

SAURASHTRA UNIVERSITY

Syllabus of Master of Performing Arts (M.P.A.) (Vocal / Tabla / Kathak)

- Instruments - Pakhavaj - Bharatnatyam

Based on Choice Base Credit System

In force from June : 2019

O.M.P.A.-1

A candidate who has passed Bachelor of Performing Arts Three year Degree examination by offering appropriate practical core course / special subject with minimum 48% of marks from this University or any other examination recognized a equivalent they shall be entitled to apply for the admission of Master of Performing Arts (regular) Degree programme.

The concerned Post-Graduate Department may with the previous approval of the Vice-Chancellor hold entrance test for admission in P.G. Degree programme.

O.M.P.A.-2

M.P.A. Degree programme is of Two Academic Years duration consisting of 4 Semesters, which will be require to complete within 5 years from the date of the admission in the concerned semester.

O.M.P.A.-3

M.P.A. 4 Semesters (2 Years) Degree programme is a regular full time programme and therefore admitted candidate can not join any other course of study without prior permission of the University.

O.M.P.A.-4

Medium of Instruction and Examination shall be English, Hindi or Gujarati as the case may be which will not be changed during the entire programme.

O.M.P.A.-5

If a candidate appearing in the University Examination fails to obtain minimum marks for passing in particular course candidate will be require to reappear in that course without keeping term. The candidate will have to reappear in the examination by paying fresh examination fees alongwith an application form. Such a candidate when obtains minimum or more than minimum marks for passing in the course candidate's marks of reappearance will be carried forward for award of class.

O.M.P.A.-6

Admission granted by the University department to any candidate shall be provisional till the enrollment / enlistment / registration is made by the University and in case admission is granted on the base of provisional eligibility certificate the conditions and instruction is given by the University should be complete within the time limit fixed by the University or latest by the beginning of next Semester otherwise Semester kept by such a candidate will be forfeited and no fees on any account will be refunded.

O.M.P.A.-7

The "Guru Shishya Parampara" as a Talim (training) will be the part of the Final Semester-IV in which the candidate has to take 8 week training under one of the Guru approved by the Principal of the college. In case of Semester-4, candidates will have to remain present personally with guide (Guru) for a practical Talim of 8 weeks. Candidate shall have to devote every day at least 4 Hours during practical Talim(training).

Internal and External marks will be assigned to the candidate by the H.O.D. and it will be forwarded to the University under the signature of the Principal of concerned affiliated college.

O.M.P.A.-8

All admitting authority (Including the College/ University Department / P.G. Centre / Institute or Centralized Admission Committee etc.) will have to strictly observe the provisions of reservation policy of the Govt./ U.G.C./ Rehabilitation Council of India etc. before admission process is undertaken the authority will ascertain quota & number of seats available for reserved class candidates and allotted to the eligible candidates. The data based information should also be provided to the University only after conclusion of entire process of admission.

O.M.P.A.-9

Every affiliated College or Institution shall have to take appropriate measure against Ragging & Gender problems in College or Institution. The word College or Institution includes College Building, Sports Complex, Hostels and such other components which are within the purview of the College.

In case of occurrence of any such incident the violator shall be dealt with very seriously and appropriate stringent action be taken by the Principal of the College observing principle of natural justice. The Head of the College may appoint a committee to inquire in to the matter which will also observe the principle of natural justice. The committee will submit its report to the Principal of the College who may take further necessary action in the matter.

O.M.P.A.-10

Each of the admitting authority shall have to prepare and publish the meritorious merit list in the three fold as mentioned below :-

- (1) Candidate who have passed the qualifying examination from the Saurashtra University indicating category against each of the name in the last column such as General / S.T. /S.C./ S.E.B.C./ P.H. / Widow / Divorcee / Blind etc.
- (2) Candidate who have passed the qualifying examination from the Other University situated in Gujarat indicating General / S.T. /S.C./ S.E.B.C./ P.H. / Widow / Divorcee / Blind etc.
- (3) Candidate who have passed the qualifying examination from the University situated out of the Gujarat State.

