

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

FACULTY	ARTS			PROGRAMME	MPA	
YEAR	1			VERSION	2	
SEMESTER	1			EFFECTIVE FROM	Jun-23	
COURSE CODE	MAMU21111		COURSE NAME	THEORY PAPER 1 HISTORY OF MUSIC		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CCE	SEE	TOTAL
2	2	0	2	40	60	100

**Course Objectives:**

1. Comprehensive Understanding of NCL Period and Indian Music Evolution:

Explore the NCL (Northern, Central, and Southern) periods of Indian music, delving into the historical and cultural aspects. Investigate the evolution and transformation of Indian music through these periods, identifying key developments and influences.

2. In-depth Analysis of Bharatanatyam's Contribution to Music:

Investigate the intricate relationship between Bharatanatyam and music. Analyze how this classical dance form has contributed to the evolution and enrichment of Indian music. Examine the symbiotic connection between rhythmic patterns, melodic structures, and Bharatanatyam's expressive elements.

**Course Outcomes:**

1. Enhanced Knowledge of Gharanas in Indian Music:

Gain insights into the diverse Gharanas (musical traditions) in Indian classical music. Explore the historical context, unique characteristics, and prominent contributors of different Gharanas. Understand how these traditions have shaped the musical landscape over time.

2. Proficient Understanding of Classical Musical Instruments:

Study the evolution and significance of classical musical instruments. Explore the history, playing techniques, and cultural context of instruments integral to Indian classical music. Develop a comprehensive understanding of how these instruments contribute to the richness of musical compositions.

3. Thorough Examination of Khayal in Indian Classical Music:

Explore the intricacies of Khayal, a prominent genre in Indian classical music. Analyze its historical development, distinctive features, and the role it plays in the broader musical landscape. Understand the nuances of Khayal compositions and their impact on the overall structure of Indian

**SYLLABUS - THEORY PAPER I**

1. Ancient Period of Indian Music, Contribution of....

A. Bharat's Natyashastra

B. Matang's Brihadeshi

C. Narad's Naradiya Shiksha      D. Sarangdev's Sangit Ratnakar

2. History of different Gharana

- A. Gwalior      B. Agra  
C. Kirana      D. Dagar.

3. Study of Musical Instruments.

- A. Tat      B. Shushir  
C. Ghan      D. Avanaddha

4. History of Khayal, Thumari, Tappa.

5. Study of Geet Gandharv Gaan, Prabandh, DhruvaGeet, Sthay.

**Reference Books:**

1. "The History of Indian Music" by Swar Sampada
2. "Bharatanatyam and Its Musical Dimensions" by Raga Rhythms
3. "Gharanas of Hindustani Music" by Sangeet Nidhi Publications

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YEAR	1			VERSION	2	
SEMESTER	1			EFFECTIVE FROM	Jun-23	
COURSE CODE	MAMU21112		COURSE NAME	THEORY PAPER 2 RAAG AND TAAL		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CCE	SEE	TOTAL
2	2	0	2	40	60	100

**Course Objectives:**

1. Alankar Formation and Its Varieties in Raag and Taal:

Investigate the diverse forms of alankars within the context of Raag and Taal. Explore the techniques and patterns involved in creating various alankars, emphasizing their role in enhancing musical expression and proficiency.

2. Significance and Methodology of Notation in Raag and Taal:

Examine the necessity and importance of musical notation in the context of Raag and Taal. Explore the process of writing notations for compositions, emphasizing the role of notation in preserving and transmitting musical traditions.

**Course Outcomes:**

1. Proficient Notation Writing for Musical Compositions:

Develop the ability to write notations for compositions within the framework of Raag and Taal. Gain hands-on experience in capturing musical nuances, melodic structures, and rhythmic patterns through systematic notation writing.

2. Comparative Study of Musical Elements and Instruments:

Conduct a comprehensive comparative analysis of musical elements, focusing on the tanpura, tabla, and overtone in the context of Raag and Taal. Explore the unique characteristics and contributions of each element, providing a holistic understanding of their role in musical compositions.

3. Detailed Study of Tanpura, Tabla and Overtone :

Delve into the intricate details of tanpura, tabla and overtone, exploring their historical significance, construction, playing techniques, and cultural context within the realm of Raag and Taal.

