammatical rules of a raga in detail.
- He will develop the confidence to differentiate between similar ragas.
- He will gain confidence with the Tabla accompanying him in performances of larger time-duration
- The basics of the student will get further strengthened

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	2			VERSION	2	
SEMESTER	4			EFFECTIVE FROM	Jun-24	
COURSE CODE	BAGN26407		COURSE NAME	MENTAL HEALTH AND WELLNESS		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CCE	SEE	TOTAL
2	2	0	2	25	25	50

### Course Description:

The modern lifestyle and managerial jobs do not provide the human body with sufficient physical activity to enhance or maintain adequate health. In reality, our way of life and unhealthy food habits is a serious threat to our health that increases the deterioration rate of the human body and leads to premature illness and mortality. Hence, this course will enable students how to take control of their personal lifestyle habits so that they can maintain healthy lifestyle and realize their highest potential for well-being.

### Course Objectives:

1. To help understand the importance of a healthy lifestyle
2. To familiarize students about fitness, wellness and yoga
3. To convey the importance of sleep and food on health
4. To create awareness about various types of nutrients
5. To provide understanding of healthy diet

### Course Outcomes

This course will enable students to:

1. Gather concepts of Health and wellness dimensions.
2. Measuring importance of yoga and physical activity in maintaining healthy lifestyle
3. Acquire health-related and performance-related components
4. Assess importance of sleep and food in maintaining health
5. Compare types of nutrients
6. Achieve healthy and balanced diet and eating habits

### SYLLABUS

Àyurveda- Definition of Health -Physical and Psychological aspects

Concept of Wellness

The Seven Dimensions of Wellness

Behaviour that contribute to Healthy Lifestyle

Dinacharya – Daily Regimen for health and Wellness

Physical Activity, Health and Quality of Life

Sitting Disease: A 21st- Century Chronic Disease

Activity 1.1 Daily Physical Activity Log

Activity 1.2 Wellness Lifestyle Questionnaire

Benefits of a Comprehensive Fitness Program

Yoga way of life – Relevance to Health and

Wellness

Physical Activity and Exercise Defined

The four Types of Physical Fitness states of existence/ consciousness

The five layered consciousness of individuals

Sleep and Food – impact on health

#### ■ Concept of Nutrition ■

Sources of Nutrients – Carbohydrates, Fats (Lipids), Proteins, Vitamins,

Minerals, Water, Nuts, Soy Products, Probiotics

Unprocessed, Processed, and Ultra-Processed

Foods

A Healthy Diet

Achieving a Balanced Diet

Choosing Healthy Foods

Benefits of Foods

Vegetarianism

Nutrient

Supplementation

Proper Nutrition: A Lifetime Prescription for Healthy Living

### EXAMINATION AND TEACHING SCHEME (SEMESTER 5)

Sr. No	Course Code	Course Name	Course Type	Credits	Teaching Scheme			Examination Scheme				GRAND TOTAL	
								CCE		SEE			
					L	T	P	TH	PR	TH	PR	MARKS	CREDIT
1	BAMU21501	PRACTICAL ASSESSMENT OF DETAIL RAAG ADVANCE -1	Major	4	0	0	8	0	50	0	50	100	4
2	BAMU21502	PRINCIPLES OF MUSIC ADVANCE -1	Major	2	2	0	0	25	0	25	0	50	2
3	BAMU21503	STUDY OF RAAG AND TAAL ADVANCE -1	Major	2	2	0	0	25	0	25	0	50	2
4	BAMU21504	ESSENTIAL ELEMENT OF PRACTICAL MUSIC ADVANCE -1	Major	4	0	0	8	0	50	0	50	100	4
5	BADR22501	FOUNDATION OF DRAMA ADVANCE -1	Minor (Elective)	4	0	0	8	0	50	0	50	100	4
6	BADA22501	FOUNDATION OF DANCE ADVANCE -1	Minor (Elective)	4	0	0	8	0	50	0	50	100	4
7	BAGN24505	COMMUNICATION SKILLS ADVANCE -1	AEC	2	2	0	0	25	0	25	0	50	2
8	BADR25506	STAGE PERFORMANCE ADVANCE-1	SEC	2	0	0	4	0	25	0	25	50	2
9	BAGN26507	WELLNESS FOR PERFORMING ARTS	VAC	2	2	0	0	25	0	25	0	50	2
		Total		22	8	0	36	75	225	75	225	600	22

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	3			VERSION	2	
SEMESTER	5			EFFECTIVE FROM	Jun-25	
COURSE CODE	BAMU21501		COURSE NAME	PRACTICAL ASSESSMENT OF DETAIL RAAG ADVANCE -1		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
4	0	8	8	50	50	100

**COURSE OBJECTIVES :**

1. To gain a comprehensive understanding of the structure and emotional essence of the specified ragas.
2. To enhance skills in rendering Alap, Taan, Boltaan, and Bahelava across different forms like Bada Khyal, Chhota Khayal, and Tarana.
3. To build improvisational techniques and expand melodic expressions within the framework of classical ragas.
4. To develop a deeper understanding of raga aesthetics and their traditional as well as creative applications.
5. To encourage mastery of advanced technical and performance nuances, including rhythm integration and lyrical interpretation.

**COURSE OUTCOMES :**

Upon successful completion of the course, students will:

1. Display advanced proficiency in the Alap, Taan, Boltaan, and Bahelava techniques.
2. Perform Bada Khyal, Chhota Khayal, and Tarana in the following ragas with authenticity and creativity:
  - Todi
  - Rageshri
  - Malkauns (Old compositions)
  - Darbari
  - Miya Malhar
3. Understand and articulate the theoretical aspects of the ragas, including their mood, structure, and historical significance.
4. Improvise effectively within the raga framework, demonstrating creativity while adhering to classical traditions.
5. Deliver confident performances, exhibiting well-rounded expertise in Hindustani classical music.