Candidate who have passed National or State Level entrance test conducted by the competent authority should be given priority in admission.

O.M.P.A.-11

Where it is specifically provided in the syllabus of the course, the concern University Department / College may arrange educational tour/ study tour. It will be compulsion on part of candidate to join the same and on completion of tour candidate will be required to submit report to the University Department / College. Time spent for the purpose will be considered for computation of semester keeping requirement. The Department / College may arrange the tour by considering the nature / scope & other provisions of the syllabus.

O.M.P.A.-12

The minimum attendance required for the admission to appear the examination for each semester will be 80% of total number of the working days for the relevant semester for direct classroom teaching and completion of minimum 80% of total work assigned. Less attendance and less work done will attract relevant rules and regulation of this University.

O.M.P.A.-13

Total Credit for Master of Performing Arts (M.P.A.) is of 80 credits consisting of total of 20 credits for each semester. Those who have passed all the semesters of Master of Performing Arts (M.P.A.) programme are eligible for the award of Class.

Vocal & Instruments : Sitar / Violin / Sarod / Flute)

R.M.P.A. – 1 / 1

There shall be for courses for the study of **M.P.A. Sem.-1 (VOCAL)** having 200 internal marks and 300 External examination marks of each semester as per below mention table.

M.P.A. (Vocal & Instruments : Sitar / Violin / Sarod / Flute) Semester – 1

No.	Course Code	Course Title	C	IM	EM	TM
		Group-A ECT (Any 2 out of 3)				
1	1913000102010001	Applied Theory	4	40	60	100
2	1913000102010002	General Theory	4	40	60	100
3	1913000102010003	Advance Theory	4	40	60	100
		Group-B CCP				
4	1913010102010000	Practical Paper No. 1	4	40	60	100
5	1913020102010000	Practical Paper No. 2	4	40	60	100
6	1913030102010000	Practical Paper No. 3	4	40	60	100
		Total	20	200	300	500

Abbreviations :

C = Credits

IM = Internal Marks

EM = External Marks

TM = Total Marks

ECT = Elective Course Theory

CCP = Core Course Practical

Course No. **1 to 3 are Elective Course Theory Group-A** and **choose any 2** from the same by the candidate. Selected elective courses cannot be changed during the whole programme. While Course No. **4 to 6 are Core Course Practical Group-B.**

Total 100 marks for each course is divided into two parts. First part of **40 Internal marks** is based upon seminar, practical and internal test assigned to the students for the concern course. For the second part of **60 marks annual External examination** will be conducted.

R.M.P.A. – 1 / 2

There shall be for courses for the study of **M.P.A. Sem.-2 (VOCAL)** having 200 internal marks and 300 External examination marks of each semester as per below mention table.

M.P.A. (Vocal & Instruments : Sitar / Violin / Sarod / Flute) Semester – 2

No.	Course Code	Course Title	C	IM	EM	TM
		Group-A ECT (Any 2 out of 3)				
1	1913000102020001	Applied Theory	4	40	60	100
2	1913000102020002	General Theory	4	40	60	100
3	1913000102020003	Advance Theory	4	40	60	100
		Group-B CCP				
4	1913010102020000	Practical Paper No. 1	4	40	60	100
5	1913020102020000	Practical Paper No. 2	4	40	60	100
6	1913030102020000	Practical Paper No. 3	4	40	60	100
		Total	20	200	300	500

Abbreviations :

C = Credits

IM = Internal Marks

EM = External Marks

TM = Total Marks

ECT = Elective Course Theory

CCP = Core Course Practical

Course No. **1 to 3 are Elective Course Theory Group-A** and **choose any 2** from the same by the candidate. Selected elective courses cannot be changed during the whole programme. While Course No. **4 to 6 are Core Course Practical Group-B.**

Total 100 marks for each course is divided into two parts. First part of **40 Internal marks** is based upon seminar, practical and internal test assigned to the students for the concern course. For the second part of **60 marks annual External examination** will be conducted.