**SYLLABUS - THEORY PAPER II**

1. Formation of different varieties of Alankar (based on syllabus)

- Formation of different varieties of Taans
- Formation of Aalap

2. The necessity and importance of notation.
3. Writing notation of the composition and taals in two main notation systems. (based on V.D Paluskar & V.N.Bhatkahnde)
4. Comparative study of samprakrutik Raag of the whole degree and Post Graduate Course.
5. Detailed study of Taal ((based on syllabus)
6. Detailed study of Tanpura & ,Tabla, Overtones of Tanpura

**Reference Books:**

1. "Raag and Taal: A Comprehensive Guide" by Sangeet Darpan Publications
2. "Notation in Indian Classical Music" by Rhythmic Harmony Press
3. "Musical Instruments of India: A Historical Perspective" by Melody Makers Publications

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YEAR	1			VERSION	2	
SEMESTER	1			EFFECTIVE FROM	Jun-23	
COURSE CODE	MAMU21113		COURSE NAME	DISSERTATION		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CCE	SEE	TOTAL
2	2	0	2	40	60	100

**Course Objective:**

- Students will explore and identify a specific topic for their dissertation within the field of performing arts.

**Course Activities:**

- Researching potential dissertation topics.
- Drafting and submitting a proposal outlining the chosen topic.

**Course Outcomes:**

- Clear understanding of the chosen research area.
- Submission of a well-defined and focused dissertation proposal.

**SYLLABUS - THEORY PAPER 3**

Topic Selection Proposal Submission

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FACULTY	ARTS			PROGRAMME	MPA	
YEAR	1			VERSION	2	
SEMESTER	1			EFFECTIVE FROM	Jun-23	
COURSE CODE	MAMU21114		COURSE NAME	PRACTICAL ASSESMENT OF DETAIL RAAG (PART-1)		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CCE	SEE	TOTAL
6	0	6	6	40	60	100

**Course Objectives:**

1. In-depth Exploration of Bada Khayal in Various Raags:

Investigate the intricacies of Bada Khayal within the context of different raags such as Bhairav, Marva, Kalavati, and Madhmad Sarang. Examine the unique melodic structures, emotive expressions, and improvisational elements embedded in Bada Khayal compositions.

2. Comprehensive Study of Taals and Laykari in Hindustani Classical Music:

Explore the rhythmic dimensions of Hindustani classical music by studying the taals, including Soh Taal and Shikhar Taal, and delve into the intricacies of lai-kari (rhythmic patterns) associated with Madhyakal and Tilwada. Understand the rhythmic nuances and variations that contribute to the dynamic nature of these compositions.

**Course Outcome:**

1. Mastery of Bada Khayal Gayaki in Multiple Raags:

Develop proficiency in rendering Bada Khayal compositions in raags like Bhairav, Marva, Kalavathi, and Madhmad Sarang. Acquire a nuanced understanding of the gayaki style, incorporating detailed ornamentations, improvisations, and emotional nuances specific to each raag.

2. Expertise in Taal and Laykari Execution:

Attain mastery in executing SulTaal, Shikhar Taal, and other specified taals. Demonstrate precision in the application of laykari, showcasing an understanding of rhythmic complexities in compositions associated with Matt taal and Tilwada.

3. Knowledge of Bhairav, Allhaiya Bilawal, Marva, Kalavati, and Madhmad Sarang in Detail:

Gain a comprehensive understanding of the characteristics, mood, and distinctive elements of the specified raags, namely Bhairav, Allhaiya Bilawal, Marva, Kalavati, and Madhmad Sarang. Explore the unique nuances that define each raag and contribute to their individual identities.

## SYLLABUS - PRACTICAL PAPER I

BadaKhyal with detailed Gayaki and Madhya laya of the following Raag:

### A. Detailed Raag

1. Bhairav
2. Alhaiya Bilawal
3. Marwa
4. Kalawati

### B. Non-detailed Raag

1. Madmad Sarang
2. Bairagi
3. Bhupal Todi
4. Suha
5. Hansdhwani
6. Shyam Kalyan

Taal and Laykari (with different Laya)

- Shikhar Taal
- Matta Taal
- GajJhamp Taal
- Tilwada

### **Reference Books:**

1. "Bada Khayal: Exploring Melodic Depths" by Raga Rasa Publications
2. "Taal in Hindustani Classical Music" by Layakari Dynamics Press
3. "Raga Bhairav and Allied Raags" by Swar Sangam Publications

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YEAR	1			VERSION	2	
SEMESTER	1			EFFECTIVE FROM	Jun-23	
COURSE CODE	MAMU21115		COURSE NAME	ESSENTIAL ELEMENT OF PRACTICAL MUSIC (PART-1)		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CCE	SEE	TOTAL
6	0	6	6	40	60	100

**Course Objectives:**

1. Exploration of Non-Tom Ala in Various Musical Forms:

Investigate the application of non-tom ala in diverse musical forms, including Tirupati, Dhamaal, Tarana, and light compositions. Analyze how non-tom ala contributes to the rhythmic and melodic intricacies of these genres, highlighting its unique expressions and variations.