## SYLLABUS

### ragas for Detailed Study:

1. Todi
2. Rageshri
3. Malkauns (Old compositions for reinforcement)
4. Darbari
5. Miya Malhar

### For each raga, students will practice and perform the following:

- Alap: The introductory improvisation to explore the raga's structure and essence.
- Taan: Fast melodic runs showcasing technical agility.
- Boltaan: Lyrical improvisation emphasizing rhythmic and tonal variations.
- Bahelava: Graceful and aesthetic ornamentation of notes.
- **Compositions:**
  - Bada Khyal
  - Chhota Khayal
  - Tarana

### REFERENCE BOOKS :

1. Sangeet Visharad by Vasant – An essential resource for the theory and practice of Hindustani music.
2. Raga Guide: A Survey of 74 Hindustani Ragas by Joep Bor – A comprehensive resource on raga analysis.
3. Ragas in Hindustani Music by N.A. Jairazbhoy – A detailed study of raga development and grammar.
4. The Music of India by Ravi Shankar – Insights into the practical aspects of Indian classical music.
5. Thaata, Raga, and Tala by S.N. Ratanjankar – A foundational text on the theoretical and practical aspects of Indian music.
6. Kramik Pustak Malika by Vishnu Narayan Bhatkhande – A classical compendium of Hindustani music compositions.

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**SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS**

FACULTY	ARTS			PROGRAMME	BA	
YEAR	3			VERSION	2	
SEMESTER	5			EFFECTIVE FROM	Jun-25	
COURSE CODE	BAMU21502		COURSE NAME	PRINCIPLES OF MUSIC ADVANCE -1		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
2	2	0	2	25	25	50

**COURSE OBJECTIVES:** To provide an in-depth understanding of Indian classical music, its theoretical foundations, and practical applications.

1. To explore the connections between traditional Indian and Western music systems.
2. To study the significance and techniques of musical instruments like the Veena and Tanpura.
3. To develop skills in voice care, music notation, and the performance of Ragas.
4. To encourage critical thinking through essay writing and comparative studies.

**COURSE OUTCOMES:**

1. Students will acquire knowledge of key concepts such as Swar Prastars, Khandmeru, and the moods of Ragas.
2. They will understand the theoretical connections between Indian and Western musical scales.
3. Students will gain practical skills in writing Thaats in Western staff notation.
4. They will develop an appreciation for the role of music in fine arts and music therapy.
5. Learners will be equipped to analyse and classify different types of musicians and their contributions.

**SYLLABUS**

1. Formation of Swar Prastars:
  - Understanding the 5040 Koot taan.
  - Introduction to Khandmeru (mathematical or combinatorial structures in music).
2. Elementary Knowledge of the Moods of Raga:
  - Concepts of Raga, Bhav (emotion), and Ras (aesthetic experience).
3. Interrelation Between Shadajgram & Mukhari Mel:
  - Exploring the connections between these foundational musical systems.

4. Comparative Study of Scales:
  - Comparison between Indian and Western musical scales.
5. Essays Related to Music:
  - Music Performance (મંચ પ્રદર્શન)
  - Place of Music in Fine Arts (લલિતકલાઓમાં સંગીતનું સ્થાન)
  - Music and Musicology (સંગીત અને તેનું શાસ્ત્ર)
  - The Future of Classical Music (શાસ્ત્રીય સંગીતનું ભવિષ્ય)
  - Music Therapy
6. The Overtones from the Tuning of the Tanpura:
  - Study of harmonics and resonance in the sound of the Tanpura.
7. Knowledge of the Human Throat & Ear:
  - Anatomy of voice production.
  - Understanding the human ear's role in perceiving sound.
  - Limbs of the body contributing to vocal performance.
8. Voice Care & Voice Culture:
  - Elementary knowledge of maintaining and improving vocal health.
9. Elementary Knowledge of Staff Notation:
  - Writing various Thaats (Indian melodic frameworks) in Western staff notation.
10. The Importance of Veena in Indian Music:
  - Role and significance of the Veena in the history and practice of Indian classical music.
11. Classification of Musicians:
  - Gayak (singer), Nayak (performer), Dhadhi Gayak (narrative singer), Atai Gayak (innovative singer).
  - Sunni Shagird (dedicated disciple), music teacher, arranger, critic, and musicologist.

#### **REFERENCE BOOKS :**

1. "The Raga Guide: A Survey of 74 Hindustani Ragas" by Joep Bor.
2. "Sangeet Shastra" by Pt. Sharngadeva (translated by several scholars).
3. "Introduction to Indian Music" by B. C. Deva.
4. "Western Music Notation" by Kurt Stone.
5. "Voice Culture and Singing in Indian Music" by T. R. Subramaniam.
6. "Aesthetics of Indian Music" by Dr. Sumati Mutatkar.
7. "Music Therapy: An Art Beyond Words" by Leslie Bunt and Brynjulf Stige

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	3			VERSION	2	
SEMESTER	5			EFFECTIVE FROM	Jun-25	
COURSE CODE	BAMU21503		COURSE NAME	STUDY OF RAAG AND TAAL ADVANCE -1		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
2	2	0	2	25	25	50

**COURSE OBJECTIVES :**

- To deepen theoretical knowledge and practical application of advanced ragas.
- To understand and write intricate talas with laykari.
- To develop analytical skills for deconstructing compositions and ragas.
- To enhance creative abilities in writing swar vistars and tans.

**COURSE OUTCOMES :**

- Mastery of prescribed ragas, their moods, and variations.
- Proficiency in writing notations for khayals, drupad, and taranas.
- Enhanced understanding of talas, including new ones like Zumara and Dhumali.
- Ability to perform and analyze classical compositions with confidence.
- Improved creativity in composing tans and swarvistars.

**SYLLABUS**

**I. Theoretical Knowledge of Prescribed Ragas**

- Detailed study of the following ragas:
  1. Todi
  2. Darbari
  3. Rageshri
  4. Malkauns
  5. Hansdhwani
  6. Shudh Kalyan
  7. Hindol
  8. Sohani

**II. Comparative Study of Ragas**

- Comparison between the ragas learned this year and those from previous semesters:
  - Identifying similarities in structure.
  - Exploring distinct characteristics and emotional moods.

### **III. Writing Notation**

- Notation techniques for:
  - Bada Chhota Khayal
  - Drupad Dhamar (including laykari)
  - Tarana

### **IV. Knowledge of Talas**

- Review of talas from previous semesters.
- Study of additional talas:
  1. Zumara
  2. Dhumali
- Writing talas with laykari (rhythmic variations).
- Comparative analysis of different talas.

### **V. Analysis of a Bandish**

- Break down and analyze a chosen bandish, focusing on:
  - Melodic structure.
  - Rhythmic patterns.
  - Emotional expression.

### **VI. Writing Swarvistar and Tans**

- Expanding melodic ideas (swarvistars) within the prescribed ragas.
- Composing and analyzing taans (fast melodic passages) for creativity and technical mastery.