TABLA – PAKHAVAJ

R.M.P.A. – 2 / 1

There shall be for courses for the study of **M.P.A. Sem.-1 (Tabla - Pakhavaj)** having 200 internal marks and 300 External examination marks of each semester as per below mention table.

M.P.A. (Tabla - Pakhavaj) Semester – 1

No.	Course Code	Course Title	C	IM	EM	TM
		Group-A ECT (Any 2 out of 3)				
1	1913000202010001	Applied Theory	4	40	60	100
2	1913000202010002	General Theory	4	40	60	100
3	1913000202010003	Advance Theory	4	40	60	100
		Group-B CCP				
4	1913010202010000	Practical Paper No. 1	4	40	60	100
5	1913020202010000	Practical Paper No. 2	4	40	60	100
6	1913030202010000	Practical Paper No. 3	4	40	60	100
		Total	20	200	300	500

Abbreviations :

C = Credits

IM = Internal Marks

EM = External Marks

TM = Total Marks

ECT = Elective Course Theory

CCP = Core Course Practical

Course No. **1 to 3 are Elective Course Theory Group-A** and **choose any 2** from the same by the candidate. Selected elective courses cannot be changed during the whole programme. While Course No. **4 to 6 are Core Course Practical Group-B.**

Total 100 marks for each course is divided into two parts. First part of **40 Internal marks** is based upon seminar, practical and internal test assigned to the students for the concern course. For the second part of **60 marks annual External examination** will be conducted.

R.M.P.A. – 2 / 2

There shall be for courses for the study of **M.P.A. Sem.-2 (Tabla - Pakhavaj)** having 200 internal marks and 300 External examination marks of each semester as per below mention table.

M.P.A. (Tabla - Pakhavaj) Semester – 2

No.	Course Code	Course Title	C	IM	EM	TM
		Group-A ECT (Any 2 out of 3)				
1	1913000202020001	Applied Theory	4	40	60	100
2	1913000202020002	General Theory	4	40	60	100
3	1913000202020003	Advance Theory	4	40	60	100
		Group-B CCP				
4	1913010202020000	Practical Paper No. 1	4	40	60	100
5	1913020202020000	Practical Paper No. 2	4	40	60	100
6	1913030202020000	Practical Paper No. 3	4	40	60	100
		Total	20	200	300	500

Abbreviations :

C = Credits

IM = Internal Marks

EM = External Marks

TM = Total Marks

ECT = Elective Course Theory

CCP = Core Course Practical

Course No. **1 to 3 are Elective Course Theory Group-A** and **choose any 2** from the same by the candidate. Selected elective courses cannot be changed during the whole programme. While Course No. **4 to 6 are Core Course Practical Group-B.**

Total 100 marks for each course is divided into two parts. First part of **40 Internal marks** is based upon seminar, practical and internal test assigned to the students for the concern course. For the second part of **60 marks annual External examination** will be conducted.

Kathak - Bharatnatyam

R.M.P.A. – 3 / 1

There shall be for courses for the study of **M.P.A. Sem.-1 (Kathak - Bharatnatyam)** having 200 internal marks and 300 External examination marks of each semester as per below mention table.

M.P.A. (Kathak - Bharatnatyam) Semester – 1

No.	Course Code	Course Title	C	IM	EM	TM
		Group-A ECT (Any 2 out of 3)				
1	1913000302010001	Applied Theory	4	40	60	100
2	1913000302010002	General Theory	4	40	60	100
3	1913000302010003	Advance Theory	4	40	60	100
		Group-B CCP				
4	1913010302010000	Practical Paper No. 1	4	40	60	100
5	1913020302010000	Practical Paper No. 2	4	40	60	100
6	1913030302010000	Practical Paper No. 3	4	40	60	100
		Total	20	200	300	500

Abbreviations :

C = Credits

IM = Internal Marks

EM = External Marks

TM = Total Marks

ECT = Elective Course Theory

CCP = Core Course Practical

Course No. **1 to 3 are Elective Course Theory Group-A** and **choose any 2** from the same by the candidate. Selected elective courses cannot be changed during the whole programme. While Course No. **4 to 6 are Core Course Practical Group-B.**

Total 100 marks for each course is divided into two parts. First part of **40 Internal marks** is based upon seminar, practical and internal test assigned to the students for the concern course. For the second part of **60 marks annual External examination** will be conducted.