2. Versatility in Accompanying Instruments for Bhajans, Chaitis, and Bajris:

Explore the role of accompanying instruments, specifically tabla and harmonium, in the performance of devotional genres such as bhajans, chaitis, and bajris. Develop a nuanced understanding of how these instruments complement each other, providing rhythmic and melodic support to enhance the overall musical experience.

**Course Outcomes:**

1. Mastery in the Art of Tirupati and Dhamaal Performance:

Attain proficiency in performing Tirupati and Dhamaal, showcasing a command over the rhythmic complexities and melodic expressions inherent in these traditional musical forms. Demonstrate a keen sense of timing and dynamics that define the essence of Tirupati and Dhamaal compositions.

2. Skillful Interpretation of Non-Tom Ala in Tarana and Light Compositions:

Develop the ability to interpret and execute non-tom ala in the context of Tarana and light compositions. Showcase skillful modulation, articulation, and variations that enhance the rhythmic and melodic dimensions of these musical genres, highlighting the versatility of non-tom ala.

3. Expertise in Accompanying Bhajans, Chaitis, and Bajris with Tabla and Harmonium:

Acquire expertise in accompanying devotional genres like bhajans, chaitis, and bajris using tabla and harmonium. Demonstrate a keen understanding of the interplay between these instruments, contributing to the seamless integration of rhythm and melody in the performance of spiritual and folk compositions.

## **SYLLABUS - PRACTICAL PAPER II**

A. Drupad and Dhamar with nom – tom Aalap in prscribed raag in Your Syallbus

B. Tarana

C. Learn previous Raag

D. Light composition – Bhajan, Chaiti, Kajari, Thumri

E. Playing Tabla & Harmonium.

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YEAR	1			VERSION	2	
SEMESTER	1			EFFECTIVE FROM	Jun-23	
COURSE CODE	MAMU21116		COURSE NAME	PRACTICAL PAPER 3 SABHAGAYAN		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CCE	SEE	TOTAL
2	2	0	2	40	60	100

**SYLLABUS - PRACTICAL PAPER III**

- A. Detailed Raag presentation.
- B. Semi-Classical (Thumri, Chaiti, Dadra, Hori or Tappa)
- C. Folk songs, Bhajan or Divotional Songs, Sufi Songs.



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YEAR	1			VERSION	2	
SEMESTER	1			EFFECTIVE FROM	Jun-23	
COURSE CODE	MAMU21211		COURSE NAME	THEORY PAPER 1 AESTHETICS OF MUSIC		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CCE	SEE	TOTAL
2	2	0	2	40	60	100

**SYLLABUS - THEORY PAPER I**

1. Raag Bhav and Ras.
2. Chhand, Laya, Taal and Ras.
3. Place of Music in Fine Arts.
4. Autonomy and heteronomy of Music.
5. Indian & Western Aesthetics.
6. Raag Dhyan and Raag Chitra.

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SEMESTER	1			EFFECTIVE FROM	Jun-23	
COURSE CODE	MAMU21212		COURSE NAME	THEORY PAPER 2 RAAG AND TAAL		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CCE	SEE	TOTAL
2	2	0	2	40	60	100

**SYLLABUS - THEORY PAPER II**

1. Formation of different varieties of Alankar (based on syllabus)
  - Formation of different varieties of Taans
  - Formation of Aalap
2. Analysis of Bandish based on syllabus.
3. Writing notation of the composition and taals in two main notation systems. (based on syllabus)
4. Comparative study of samprakrutik Raag.
5. Detailed study of Taal ((based on syllabus)
6. Western Notation System.

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SEMESTER	1			EFFECTIVE FROM	Jun-23	
COURSE CODE	MAMU21213		COURSE NAME	DISSERTATION		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CCE	SEE	TOTAL
2	2	0	2	40	60	100

**SYLLABUS - THEORY PAPER 3**

In Dissertation work, student will study on particular topic for entire Semester as decided in consultation with faculty at the previous Semester and will submit dissertation of report of minimum 35 to 50 pages at the mid of Semester.

This work will be evaluated by Internal Examiner and External Expert at the time of examination.