### **REFERENCE BOOKS :**

1. "Sangeet Visharad" by Vasant – Comprehensive resource for Indian classical music theory.
2. "Ragas in Indian Music" by Nazir Jairazbhoy – An analytical study of ragas.
3. "The Oxford Encyclopaedia of the Music of India" – For historical and cultural context.
4. "Tal Prabandh" by Pt. Sharngadeva – For understanding rhythmic patterns and talas.

**SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS**

FACULTY	ARTS			PROGRAMME	BA	
YEAR	3			VERSION	2	
SEMESTER	5			EFFECTIVE FROM	Jun-25	
COURSE CODE	BAMU21504		COURSE NAME	ESSENTIAL ELEMENT OF PRACTICAL MUSIC ADVANCE -1		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
4	0	8	8	50	50	100

**COURSE OBJECTIVES :**

1. To refine the understanding of classical forms like **Dhrupad, Dhamar, Chhota Khyal**, and semi-classical forms such as **Thumri, Kajri, and Chaiti**.
2. To develop advanced improvisational techniques, including **Laykari** in rhythm, Alap, and Taan in melody.
3. To ensure proficiency in taal recognition, presentation, and harmonium and tabla accompaniment.
4. To enhance the ability to identify ragas, swaras, and taals with precision.
5. To encourage creativity through composition of melodies for given lyrics.

**COURSE OUTCOMES :****By the end of the course, students will:**

1. Perform Dhrupad and Dhamar in prescribed ragas, demonstrating mastery of Laykari (rhythmic variations).
2. Render Chhota Khyal compositions with Alap and Taan in the following ragas:
  - Hindol
  - Hansdhwani
  - Shudh Kalyan
  - Sohini
3. Present taals with Laykari on hand, including:
  - Jhumara
  - Dhumali
  - All taals from previous semesters.
4. Identify ragas, swaras, and taals effectively during viva or practical assessments.
5. Play a Chhota Khyal with two Taans on the harmonium.
6. Perform tabla compositions such as Trital, Ektal, Dadra, Roopak, and Zaptaal, including four Tukadas in Trital.
7. Deliver one semi-classical piece (Chaiti, Thumri, or Kajari) with stylistic authenticity.
8. Compose a melody for a given line, exhibiting creativity and adherence to classical rules.

# SYLLABUS

## I. Classical Vocal Forms

1. One Dhrupad and one Dhamar (with Laykari) from the prescribed ragas:
  - Todi, Rageshri, Malkauns, Darbari, Miya Malhar
2. Chhota Khyal with Alap and Taan in:
  - Hindol
  - Hansdhwani
  - Shudh Kalyan
  - Sohini

## II. Taal Proficiency

1. All taals from the previous semester.
2. Additional taals for this semester:
  - Jhumara
  - Dhumali
3. Hand demonstration with Laykari for rhythmic variations.

## III. Practical Skills

1. Raga, Swar, and Taal Identification:
  - Exercises for identifying ragas, swaras, and taals based on aural cues.
2. Harmonium Performance:
  - Play a Chhota Khyal with two Taans.
3. Tabla Performance:
  - Play the following taals with proficiency: Trital, Ektal, Dadra, Roopak, Zaptaal.
  - Include four Tukadas in Trital.
4. Semi-Classical Form:
  - Perform one of the following:
    - Chaiti
    - Thumri
    - Kajari
5. Composition:
  - Compose a melody for a given line.

## REFERENCE BOOKS :

1. **Sangeet Visharad** by Vasant – A comprehensive manual for Hindustani music theory and practice.
2. **Ragas in Hindustani Music** by N.A. Jairazbhoy – Detailed insights into the grammar of ragas.
3. **Layakari ke Anubhav** by Pt. Sadanand Godbole – Advanced study of rhythmic variations and techniques.
4. **Tabla Praveshika** by Pt. Arvind Mulgaonkar – A guide to tabla techniques and compositions.
5. **Kramik Pustak Malika** by Vishnu Narayan Bhatkhande – A repertoire of classical compositions.
6. **Thaat, Raga, and Tala** by S.N. Ratanjankar – A foundational text on classical music elements.
7. **Thumri: In Historical and Stylistic Perspectives** by Peter Manuel – A comprehensive guide to semi-classical music forms.

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	3			VERSION	2	
SEMESTER	5			EFFECTIVE FROM	Jun-25	
COURSE CODE	BAMU22501		COURSE NAME	FOUNDATION OF DRAMA ADVANCE -1		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
4	0	8	8	50	50	100

**COURSE OBJECTIVES :**

1. To build upon the basics of drama by introducing advanced techniques in acting, voice, and movement.
2. To enhance creative thinking, character development, and stage presence through practical exercises and improvisation.

**COURSE OUTCOMES :**

1. Students will perform with improved confidence, demonstrating advanced vocal clarity, expressive body movement, and coordination with co-actors.
2. Students will develop original short performances through improvisation, showcasing an understanding of character and storytelling.

**SYLLABUS**

**Module 1: Advanced Acting Techniques**

- Refining posture, movement, and stage presence.
- Building emotional depth in characters (Satvikabhinaya).
- Exploring advanced gestures (Angikabhinaya) and facial expressions.

**Module 2: Voice and Speech Modulation**

- Advanced voice exercises for projection, pitch, and intonation.
- Understanding dialogue delivery for different emotions.
- Voice and breath control techniques for performance stamina.

**Module 3: Improvisation and Character Building**

- Creating complex characters through imagination and observation.
- Improvisational acting with situational challenges.
- Collaborative scene creation and performance.

#### Module 4: Solo and Group Performance

- Designing a solo performance with a monologue or abstract piece.
- Ensemble acting: Understanding dynamics and group storytelling.
- Final performance project to integrate learned skills.

#### **REFERENCE BOOKS :**

1. “Impro: Improvisation and the Theatre” by Keith Johnstone – Techniques for creating spontaneous and compelling performances.
2. “Respect for Acting” by Uta Hagen – Advanced insights into acting and character creation.
3. “The Actor and the Target” by Declan Donnellan – Practical advice for enhancing performance on stage.