R.M.P.A. – 3 / 2

There shall be for courses for the study of **M.P.A. Sem.-2 (Kathak - Bharatnatyam)** having 200 internal marks and 300 External examination marks of each semester as per below mention table.

M.P.A. (Kathak - Bharatnatyam) Semester – 2

No.	Course Code	Course Title	C	IM	EM	TM
		Group-A ECT (Any 2 out of 3)				
1	1913000302020001	Applied Theory	4	40	60	100
2	1913000302020002	General Theory	4	40	60	100
3	1913000302020003	Advance Theory	4	40	60	100
		Group-B CCP				
4	1913010302020000	Practical Paper No. 1	4	40	60	100
5	1913020302020000	Practical Paper No. 2	4	40	60	100
6	1913030302020000	Practical Paper No. 3	4	40	60	100
		Total	20	200	300	500

Abbreviations :

C = Credits

IM = Internal Marks

EM = External Marks

TM = Total Marks

ECT = Elective Course Theory

CCP = Core Course Practical

Course No. **1 to 3 are Elective Course Theory Group-A** and **choose any 2** from the same by the candidate. Selected elective courses cannot be changed during the whole programme. While Course No. **4 to 6 are Core Course Practical Group-B.**

Total 100 marks for each course is divided into two parts. First part of **40 Internal marks** is based upon seminar, practical and internal test assigned to the students for the concern course. For the second part of **60 marks annual External examination** will be conducted.

R.M.P.A.-4

Candidate must forward their application for admission to the University examination to the Registrar on or before the prescribed date with a certificate of attendance duly signed by the Head of the Department / College along with the examination fees fixed by the University.

R.M.P.A.-5

40% internal evaluation shall be within the exclusive purview of the concerned P. G. Centre and Principal of the College which requires purity, transparency and accuracy in the evaluation and assessment of students. The benefits of reassessment scheme will not be made available to the students in this regards.

R.M.P.A.-6

1. It will be compulsory to pass in each theory course and practical course in order to be declared successful. The standard of passing for whole programme will be minimum 40% marks in each practical course and minimum 35% marks in each theory course prescribed for the respective examination.
2. Grade will be awarded to successful candidate on the basis of the aggregate marks obtained by the candidate in all the semesters of Master of Performing Arts (MPA) Programme. A degree of Master of Performing Arts (MPA) will be awarded to the students who have passed all the semesters.
3. Those who have passed successfully the examination of relevant semester will be admitted in the next semester of Master of Performing Arts (MPA) Programme.
4. The candidate who has failed including practical of relevant semester may reappear in the relevant semester examination for all the courses or candidate may reappear in the relevant semester examination for only those course in which candidate has failed. In this regards relevant rules of the university is also applicable.
5. The candidate who has failed in any course of last semester may reappear in the same semester examination for the all the courses or candidate may reappear in the same semester examination for only those courses in which candidate has failed. In this regards relevant rules of the university is also applicable.

R.M.P.A.-7

The direct class room teaching work for each course in each semester will be of 4 periods of 60 minutes each in a week excluding the work for seminar / term work / music analysis / library work / practical / harmonium playing / riyaz / program preparation / competition preparation / listening to music / watching performances etc. for each course.

R.M.P.A.-8

The candidates who have successfully complete the course and passed all the semesters examination conduct by the University shall be awarded the class as per below mentioned table. Minimum marks for passing the subject or any of it's component shall be 40% of the total obtainable marks in Internal as well as external evaluation.