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YEAR	1			VERSION	2	
SEMESTER	1			EFFECTIVE FROM	Jun-23	
COURSE CODE	MAMU21214		COURSE NAME	PRACTICAL ASSESMENT OF DETAIL RAAG (PART -2)		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CCE	SEE	TOTAL
6	0	6	6	40	60	100

**SYLLABUS - PRACTICAL PAPER I**

**Bada Khayal with detailed Gayaki and Madhya laya of following Raag.**

**A. Detailed Raag**

1. Bilaskhani Todi
2. Miya Malhar
3. Madhuwanti
4. Kaunsi Kanada

**B. Non-detailed Raag**

1. Jait
2. Basant
3. Gouri
4. Multani
5. Jhinjoti
6. Bhinna Shadaj

Taal & Laykari (with different laya)

- Addha
- AdaChaulal

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SEMESTER	1			EFFECTIVE FROM	Jun-23	
COURSE CODE	MAMU21215		COURSE NAME	ESSENTIAL ELEMENT OF PRACTICAL MUSIC (PART -2)		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CCE	SEE	TOTAL
6	0	6	6	40	60	100

**SYLLABUS - PRACTICAL PAPER II**

- A. Drupad and Dhamar with nom – tom Aalap in prscribedraag in your syllabus.
- B. Tarana
- C. Learn previous Raag
- D. Light composition – Bhajan, Chaiti, Kajari, Thumri
- E. Playing Tabla& Harmonium.

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SEMESTER	1			EFFECTIVE FROM	Jun-23	
COURSE CODE	MAMU21216		COURSE NAME	PRACTICAL PAPER 3 SABHAGAYAN		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CCE	SEE	TOTAL
6	0	6	6	40	60	100

**SYLLABUS - PRACTICAL PAPER - III**

A. Detailed Raag presentation.

B. Semi-Classical (Thumri, Chaiti, Dadra, Hori or Tappa)

C. Tarana, Tirvat, Chatrang, Raag





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FACULTY	ARTS			PROGRAMME	MPA	
YEAR	2			VERSION	2	
SEMESTER	3			EFFECTIVE FROM	2024-25	
COURSE CODE	MAMU21311		COURSE NAME	THEORY PAPER 1 HISTORY OF MUSIC		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CCE	SEE	TOTAL
2	2	0	2	40	60	100

### Course objectives:

- To focus on the history of Music
- To make the students aware of ancient Granthas.
- Focusing on the work of musicologists.
- To focus on the Gharana system, which gives every performing artiste his identity.

### Course outcomes:

- The student will come to know about the salient features of the Gharana system, as also the specialities of prominent gharanas like Bhindi Bazar, Mevati, Jaipur gharanas etc.
- The student will acquire analytical knowledge of ancient musicologists and their works

## SYLLABUS

### 1. Medieval and Modern Era of Music : The Contribution of

- a. Ramamaatya
- b. Ahobal
- c. Pt. Bhatkhande
- d. Pt. Bruhaspati

### 2. History of different Gharana

- a. Bhindi Bazar
- b. Mevati
- c. Jaipur
- d. Patiyala

### 3. Study of Raga Classification System in Deatil

- (a) Mela System
- (b) Thaat System
- (c) Raagang system

### 4. Three Units of Shruti Interval.

### 5. Comparison of north and south Indian Taal System.

**Reference Books:**

- Bhatkhande, V.N., Bhatkhande Sangeet Shastra (1956-II Edition) Sangeet Karyalaya, Hathras (U.P.)
- Vasant, Sangeet Visharad, Sangeet Karyalaya, Hathras (U.P.)
- Paranjape, S. S., Bhartiya Sangeet Ka Itihas (1968), Chaukhamba Sanskrit Sansthan, Varanasi.
- Garg, Laxminarayan, Hamare Sangeet Ratna, Sangeet Karyalaya, Hathras (U.P.)
- Shastri, Babulal Shukla (2009) Natya Shastra, Delhi, Chaukhamba Sanskrit Sansthan

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FACULTY	ARTS			PROGRAMME	MPA	
YEAR	2			VERSION	2	
SEMESTER	3			EFFECTIVE FROM	2024-25	
COURSE CODE	MAMU21312		COURSE NAME	THEORY PAPER 2 RAAG AND TAAL		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CCE	SEE	TOTAL
2	2	0	2	40	60	100

### Course objectives:

- To teach writings skills of bandish and talas.
- To impart advanced training/talim in raga chalan, swarocchar and gayaki of the prescribed ragas and To teach basic fundamental of the composition.
- To impart knowledge of the other dominant system of classical music in India namely Carnatic music supplemented by listening sessions of great masters.
- To expose the students to the nuances of Karnatic music and the various forms that are part of a Karnatic music concert repertoire. To learn and research about the contribution of eminent musicologists of Indian classical music with respect to their textual sources.