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	3			VERSION	2	
SEMESTER	5			EFFECTIVE FROM	Jun-25	
COURSE CODE	BADA22501		COURSE NAME	FOUNDATION OF DANCE ADVANCE -1		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
4	0	8	8	50	50	100

**COURSE OBJECTIVES :**

1. Develop proficiency in rhythm, choreography, and folk dance and enhance expressive and technical aspects of dance performances.
2. Integrate theoretical understanding with practical application in dance and encourage creative exploration and adaptation of dance styles.

**COURSE OUTCOMES :**

1. Proficient in executing various dance techniques and Ability to choreograph expressive and technically sound dance sequences.
2. Adaptable to diverse dance styles and genres and Confidence in performing and choreographing in both traditional and contemporary contexts.

**SYLLABUS**

1. **Basic Steps of Dance, Understanding of Rhythm, Choreography**  
 This unit introduces the foundational movements of dance, focusing on posture, balance, and coordination. Students will practice basic dance steps across various styles to build body control and flexibility. *Understanding of rhythm* trains students to synchronize movements with musical beats, emphasizing tempo and timing. The unit also covers the basics of *choreography*, teaching how to create dance sequences and combine steps to express themes or emotions effectively. Students will explore creativity and storytelling through movement, building a strong foundation for both solo and group performances.
2. **Folk Dance**  
 This unit delves into traditional dance forms from different regions, showcasing the cultural heritage of India. Students will learn the characteristic movements, attire, and expressions unique to folk dances like Garba, Bhangra, or Lavani. Emphasis will be placed on the cultural significance and storytelling aspects of these dances. Practical sessions will enhance coordination, rhythm, and energy while instilling an appreciation for the diversity of folk traditions.

**REFERENCE BOOKS :**

1. "The Art of Dance: Understanding the Foundations" by Jennifer Fisher
2. "Choreography: A Basic Approach Using Improvisation" by Sandra Cerny Minton
3. "Folk Dance Music and Movement" by Erna Hecey
4. "Rhythmic Training for Dancers" by Robert M. Abramson

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	3			VERSION	2	
SEMESTER	5			EFFECTIVE FROM	Jun-25	
COURSE CODE	BAGN24505		COURSE NAME	COMMUNICATION SKILLS ADVANCE -1		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
2	2	0	2	25	25	50

**COURSE OBJECTIVES :**

- To enhance overall communication skills—written, verbal, and non-verbal—for academic, professional, and personal growth.
- To develop the ability to present ideas effectively in diverse formats such as applications, essays, interviews, and spoken interaction

**COURSE OUTCOMES :**

- Improved confidence and proficiency in crafting well-structured written and spoken content tailored to specific purposes.
- Enhanced ability to convey thoughts clearly, persuasively, and professionally in various formal and informal settings.

**SYLLABUS**

**I. Interview Techniques:** Learning strategies to effectively prepare for and excel in interviews through practice and understanding of common questions.

**II. Application Writing:** Developing skills to draft clear and compelling applications for jobs, scholarships, or academic programs.

**III. Essay Writing:** Enhancing the ability to organize thoughts and write structured essays on various topics.

**V. Spoken Communication Exercises:** Practicing verbal communication skills to improve fluency, confidence, and articulation in spoken interactions.

**REFERENCE BOOKS :**

The Elements of Style by William Strunk Jr. and E.B. White.  
 How to Win Friends and Influence People by Dale Carnegie.

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	3			VERSION	2	
SEMESTER	5			EFFECTIVE FROM	Jun-25	
COURSE CODE	BADR25506		COURSE NAME	STAGE PERFORMANCE ADVANCE -1		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
2	0	4	4	25	25	50

**COURSE OBJECTIVES :**

1. Develop proficiency in script analysis and interpretation to effectively bring dramatic texts to life on stage.
2. Cultivate acting skills, including character development, vocal projection, and physical expression, to create memorable and authentic performances.

**COURSE OUTCOME :**

1. Showcase polished performances in public theatrical productions, demonstrating proficiency in script interpretation and character portrayal.
2. Engage and captivate audiences through effective use of acting techniques, stagecraft, and performance presence.

**SYLLABUS**

- It is a practical based course designed to prepare students for public theatrical performances. Through hands-on training and performance opportunities, students will learn essential skills such as script analysis, character development, stagecraft, and audience engagement.
- This course will provide students with the tools and techniques necessary to deliver

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	3			VERSION	2	
SEMESTER	5			EFFECTIVE FROM	Jun-25	
COURSE CODE	BAGN26507		COURSE NAME	WELLNESS FOR PERFORMING ARTS		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
2	2	0	2	25	25	50

**COURSE OBJECTIVES :**

1. To provide foundational knowledge of Ayurveda's principles of digestion, metabolism, and nutrition.
2. To understand the therapeutic application of diets for various physiological and pathological conditions.

**COURSE OUTCOME :**

1. Students will be able to design personalized diets based on Ayurvedic principles for wellness and disease prevention.
2. Students will gain practical knowledge of Ayurvedic nutritional guidelines, including season-specific and life-stage-specific diets.

**SYLLABUS**

Module 1: Fundamental concepts of Ayurveda

- Five primary states of nature cognized by 5 senses (characteristics of five mahabhutas)
- Three key physiological functions (doshas, viz., Vata, Pitta and Kapha)
- Characteristics of human phenotypes (prakritis)
- Body tissues (dhatu), their relationship with dosha, health and wellness
- Tissue nourishment (dhatuposhana)
- 13 stages of metabolism (agni)
- Un-metabolized toxins, indigestion and their role in manifestation of chronic disorders (characteristics of ama)

## Module 2: Nutrition in Ayurveda

- Functional properties of a material (rasapanchaka)
- Rules on processing and consumption of food (aharavidhi)
- Wholesome and unwholesome food and drinks for an individual (pathya-apathya vichara)
- Food incompatibilities (viruddha vichara)
- Personalized diet (prakruti and food relationship)

## Module 3: An understanding on therapeutic diet for selected physiological and pathological conditions

- Season Specific diet
- Ayurvedic diet for Pregnancy, Lactation, Childhood & Adolescence and Elderly
- Design Ayurvedic diet for Selected specific systemic diseases

## REFERENCE BOOKS :

1. Chunekar KC (ed.), Bhavaprakasa Nighantu of Bhavamisra, Chaukhambha Bharati Academy, Varanasi, 2004
2. Bhaishajya Kalpana Vijnanam by K Ramachandra Reddy
3. Sastry JLN, Dravyaguna Vijnana, Vol-I, Chaukhambha Orientalia, Varanasi, 2005.
4. Sastry JLN, Dravyaguna Vijnana, Vol-II, Chaukhambha Orientalia, Varanasi), 2005.
5. Sastry K (ed.), Caraka Samhita of Agnivesa with Cakrapanidatta Tika, Part I, Chaukhambha Sanskrit Sansthan, Varanasi, 1997
6. Sharma PV. History of medicine in India, Chowkhamba Orientalia Varanasi.
7. Murthy SRK, Astanga Hrdayam, Chowkhambakrishnadas academy, Varanasi; 2018.