Class Name	DG Class Name	Lower CGPA	Upper CGPA
Fail	Fail	0	39.99
Pass Class	Pass Class	40	47.99
Second Class	Second Class	48	59.99
First Class	First Class	60	69.99
First Class with Distinction	First Class with Distinction	70	100

DETAILED SYLLABUS
M.P.A. Semester – 1
Vocal / Sitar / Violin / Sarod / Flute

Practical Core Course :

Practical Paper No.-1

❖ **Course Objectives :**

- **The student should enrich their knowledge and able to sing**
 — Traditional Khayal Gayaki

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ Vilambit Khayal Bandish in Raag Shyam Kalyan / Shudhdha Sarang ➤ Aalap and Taan in Vilambit Khayal of Raag Shyam Kalyan / Shudhdha Sarang ➤ Madhyalay Bandish in Raag Shyam Kalyan / Shudhdha Sarang ➤ Complete performance of Raag Shyam Kalyan/ Shudhdha Sarang
Unit-2	<ul style="list-style-type: none"> ➤ Vilambit Khayal Bandish in Raag Hansdhwani / Bhinna Shadaj ➤ Aalap and Taan in Vilambit Khayal of Raag Hansdhwani / Bhinna Shadaj ➤ Madhyalay Bandish in Raag Hansdhwani / Bhinna Shadaj ➤ Complete performance of Raag Hansdhwani / Bhinna Shadaj
Unit-3	<ul style="list-style-type: none"> ➤ Vilambit Khayal Bandish in Raag Nand / Maru Bihag ➤ Aalap and Taan in Vilambit Khayal of Raag Nand / Maru Bihag ➤ Madhyalay Bandish in Raag Nand / Maru Bihag ➤ Complete performance of Raag Nand / Maru Bihag

Practical Paper No.-2

❖ **Course Objectives :**

- **The student should enrich their knowledge and able to sing**
 — Traditional Khayal Gayaki

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ Vilambit Khayal Bandish in Raag Yamani Bilawal / Devgiri Bilawal ➤ Aalap and Taan in Vilambit Khayal of Raag Yamani Bilawal / Devgiri Bilawal ➤ Madhyalay Bandish in Raag Yamani Bilawal / Devgiri Bilawal ➤ Complete performance of Raag Yamani Bilawal / Devgiri Bilawal
Unit-2	<ul style="list-style-type: none"> ➤ Vilambit Khayal Bandish in Raag Narayani/Gorakh Kalyan ➤ Aalap and Taan in Vilambit Khayal of Raag Narayani/Gorakh Kalyan ➤ Madhyalay Bandish in Raag Narayani / Gorakh Kalyan ➤ Complete performance of Raag Narayani / Gorakh Kalyan
Unit-3	<ul style="list-style-type: none"> ➤ Vilambit Khayal Bandish in Raag Jog / Rageshree ➤ Aalap and Taan in Vilambit Khayal of Raag Jog/Rageshree ➤ Madhyalay Bandish in Raag Jog / Rageshree ➤ Complete performance of Raag Jog / Rageshree

Practical Paper No.-3

❖ Course Objectives :

➤ The student should enrich their knowledge and able to sing

- Traditional Thumari Gayaki
- Traditional Dhrupad - Dhamar Gayaki
- Detail study of New and all previous Taal

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Preparation of Raag Pahadi / Mand➤ Thumari Bandish in Raag Pahadi / Mand➤ Various variations in Thumari➤ Complete performance of Thumari
Unit-2	<ul style="list-style-type: none">➤ Prepare Dhrupad in any one Raag from the syllabus with Nom-Tom Aalap➤ Prepare varieties of Layakari and Upaj in the prepared Dhrupad➤ Prepare Dhamar in any one Raag from the syllabus with Nom-Tom Aalap➤ Prepare varieties of Layakari and Upaj in the prepared Dhamar
Unit-3	<ul style="list-style-type: none">➤ Recitation of Taal Bramh and Taal Shikhar in Thah lay with Tali and Khali➤ Dugun laya of Taal Bramh and Taal Shikhar➤ Chaugun laya of Taal Bramh and Taal Shikhar➤ Complete preparation of Taal Bramh and Taal Shikhar

Theory Elective Course :

Applied Theory Paper No.-1

❖ Course Objectives :