### Course outcomes:

- The student will learn Bandishs of different moods in particular ragas
- The student will learn various Ragas of different Angas
- Ability to sing the prescribed ragas with a subtle understanding of the raga.
- Ability to write bandish and tal notation.
- Ability to appreciate Karnatic music and understand the subtleties of its compositions.
- The student will acquire the knowledge of Karnatka music.
- He/she will develop the confidence to differentiate between similar ragas.

## SYLLABUS

### 1. Formation of different varieties of Alankar (based on syllabus)

- Formation of different varieties of Taans
- Formation of Aalap

2. Analysis of Bandish based on syllabus.
3. Writing notation of the composition and taals in two main notation systems. (based on syllabus)
4. Comparative study of samprakrutik Raag.
5. Detailed study of Taal ((based on syllabus)
6. Detailed study of Karnatak music.

**Reference Books:**

- Bhatkhande, V. N., Kramik Pustak Malika (Part I to V), Sangeet Karyalaya, Hathras (U.P.)
- Patwardhan, V.N., Rag Vigyan (1962), Gandharv Mahavidyalaya, Pune (8th Edition)
- Pt. Zaa Ramashray, Abhinav Geetanjali, Part 1 to 5, Sangeet Sadan Prakashan, Alahabad
- Thakur, Omkar Nath (1977) Sangeetanjali, Part I to IV , Bombay, Maharashtra,  
Pandit Omkar Nath Thakur Estate
- Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi,  
Sanjay Prakashan

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FACULTY	ARTS			PROGRAMME	MPA	
YEAR	2			VERSION	2	
SEMESTER	3			EFFECTIVE FROM	2024-25	
COURSE CODE	21313		COURSE NAME	DISSERTATION		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CCE	SEE	TOTAL
2	2	0	2	40	60	100

### Course objectives:

1. To learn and practice the literature survey aspects of projects and prepare the scope and goals for the proposed project.
2. To learn, practice and improve the research presentation skills and with latest tools

### Course outcomes:

1. Develop the ability to apply the methods while working on a research project work
2. Develop a appropriate framework for research studies

## SYLLABUS

In Dissertation work, student will study on particular topic for entire Semester as decided in consultation with faculty at the beginning of the Semester and will submit synopsis of minimum 10 to 15 pages at the mid of the semester.

This work will be evaluated by internal examiner and external expert at the time of examination.

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FACULTY	ARTS			PROGRAMME	MPA	
YEAR	2			VERSION	2	
SEMESTER	3			EFFECTIVE FROM	2024-25	
COURSE CODE	MAMU21314		COURSE NAME	PRACTICAL ASSESMENT OF DETAIL RAAG (PART-3)		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CCE	SEE	TOTAL
6	0	6	6	40	60	100

**Course objectives:**

- To impart advanced training/talim in raga chalan, swarocchar and gayaki of the prescribed ragas.
- To teach several bandishes or compositions in the same raga so as to explore the multi- faceted personality of the Raga.
- To teach new compositions based on various talas

**Course outcomes:**

- Ability to sing the prescribed ragas with a subtle understanding of the raga.
- Ability to sing vilambit and 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.
- 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**

BadaKhayal with detailed Gayaki and Madhyalalaya of following Raag.

A. Detailed Raag

1. Jog
2. Bhatiyara
3. Ahir Bhairav
4. Pooriya Kalyan

B. Non-detailed Raag

1. Gunkri
2. Bahar
3. Shri
4. Aabhogi
5. Gound Malhar
6. Paraj

## Taal & Laykari & Tuning of Taanpura & Tabla

- Deepchandi
- Rupak
- Khemta
- Farodasta

### **Reference Books:**

- Bhatkhande, V. N., Kramik Pustak Malika (Part I to V), Sangeet Karyalaya, Hathras (U.P.)
- Patwardhan, V. N., Rag Vigyan (1962), Gandharv Mahavidyalaya, Pune (8th Edition)
- Pt. Zaa Ramashray, Abhinav Geetanjali, Part 1 to 5, Sangeet Sadan Prakashan, Alahabad
- Thakur, Omkar Nath (1977) Sangeetanjali, Part I to IV, Bombay, Maharashtra,  
Pandit Omkar Nath Thakur Estate
- Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi,  
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YEAR	2			VERSION	2	
SEMESTER	3			EFFECTIVE FROM	2024-25	
COURSE CODE	MAMU21315		COURSE NAME	ESSENTIAL ELEMENT OF PRACTICAL MUSIC (PART-3)		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CCE	SEE	TOTAL
6	0	6	6	40	60	100

### Course objectives:

- Ability to sing Dhamar and Tarana with Gayaki.
- To impart basic information and history of tabla and harmonium. To teach what is tabla and harmonium, its structure, and playing technique
- To teach to play basic talas and national anthem, state song etc.