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	3			VERSION	2	
SEMESTER	5			EFFECTIVE FROM	Jun-25	
COURSE CODE	BADR22501		COURSE NAME	FOUNDATION OF DRAMA ADVANCE -1		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
4	0	4	4	50	50	100

**COURSE OBJECTIVES :**

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**COURSE OUTCOMES :**

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2. Students will develop original short performances through improvisation, showcasing an understanding of character and storytelling.

**SYLLABUS**

Module 1: Advanced Acting Techniques

- Refining posture, movement, and stage presence.
- Building emotional depth in characters (Satvikabhinaya).
- Exploring advanced gestures (Angikabhinaya) and facial expressions.

Module 2: Voice and Speech Modulation

- Advanced voice exercises for projection, pitch, and intonation.
- Understanding dialogue delivery for different emotions.
- Voice and breath control techniques for performance stamina.

Module 3: Improvisation and Character Building

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- Improvisational acting with situational challenges.
- Collaborative scene creation and performance.

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- Final performance project to integrate learned skills.

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*॥ तमसो मा ज्योतिर्गमय ॥*

### **VISION**

To provide equal opportunities for value based global education for creating an Enlightened Society

### **MISSION**

To establish and facilitate educational institutions in the region for providing affordable value based global education to all who aspire to study and to create opportunities to educators, social workers and philanthropists to serve society



**SARVAJANIK  
UNIVERSITY**

INCLUSIVE | INTEGRATED | INNOVATIVE

*creating an enlightened society...*

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# **CURRICULUM FOR “BACHELOR OF PERFORMING ARTS (B.P.A) MUSIC”**

w.e.f. Academic Year 2025-'26

Constituent Institute:

**SARVAJANIK COLLEGE OF  
PERFORMING ARTS  
(SCOPA)**



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Prof. Anilkumar Pal (Professor, Music Dept. SCOPA), Prof. Binita Shah (Professor, Dance Dept. SCOPA), Prof. Twisha Shukla - Shah (Professor, Drama Dept. SCOPA)

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BACHELOR IN PERFORMING ARTS  
**SHRI PANKAJ KAPADIA**  
**SARVAJANIK COLLEGE OF PERFORMING**  
**ARTS**  
INSTITUTE OF DANCE - DRAMA - MUSIC  
SARVAJANIK UNIVERSITY SURAT - GUJARAT INDIA

**VERSION 2.0**

Proposed and discussed in ACC meeting held on 30<sup>th</sup> September 2025

Approved in BOS meeting dated \_\_\_\_\_

Approved in Faculty of Arts, Dance, Drama and Music (SCOPA) meeting dated \_\_\_\_\_

**PRELUDE** : "Cultivating Excellence in Creative Expression."

**VISION** : Empowering aspiring artists to unleash their creative potential and become influential contributors to the dynamic world of performing arts.

**MISSION** : Our mission is to foster artistic excellence, nurture creativity, and prepare passionate individuals for successful careers in the performing arts

**GRADUATE ATTRIBUTES** : Graduates exhibit mastery of their chosen disciplines, critical thinking skills, and a strong commitment to lifelong learning."

**CORE VALUES** : encompass artistic integrity, collaboration, innovation, diversity, and community engagement.

**PROGRAMME OUTCOME** : Graduates demonstrate comprehensive understanding and proficiency in the core principles of their program.

**SYLLABUS REVISION** : Version 2

**GROUP OF SUBJECTS :**

Group of subjects proposed in accordance with the UGC framework :

- Major (Core) (Disciplinary / Interdisciplinary Major)
- Minor Stream (Disciplinary / Interdisciplinary Minor)
- Multidisciplinary / Interdisciplinary
- Ability Enhancement Courses (AEC)
- Skill Enhancement (Elective) Course (SEC)
- Common Value Added (Elective) Courses (VAC)
- Summer Internship

**Credit Distribution :**

Group of Subjects	% (3 Years Degree Course)
A) Major (Core) (Disciplinary / Interdisciplinary Major)	37%
B) Minor Stream (Disciplinary / Interdisciplinary Minor)	18%
C) Multidisciplinary / Interdisciplinary	18%
D) Ability Enhancement Courses	9%
E) Skill Enhancement (Elective) Courses	9%
F) Common Value Added (Elective) Courses	9%

**EXAMINATION AND TEACHING SCHEME (SEMESTER 6)**

Sr. No	Course Code	Course Name	Course Type	Credits	Teaching Scheme			Examination Scheme				GRAND TOTAL	
					L	T	P	CCE		SEE		MARKS	CREDIT
								TH	PR	TH	PR		
1	BAMU21601	PRACTICAL ASSESSMENT OF DETAIL RAAG ADVANCE -2	Major	4	0	0	8	0	50	0	50	100	4
2	BAMU21602	HISTORY OF MUSIC ADVANCE	Major	2	2	0	0	25	0	25	0	50	2
3	BAMU21603	STUDY OF RAAG AND TAAL ADVANCE -2	Major	2	2	0	0	25	0	25	0	50	2
4	BAMU21604	ESSENTIAL ELEMENT OF PRACTICAL MUSIC ADVANCE -2	Major	4	0	0	8	0	50	0	50	100	4
5	BADA22601	FOUNDATION OF DANCE ADVANCE -2	Minor (Elective)	4	0	0	8	0	50	0	50	100	4
6	BADR22601	FOUNDATION OF DRAMA ADVANCE -2	Minor (Elective)	4	0	0	8	0	50	0	50	100	4
7	BAGN24605	COMMUNICATION SKILLS ADVANCE -2	AEC	2	2	0	0	25	0	25	0	50	2
8	BAMU25606	INTERNSHIP	SEC	4	0	0	8	0	50	0	50	100	4
		Total		22	8	0	32	100	200	75	200	550	22

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**SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS**

FACULTY	ARTS			PROGRAMME	BA	
YEAR	3			VERSION	2	
SEMESTER	6			EFFECTIVE FROM	Jun-25	
COURSE CODE	BAMU21601		COURSE NAME	PRACTICAL ASSESSMENT OF DETAIL RAAG ADVANCE -2		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
4	0	8	8	50	50	100

**COURSE OBJECTIVES:**

1. This course aims to develop students' practical proficiency in the performance of selected ragas through advanced training, guided practice, and repetition. By focusing on Ragas Lalit, Deshi, puriya, multani, the course deepens technical command, improvisational skill, and expressive presentation in Hindustani classical vocal/instrumental music.
2. To develop a deeper understanding of raga aesthetics and their traditional as well as creative applications.
3. To encourage mastery of advanced technical and performance nuances, including rhythm integration and lyrical interpretation.