The student should enrich their knowledge about

- Aesthetics in Music

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Art, Fine Art and Music➤ Music in the form of Fine Art➤ Specially Music in Fine Art
Unit-2	<ul style="list-style-type: none">➤ The importance of Chhand in Music➤ Two equipments of Music➤ Satyam Shivam Sundaram of Sachchidanand
Unit-3	<ul style="list-style-type: none">➤ Autonomy - Heteronomy➤ Elements of Rasa from Bharatsutra➤ Beauty of Swar and Beauty of Laya
Unit-4	<ul style="list-style-type: none">➤ Definition of Music in Aesthetic Point of View➤ Naad and Quality of Raga➤ Raga and It's Structure
Unit-5	<ul style="list-style-type: none">➤ Feeling after listening Music➤ Relation between Raga and Aesthetics➤ Aesthetics Elements in the Preparation of Raga

General Theory Paper No.-1

❖ Course Objectives :

The student should enrich their knowledge about

- Detailed study of Raga

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Detailed study of Raga Shyam Kalyan➤ Detailed study of Raga Shudhdha Sarang➤ Detailed study of Raga Hansdhwani
Unit-2	<ul style="list-style-type: none">➤ Detailed study of Raga Bhinna Shadaj➤ Detailed study of Raga Nand➤ Detailed study of Raga Maru Bihag
Unit-3	<ul style="list-style-type: none">➤ Detailed study of Raga Yamani Bilawal➤ Detailed study of Raga Devgiri Bilawal➤ Detailed study of Raga Narayani
Unit-4	<ul style="list-style-type: none">➤ Detailed study of Raga Gorakh Kalyan➤ Detailed study of Raga Rageshree➤ Detailed study of Raga Jog
Unit-5	<ul style="list-style-type: none">➤ Detailed study of Raga Pahadi / Mand➤ Detailed study of Taal Shikhar and Bramh with all previous Taal➤ Notation writing of Bandish, Aalap and Taan under the Practical Study

Advance Theory Paper No.-1

❖ Course Objectives :

The student should enrich their knowledge about

- Physics Terminology for Music

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Simple Harmonic Motion➤ Combinational Tone➤ Acceleration
Unit-2	<ul style="list-style-type: none">➤ Interference of Sound Wave➤ Destructive Interference➤ Condition of Interference
Unit-3	<ul style="list-style-type: none">➤ Traveling Wave➤ Super Position of Wave➤ Standing Wave
Unit-4	<ul style="list-style-type: none">➤ Beats➤ Phenomenon of Beats➤ Helmholtz Resonator
Unit-5	<ul style="list-style-type: none">➤ Quink's Tube Method➤ Sebeak's Tube Method➤ Speed and Velocity

M.P.A. Semester – 2

Vocal - Instruments

Practical Core Course :

Practical Paper No.-1

❖ **Course Objectives :**

- **The student should enrich their knowledge and able to sing**
 — Traditional Khayal Gayaki

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ Vilambit Khayal Bandish in Raag Ahir Bhairav / Bairagi Bhairav ➤ Aalap and Taan in Vilambit Khayal of Raag Ahir Bhairav / Bairagi Bhairav ➤ Madhyalay Bandish in Raag Ahir Bhairav / Bairagi Bhairav ➤ Complete performance of Raag Ahir Bhairav / Bairagi Bhairav
Unit-2	<ul style="list-style-type: none"> ➤ Vilambit Khayal Bandish in Raag Bibhas / Gunkali ➤ Aalap and Taan in Vilambit Khayal of Raag Bibhas / Gunkali ➤ Madhyalay Bandish in Raag Bibhas / Gunkali ➤ Complete performance of Raag Bibhas / Gunkali
Unit-3	<ul style="list-style-type: none"> ➤ Vilambit Khayal Bandish in Raag Natbhairav / Bhairav Bahar ➤ Aalap and Taan in Vilambit Khayal of Raag Natbhairav / Bhairav Bahar ➤ Madhyalay Bandish in Raag Natbhairav / Bhairav Bahar ➤ Complete performance of Raag Natbhairav/Bhairav Bahar