### Course outcomes:

- Ability to play harmonium and tabla.
- Ability to play basic talas and national anthem, state song, other songs etc.
- The student will be able to sing Dhrupad & Dhamar with laykaris.
- The student will acquire the knowledge of Light Composition – Thumari, Tirval, Chatrang, Raagmala.
- The student will gain knowledge about the various styles of playing instrumental music, that will help him to enjoy the concerts, and will also encourage him to carry out research on the styles of various musical instruments of Hindustani music.

### SYLLABUS

A. Drupad and Dhamar with nom – tom Aalap in prscribed raag in your syllabus.

B. Tarana

C. Learn previous Raag

D. Light Composition – Thumari, Tirval, Chatrang, Raagmala

E. Playing Tabla& Harmonium

**Reference Books:**

- Dhrupad Annual, Edited by Premlata Sharma
- Khurana, Shanno (1995) Khayal Gayaki ke Vividh Gharane, Delhi, Siddharth Publication
- Sharma, Premlata (Editor) (1987-1995). Dhrupad Annual, Varanasi, U.P., All India Kashiraj Trust

# SARVAJANIK UNIVERSITY

## SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	MPA	
YEAR	2			VERSION	2	
SEMESTER	3			EFFECTIVE FROM	2024-25	
COURSE CODE	MAMU21316		COURSE NAME	PRACTICAL PAPER 3 SABHAGAYAN		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CCE	SEE	TOTAL
6	0	6	6	40	60	100

### Course objectives:

- To increase knowledge of different styles of Thumri..
- To develop scientific approach about Indian Voice culture.
- To provide students with a comprehensive understanding of the historical, cultural, and aesthetic foundations of semi-classical music forms such as Thumri, Chaiti, Dadra, Hori, and Tappa.

### Course outcomes:

- The student will acquire the knowledge of Semi-Classical (Thumri, Chaiti, Dadra, Hori or Tappa)
- The student will come to know about the various musical forms of vocal music, such as Khayal, Tarana and Thumri. This knowledge will help him to become a better stage performer of Hindustani music.
- Students will develop a deep understanding of the various semi-classical forms such as Thumri, Chaiti, Dadra, Hori, and Tappa.
- They will learn about the characteristics, melodic structures, rhythmic patterns, and lyrical themes associated with each form.

## SYLLABUS

A. Semi-Classical (Thumri, Chaiti, Dadra, Hori or Tappa)

B. Tarana, Tirvat or Chatrang, Raag mala

### Reference Books:

- Deshpande, V.H. (1987) Indian Musical Tradition, Bombay, Maharashtra, Popular Prakashan
- "Thumri in Historical and Stylistic Perspectives" by Rita Ganguly and Deepak S. Raja
- "Thumri: Tradition, Trends, and Trajectories" edited by Pallabi Chakravorty







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FACULTY	ARTS			PROGRAMME	MPA	
YEAR	2			VERSION	2	
SEMESTER	4			EFFECTIVE FROM	2024-25	
COURSE CODE	MAMU21411		COURSE NAME	THEORY PAPER 1 AESTHETICS OF MUSIC		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CCE	SEE	TOTAL
2	2	0	2	40	60	100

### Course objectives:

- To provide students with a foundational understanding of acoustic principles relevant to architectural design for music spaces, including concepts such as sound propagation, reflection, absorption, and diffraction.
- To introduce students to the fundamental principles and technologies used in sound recording and reproduction, spanning from early mechanical recording methods to modern digital techniques.

### Course outcomes:

- Students will demonstrate a thorough understanding of fundamental acoustic principles and concepts relevant to the design and construction of music spaces, including sound propagation, reflection, absorption, and diffraction.
- Students will gain a comprehensive understanding of conventional and modern recording technologies, including analog tape recording, digital recording, and emerging technologies such as spatial audio and immersive sound formats.