**COURSE OUTCOMES:**

Upon successful completion of this course, students will be able to:

1. Perform Raga Lalit and puriya demonstrating accurate intonation, elaboration, and aesthetic expression.
2. Render Raga Deshi and multani with appropriate alap, bandish, taan, and layakari, reflecting a clear understanding of its distinctive features.
3. Exhibit greater confidence in stage performance through practice and repetition of core repertoire.
4. Apply techniques of improvisation and development (vistaar) within the structure of each raga.

## SYLLABUS

Ragas for Detailed Study:

1. Lalit
2. Puriya
3. Desi
4. Multani

For each raga, students will practice and perform the following:

- Alap: The introductory improvisation to explore the raga's structure and essence.
- Taan: Fast melodic runs showcasing technical agility.
- Boltaan: Lyrical improvisation emphasizing rhythmic and tonal variations.
- Bahelava: Graceful and aesthetic ornamentation of notes.
- Compositions:
  - Bada Khyal
  - Chhota Khayal
  - Tarana

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Reference Books:

1. Sangeet Visharad by Vasant – An essential resource for the theory and practice of Hindustani music.
2. Raga Guide: A Survey of 74 Hindustani Ragas by Joep Bor – A comprehensive resource on raga analysis.
3. Ragas in Hindustani Music by N.A. Jairazbhoy – A detailed study of raga development and grammar.
4. The Music of India by Ravi Shankar – Insights into the practical aspects of Indian classical music.
5. Thaata, Raga, and Tala by S.N. Ratanjankar – A foundational text on the theoretical and practical aspects of Indian music.
6. Kramik Pustak Malika by Vishnu Narayan Bhatkhande – A classical compendium of Hindustani music compositions.

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	3			VERSION	2	
SEMESTER	6			EFFECTIVE FROM	Jun-25	
COURSE CODE	BAMU21602		COURSE NAME	HISTORY OF MUSIC ADVANCE		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
2	2	0	2	25	25	50

**COURSE OBJECTIVES:**

1. To develop an in-depth understanding of fundamental concepts of Indian classical music, including Shrutis, Swars, Raags, Taals, and their mathematical relationships.
2. To study the historical evolution of Indian music through ancient, medieval, and modern periods.
3. To explore various musical forms such as Nibaddha & Anibaddha Gaan, Prabandh, and folk traditions.
4. To familiarize students with the classification and functioning of traditional and modern musical instruments.
5. To compare and appreciate the similarities and differences between North Indian (Hindustani) and South Indian (Carnatic) music.
6. To understand the contribution of music in literature, cinema, and popular culture.
7. To study the development of music education, publications, and research in the post-Bhatkhande era.

**COURSE OUTCOMES:**

1. Identify different values of Shrutis and explain their arithmetical relationships.
2. Differentiate between Nibaddha and Anibaddha forms and analyze compositions from ancient and medieval periods.
3. Demonstrate knowledge of Indian folk music traditions and their instruments.
4. Classify musical instruments into Tat, Sushir, Ghan, Avanaddha, and modern categories.
5. Compare the scales, swars, raags, taals, and compositions of Hindustani and Carnatic music.
6. Write short descriptive notes on Maargi & Deshi, Rabindra Sangeet, and Cinema Music.
7. Explain the post-Bhatkhande developments in music education, publications, and research.
8. Apply historical and theoretical knowledge to practical appreciation and performance of music.

# SYLLABUS

## UNIT 1

- Different values of Shrutis & their arithmetical relation.

## UNIT 2

- Nibadhdha & Anibadhdha Gaan
- Compositions of ancient period – Dhruvagan, Geetak, Nirgeet etc.
- Compositions of Medieval Period – Prabandh & its Varieties.

## UNIT 3

- Detail Study of Folk Music (Singing & Instruments)
- The four types of Musical instruments tat, sushir, Ghan, Avanadh and modern instruments

## UNIT 4

- Comparison of Prominent Scales (Mel thaat), Swars, Raags, taals & composition of North Indian & South Indian Music.
- Short Notes on:
  1. Maargi & Deshi
  2. Ravindra Sangit
  3. Cinema Music

## UNIT 5

- Evolution & Development of Music in Post Bhatkhande Period in India with reference to
  1. Music Education
  2. Publications in Music
  3. Research in Music

## REFERENCE BOOKS

1. **Bhatkhande, V.N.** – *Hindustani Sangeet Paddhati* (All Volumes) – Sangeet Karyalaya, Hathras.
2. **Bhatkhande, V.N.** – *Kramik Pustak Malika* – Sangeet Karyalaya, Hathras.
3. **Bhatkhande, V.N.** – *Abhinava Raga Manjari*.
4. **Vishnu Digambar Paluskar** – *Sangeet Bal Prakash*.
5. **Omkar Nath Thakur** – *Sangeetanjali* (All Parts).
6. **Sharangadeva** – *Sangeet Ratnakar* (Translated Edition).
7. **Acharya Brihaspati** – *Sangeet Shastra*.
8. **Pt. Lalmani Misra** – *Bharatiya Sangeet Vadya*.
9. **Swami Prajnanananda** – *Historical Development of Indian Music*.
10. **B.C. Deva** – *An Introduction to Indian Music*.
11. **Smt. Sumati Mutatkar** – *The Music of India*.
12. **S. Bhagyalekshmy** – *Ragas in Carnatic Music*.
13. **Ravi Shankar** – *My Music, My Life*.
14. **S.K. Chaube** – *Lok Sangeet* (for Folk Music).
15. **Harishchandra Shrivastav** – *Sangeet Visharad*.