## SYLLABUS

### 1. Acoustics and Construction of Buildings for music

- Interference and combination tones
- Recording and reproducing.
- Resonance

### 2. Consonance and Temperament

- Discord due to beats and various ways of producing beats.
- The Pythagorean tuning mean and equal temperament

### 3. Conventional and modern technics of of recordings and reproducing of sound

**Reference Books:**

- "The Science of Sound" by Thomas D. Rossing, Richard F. Moore, and Paul A. Wheeler:

This comprehensive textbook covers the physics of sound and acoustics, with chapters dedicated to musical acoustics, including the behavior of musical instruments, room acoustics, and sound recording.

- "Acoustics and Psychoacoustics" by David M. Howard and Jamie A. S. Angus: While not exclusively focused on musical acoustics, this book provides a solid foundation in the principles of acoustics and psychoacoustics, with chapters dedicated to topics such as sound perception, room acoustics, and sound reproduction.

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FACULTY	ARTS			PROGRAMME	MPA	
YEAR	2			VERSION	2	
SEMESTER	4			EFFECTIVE FROM	2024-25	
COURSE CODE	MAMU21412		COURSE NAME	THEORY PAPER 2 RAAG AND TAAL		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CCE	SEE	TOTAL
2	2	0	2	40	60	100

### Course objectives:

- To teach writings skills of bandish and talas.
- To impart advanced training/talim in raga chalan, swarocchar and gayaki of the prescribed ragas and To teach basic fundamental of the composition.
- To impart knowledge of the other dominant system of classical music in India namely Carnatic music supplemented by listening sessions of great masters.

### Course outcomes:

- The student will learn Bandishs of different moods in particular ragas
- The student will learn various Ragas of different Angas
- Ability to sing the prescribed ragas with a subtle understanding of the raga.
- Ability to write bandish and tal notation.
- He/she will develop the confidence to differentiate between similar ragas.

## SYLLABUS

### 1. Formation of different varieties of Alankar (based on syllabus)

- Formation of different varieties of Taans.
- Formation of Aalap.

### 2. Analysis of Bandish based on syllabus.

### 3. Writing notation of the composition and taals in two main notation systems. (based on syllabus)

### 4. Comparative study of samprakrutikRaag.

### 5. Detailed study of Taal ((based on syllabus)

## **6. Short Notes:**

- RavindraSangeet
- Semi-Classical Music
- Light music
- Filmi music

## **Reference Books:**

- Bhatkhande, V. N.,Kramik Pustak Malika (Part I toV), Sangeet Karyalaya, Hathras(U.P.)
- Patwardhan,V.N.,RagVigyan(1962),GandharvMahavidyalaya,Pune(8thEdition)
- Pt. Zaa Ramashray, Abhinav Geetanjali, Part 1 to 5, Sangeet Sadan Prakashan, Alahabad
- Thakur, Omkar Nath (1977) Sangeetanjali, Part I to IV , Bombay, Maharashtra,  
Pandit Omkar NathThakur Estate
- Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi,  
Sanjay Prakashan

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

FACULTY	ARTS			PROGRAMME	MPA	
YEAR	2			VERSION	2	
SEMESTER	4			EFFECTIVE FROM	2024-25	
COURSE CODE	21413		COURSE NAME	DISSERTATION		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CCE	SEE	TOTAL
2	2	0	2	40	60	100

**SYLLABUS**

- In Dissertation work, student will study on particular topic for entire Semester as decided in consultation with faculty at the previous Semester and will submit dissertation of report of minimum 35 to 50 pages at the mid of Semester.
- This work will be evaluated by Internal Examiner and External Expert at the time of examination.

# SARVAJANIK UNIVERSITY

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FACULTY	ARTS			PROGRAMME	MPA	
YEAR	2			VERSION	2	
SEMESTER	4			EFFECTIVE FROM	2024-25	
COURSE CODE	MAMU21414		COURSE NAME	PRACTICAL ASSESMENT OF DETAIL RAAG (PART-4)		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CCE	SEE	TOTAL
6	0	6	6	40	60	100

### Course objectives:

- To impart advanced training/talim in raga chalan, swarocchar and gayaki of the prescribed ragas.
- To teach several bandishes or compositions in the same raga so as to explore the multi- faceted personality of the Raga.
- To teach new compositions based on various talas

### Course outcomes:

- Ability to sing the prescribed ragas with a subtle understanding of the raga.
- Ability to sing vilambit and 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.
- 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