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	3			VERSION	2	
SEMESTER	6			EFFECTIVE FROM	Jun-25	
COURSE CODE	BAMU21603		COURSE NAME	STUDY OF RAAG AND TAAL ADVANCE -2		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
2	2	0	2	25	25	50

**Course Objectives**

- To deepen theoretical knowledge and practical application of advanced ragas.
- To understand and write intricate talas with laykari.
- To develop analytical skills for deconstructing compositions and ragas.
- To enhance creative abilities in writing swar vistars and tans.

**Course Outcomes**

- Mastery of prescribed ragas, their moods, and variations.
- Proficiency in writing notations for khayals, drupad, and taranas.
- Enhanced understanding of talas, including new ones like Zumara and Dhumali.
- Ability to perform and analyze classical compositions with confidence.
- Improved creativity in composing tans and swarvistars.

**SYLLABUS**

**I. Theoretical Knowledge of Prescribed Ragas**

- Detailed study of the following ragas:
  1. Deshi
  2. Multani
  3. Puriya
  4. Lalit
  5. Basant
  6. Paraj
  7. Gaudsarang
  8. Adana

**II. Comparative Study of Ragas**

- Comparison between the ragas learned this year and those from previous semesters:
  - Identifying similarities in structure.
  - Exploring distinct characteristics and emotional moods.

**III. Writing Notation**

- Notation techniques for:
  - Bada Chhota Khayal
  - Drupad Dhamar (including laykari)
  - Tarana

#### **IV. Knowledge of Talas**

- Review of talas from previous semesters.
- Study of additional talas:
  1. Adachautal
  2. Gaj Zampa
  3. Matt
- Writing talas with laykari (rhythmic variations).
- Comparative analysis of different talas.

#### **V. Analysis of a Bandish**

- Break down and analyze a chosen bandish, focusing on:
  - Melodic structure.
  - Rhythmic patterns.
  - Emotional expression.

#### **VI. Writing Swarvistar and Tans**

- Expanding melodic ideas (swarvistar) within the prescribed ragas.
- Composing and analyzing taans (fast melodic passages) for creativity and technical mastery.

#### **Reference Books :**

1. "Sangeet Visharad" by Vasant – Comprehensive resource for Indian classical music theory.
2. "Ragas in Indian Music" by Nazir Jairazbhoy – An analytical study of ragas.
3. "The Oxford Encyclopaedia of the Music of India" – For historical and cultural context.
4. "Tal Prabandh" by Pt. Sharngadeva – For understanding rhythmic patterns and talas.

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	3			VERSION	2	
SEMESTER	6			EFFECTIVE FROM	Jun-25	
COURSE CODE	BAMU21604		COURSE NAME	ESSENTIAL ELEMENT OF PRACTICAL MUSIC ADVANCE -2		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
4	0	8	8	50	50	100

**Course Objectives :**

1. To refine the understanding of classical forms like Dhrupad, Dhamar, Chhota Khyal, and semi-classical forms such as Thumri, Kajri, and Chaiti.
2. To develop advanced improvisational techniques, including Laykari in rhythm, Alap, and Taan in melody.
3. To ensure proficiency in taal recognition, presentation, and harmonium and tabla accompaniment.
4. To enhance the ability to identify ragas, swaras, and taals with precision.
5. To encourage creativity through composition of melodies for given lyrics.

**Course Outcomes :**

By the end of the course, students will:

1. Perform Dhrupad and Dhamar in prescribed ragas, demonstrating mastery of Laykari (rhythmic variations).
2. Render Chhota Khyal compositions with Alap and Taan in the following ragas:
  - o Gaudsarang
  - o Paraj
  - o Basant
  - o Adana
3. Present taals with Laykari on hand, including:
  - o Adachautal
  - o Gaj Zampa
  - o Matt
  - o All taals from previous semesters.
4. Identify ragas, swaras, and taals effectively during viva or practical assessments.
5. Play a Chhota Khyal with two Taans on the harmonium.
6. Perform tabla compositions such as Trital, Ektal, Dadra, Roopak, and Zaptaal, including four Tukadas in Trital.
7. Deliver one semi-classical piece (Chaiti, Thumri, or Kajari) with stylistic authenticity.
8. Compose a melody for a given line, exhibiting creativity and adherence to classical rules.

# SYLLABUS

## I. Classical Vocal Forms

1. One Dhrupad and one Dhamar (with Laykari) from the prescribed ragas:
  - Deshi, Multani, Puriya, Lalit
2. Chhota Khyal with Alap and Taan in:
  - Gaudsarang
  - Paraj
  - Basant
  - Adana

## II. Taal Proficiency

1. All taals from the previous semester.
2. Additional taals for this semester:
  - Adachautal
  - Gaj Zampa
  - Matt
3. Hand demonstration with Laykari for rhythmic variations.

## III. Practical Skills

1. Raga, Swar, and Taal Identification:
  - Exercises for identifying ragas, swaras, and taals based on aural cues.
2. Harmonium Performance:
  - Play a Chhota Khyal with two Taans.
3. Tabla Performance:
  - Play the following taals with proficiency: Trital, Ektal, Dadra, Roopak, Zaptaal.
  - Include four Tukadas in Trital.
4. Semi-Classical Form:
  - Perform one of the following:
    - Chaiti
    - Thumri
    - Kajari
5. Composition:
  - Compose a melody for a given line.

## Reference Books:

1. Sangeet Visharad by Vasant – A comprehensive manual for Hindustani music theory and practice.
2. Ragas in Hindustani Music by N.A. Jairazbhoy – Detailed insights into the grammar of ragas.
3. Layakari ke Anubhav by Pt. Sadanand Godbole – Advanced study of rhythmic variations and techniques.
4. Tabla Praveshika by Pt. Arvind Mulgaonkar – A guide to tabla techniques and compositions.
5. Kramik Pustak Malika by Vishnu Narayan Bhatkhande – A repertoire of classical compositions.
6. Thaata, Raga, and Tala by S.N. Ratanjankar – A foundational text on classical music elements.
7. Thumri: In Historical and Stylistic Perspectives by Peter Manuel – A comprehensive guide to semi-classical music forms.

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	3			VERSION	2	
SEMESTER	6			EFFECTIVE FROM	Jun-25	
COURSE CODE	BADA22601		COURSE NAME	FOUNDATION OF DANCE ADVANCE -2		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
4	0	8	8	50	50	100

**OBJECTIVE :**

1. Develop proficiency in rhythm, choreography, and folk dance and enhance expressive and technical aspects of dance performances.
2. Integrate theoretical understanding with practical application in dance and encourage creative exploration and adaptation of dance styles.

**OUTCOME :**

1. Proficient in executing various dance techniques and Ability to choreograph expressive and technically sound dance sequences.
2. Adaptable to diverse dance styles and genres and Confidence in performing and choreographing in both traditional and contemporary contexts.

**SYLLABUS**

1. Advance Steps of Dance (semi classical, contemporary, western)
2. Understanding of Rhythm – advance
3. Choreography – small semi-classical piece (non-film song)
4. Folk Dance – Any one state

**Reference Books :**

1. "The Art of Dance: Understanding the Foundations" by Jennifer Fisher
2. "Choreography: A Basic Approach Using Improvisation" by Sandra Cerny Minton
3. "Folk Dance Music and Movement" by Erna Hecey
4. "Rhythmic Training for Dancers" by Robert M. Abramson

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	3			VERSION	2	
SEMESTER	5			EFFECTIVE FROM	Jun-25	
COURSE CODE	BADR22601		COURSE NAME	FOUNDATION OF DRAMA ADVANCE -2		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
4	0	8	8	50	50	100

**Objectives**

1. To train students in body posture, movement, division of actions, and voice exercises for effective stage presence.
2. To develop the ability of coordination with co-actors, improvisation skills, and confidence in solo performance.

**Learning Outcomes**

1. Students will learn to stand, move, and use their voice effectively with confidence on stage.
2. Students will enhance their teamwork, coordination, and improvisation abilities, and will be capable of presenting strong solo performances.

**SYLLABUS**

Unit 1

- Introduction to drama basics
- History and scope of performing arts
- Importance of stage discipline

Unit 2

- Fundamentals of acting
- Expressions and gestures
- Basic stage movements

Unit 3

- Standing and posture
- Movements and division of actions
- Voice exercises

Unit 4

- Coordination with co-actors
- Improvisation skills
- Solo performance

**Reference Books**

1. Stanislavski, Constantin – An Actor Prepares
2. Benedetti, Jean – The Art of the Actor
3. Bhattacharya, Biswajit – Rangmanch: Acting and Theatre Technique

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	3			VERSION	2	
SEMESTER	6			EFFECTIVE FROM	Jun-25	
COURSE CODE	BAGN24605		COURSE NAME	COMMUNICATION SKILLS ADVANCE -2		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
2	2	0	2	25	25	50

**Text:** New Dimension: An Anthology of English Prose and Poetry by G. N. Kurup. (Macmillan)

**Objectives:** In Keeping with the principles of a graded syllabus, the student will now be introduced to an anthology of prose and poetry. Besides learning of language through prose and poetry: the aim will also be to introduce the student to the pleasure of reading

**Syllabus:**

Prose (Section I in the text)

Lesson 1 to 10 Reading and Understanding

Exercises based on Lessons 1 to 10

Poetry (Section II in the text)

Lesson 1 to 10 Reading and Understanding

Exercises based on Lessons 1 to 10

(i) Comprehension (ii) Letter Writing (Application and Biodata)

Essay writing (i) Descriptive (ii) Reflective



**Course Curriculum**  
**Bachelor in Performing Arts (Music)**

The Course Curriculum proposed and drafted by **Academic and Curriculum Committee of Performing Arts (Music)** under the Faculty of Arts in the meeting held on 10-12-2021 and recommended to 'BOARD OF STUDIES' for approval.

<b>Mr. Anilkumar Pal</b> <b>Chairman, Academic &amp; Curriculum Committee Performing Arts (Music)</b>	<b>Place of the meeting</b> <b><u>Sarvajani University Office</u></b>	<b><u>Sign</u></b>
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The proposed Course Curriculum was approved by **Board of Studies, Arts** under the Faculty of Arts in the meeting held on 10-12-2021 and was recommended to the 'FACULTY' for approval.

<b>Dr. Shikha Samaiya</b> <b>Chairman,</b> <b>Board of Studies - Arts</b>	<b>Place of the meeting</b> <b><u>Sarvajani University Office</u></b>	<b><u>Sign</u></b>
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The Course Curriculum approved by the **Faculty of Arts** in the meeting held on 10-12-2021 and was recommended to 'ACADEMIC COUNCIL' for approval.

<b>Dr. Shikha Samaiya</b> <b>Chairman &amp;</b> <b>Dean,</b> <b>Faculty of Arts</b>	<b>Place of the meeting</b> <b><u>Sarvajani University Office</u></b>	<b><u>Sign</u></b>
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The Course Curriculum approved by the 'Academic Council of Sarvajani University' in the meeting held on 10-12-2021.

<b>Shri Ashish Desai</b> <b>Hon'ble Registrar,</b> <b><u>Sarvajani University</u></b>	<b>Place of the meeting</b> <b><u>Sarvajani University Office</u></b>	<b><u>Sign</u></b>
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- *The approved curriculum is with effect from the Academic year 2025-26 and to be reviewed before 2028 – '29*

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FACULTY	ARTS			PROGRAMME	BA	
YEAR	3			VERSION	2	
SEMESTER	6			EFFECTIVE FROM	Jun-25	
COURSE CODE	BAMU25606		COURSE NAME	INTERNSHIP		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
4	0	8	8	50	50	100

### SYLLABUS

#### Objectives

1. To provide students with practical exposure in the field of Dance, Drama, and Music.
2. To help students connect academic learning with real-world practice.

#### Outcomes

1. Students will gain hands-on professional experience in performing arts.
2. Students will develop confidence, discipline, and an understanding of the work culture in arts organizations.

#### Meaning of Internship in Performing Arts

Internship in Performing Arts is a short-term practical training where students gain real experience in Dance, Drama, or Music by working with authentic institutes, schools, or colleges.

#### Guidelines

1. Internship must be done in an authentic and officially recognized institute/school/college related to performing arts.
2. Duration: 120 hours.
  - Students can earn the credits in either in 5<sup>th</sup> sem or 6<sup>th</sup> sem.
  - Credits of Internship will be reflected in the Marksheet of 6<sup>th</sup> sem.
3. Students must submit to the College:
  - Official Letter/Certificate on letterhead.
  - Photos/Videos of internship activities.
  - Any related documents/reports.

Internship will be considered valid only after submission of all required documents before 31<sup>st</sup> March of the prescribed Academic year.