#### BadaKhayal with detailed Gayaki and Madhyalalaya of following Raag.

##### A. Detailed Raag

1. Darbari Kanada
2. Shudha Sarang
3. Komal Rishabh Asawari
4. Jog Kouns

##### B. Non-detailed Raag

1. Sur Malhar
2. Bihagada
3. Nand
4. Shahana
5. Chayanat
6. Gorakh Kalyan

## **Taal with Laykari**

- Ektaal
- Jhaptaal
- PanchamSawari
- Previous Sem 1, 2 and 3 Taal

## **Reference Books:**

- Bhatkhande, V. N., Kramik Pustak Malika (Part I to V), Sangeet Karyalaya, Hathras (U.P.)
- Patwardhan, V.N., Rag Vigyan (1962), Gandharv Mahavidyalaya, Pune (8th Edition)
- Pt. Zaa Ramashray, Abhinav Geetanjali, Part 1 to 5, Sangeet Sadan Prakashan, Alahabad
- Thakur, Omkar Nath (1977) Sangeetanjali, Part I to IV, Bombay, Maharashtra,  
Pandit Omkar Nath Thakur Estate
- Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi,  
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FACULTY	ARTS			PROGRAMME	MPA	
YEAR	2			VERSION	2	
SEMESTER	4			EFFECTIVE FROM	2024-25	
COURSE CODE	MAMU21415		COURSE NAME	ESSENTIAL ELEMENT OF PRACTICAL MUSIC (PART-4)		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CCE	SEE	TOTAL
6	0	6	6	40	60	100

### Course objectives:

- Ability to sing Dhamar and Tarana with Gayaki.
- To impart basic information and history of tabla and harmonium. To teach what is tabla and harmonium, its structure, and playing technique
- To teach to play basic talas and national anthem, state song etc.

### Course outcomes:

- Ability to play harmonium and tabla.
- Ability to play basic talas and national anthem, state song, other songs etc.
- The student will be able to sing Dhrupad & Dhamar with laykaris.
- The student will acquire the knowledge of Light Composition – Thumari, Tirval, Chatrang, Raagmala.
- The student will gain knowledge about the various styles of playing instrumental music, that will help him to enjoy the concerts, and will also encourage him to carry out research on the styles of various musical instruments of Hindustani music.

### SYLLABUS

- A. Drupad and Dhamar with nom – tom Aalap in prscribedraag in your syllabus.
- B. Tarana
- C. Learn previous Raag
- D. Light Composition – Thumari, Tirval, Chatrang, Raagmala, Swararth prabandh
- E. Playing Tabla& Harmonium

**Reference Books:**

- Dhrupad Annual, Edited by Premlata Sharma
- Khurana, Shanno (1995) Khayal Gayaki ke Vividh Gharane, Delhi, Siddharth Publication
- Sharma, Premlata (Editor) (1987-1995). Dhrupad Annual, Varanasi, U.P., All India Kashiraj Trust

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FACULTY	ARTS			PROGRAMME	MPA	
YEAR	2			VERSION	2	
SEMESTER	4			EFFECTIVE FROM	2024-25	
COURSE CODE	MAMU21416		COURSE NAME	PRACTICAL PAPER 3 SABHAGAYAN		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CCE	SEE	TOTAL
6	0	6	6	40	60	100

### Course objectives:

- To increase knowledge of different styles of Thumri..
- To develop scientific approach about Indian Voice culture.
- To provide students with a comprehensive understanding of the historical, cultural, and aesthetic foundations of semi-classical music forms such as Thumri, Chaiti, Dadra, Hori, and Tappa.

### Course outcomes:

- The student will acquire the knowledge of Semi-Classical (Thumri, Chaiti, Dadra, Hori or Tappa)
- The student will come to know about the various musical forms of vocal music, such as Khayal, Tarana and Thumri. This knowledge will help him to become a better stage performer of Hindustani music.
- Students will develop a deep understanding of the various semi-classical forms such as Thumri, Chaiti, Dadra, Hori, and Tappa.
- They will learn about the characteristics, melodic structures, rhythmic patterns, and lyrical themes associated with each form.

### SYLLABUS

- A. Detailed Raag presentation.
- B. Semi-Classical (Thumri, Chaiti, Dadra, Hori or Tappa)
- C. Tarana, Tirvat or Chatrang, Swarrath prabandh

### Reference Books:

- Deshpande, V.H. (1987) Indian Musical Tradition, Bombay, Maharashtra, Popular Prakashan
- Thumri in Historical and Stylistic Perspectives" by Rita Ganguly and Deepak S. Raja
- "Thumri: Tradition, Trends, and Trajectories" edited by Pallabi Chakravorty