Practical Paper No.-2

❖ **Course Objectives :**

- **The student should enrich their knowledge and able to sing**
 — Detail study of Traditional Khayal Gayaki

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ Vilambit Khayal Bandish in Raag Jait / Jaitshree ➤ Aalap and Taan in Vilambit Khayal of Raag Jait / Jaitshree ➤ Madhyalay Bandish in Raag Jait / Jaitshree ➤ Complete performance of Raag Jait / Jaitshree
Unit-2	<ul style="list-style-type: none"> ➤ Vilambit Khayal Bandish in Raag Gandhari / Dev Gandhar ➤ Aalap and Taan in Vilambit Khayal of Raag Gandhari / Dev Gandhar ➤ Madhyalay Bandish in Raag Gandhari / Dev Gandhar ➤ Complete performance of Raag Gandhari / Dev Gandhar
Unit-3	<ul style="list-style-type: none"> ➤ Vilambit Khayal Bandish in Raag Kalawati / Zinzoti ➤ Aalap and Taan in Vilambit Khayal of Raag Kalawati / Zinzoti ➤ Madhyalay Bandish in Raag Kalawati / Zinzoti ➤ Complete performance of Raag Kalawati / Zinzoti

Practical Paper No.-3

❖ Course Objectives :

- The student should enrich their knowledge and able to sing
 - Traditional Thumari Gayaki
 - Traditional Dhrupad – Dhamar Gayaki
 - Detail study of New and all previous Taal

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Preparation of Raag Tilang / Gara➤ Thumari Bandish in Raag Tilang / Gara➤ Various variations in Thumari➤ Complete performance of Thumari
Unit-2	<ul style="list-style-type: none">➤ Prepare Dhrupad in any one Raag from the syllabus with Nom-Tom Aalap➤ Prepare varieties of Layakari and Upaj in the prepared Dhrupad➤ Prepare Dhamar in any one Raag from the syllabus with Nom-Tom Aalap➤ Prepare varieties of Layakari and Upaj in the prepared Dhamar
Unit-3	<ul style="list-style-type: none">➤ Recitation of Taal Ganesh and Taal Lakshmi in Thah lay with Tali and Khali➤ Dugun laya of Taal Ganesh and Taal Lakshmi➤ Chaugun laya of Taal Ganesh and Taal Lakshmi➤ Complete preparation of Taal Ganesh and Taal Lakshmi

Theory Elective Course :

Applied Theory Paper No.-2

❖ Course Objectives :

- The student should enrich their knowledge and able to sing
 - Aesthetics in Music

Module	Content
Unit-1	<ul style="list-style-type: none">➤ The meaning of word "Music"➤ Timber in Music➤ Interest in Music according to Rasa
Unit-2	<ul style="list-style-type: none">➤ Music and Rasa➤ Raag and Rasa➤ Taal and Rasa
Unit-3	<ul style="list-style-type: none">➤ Inter relation between Fine Arts➤ Music and Sculpture➤ Music and Architecture
Unit-4	<ul style="list-style-type: none">➤ Music and Poerty➤ Music and Painting➤ Music and Literature
Unit-5	<ul style="list-style-type: none">➤ Impression of Music➤ Individual notes and its Rasa➤ Place of Music in various Arts

General Theory Paper No.-2

❖ Course Objectives :

- The student should enrich their knowledge and able to sing
 - Detailed study of Raga

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Detailed study of Raga Aahir Bhairav➤ Detailed study of Raga Bairagi Bhairav➤ Detailed study of Raga Bibhas
Unit-2	<ul style="list-style-type: none">➤ Detailed study of Raga Gunkali➤ Detailed study of Raga Nat Bhairav➤ Detailed study of Raga Bhairav Bahar
Unit-3	<ul style="list-style-type: none">➤ Detailed study of Raga Kalawati➤ Detailed study of Raga Zinzoti➤ Detailed study of Raga Jait
Unit-4	<ul style="list-style-type: none">➤ Detailed study of Raga Jaitshree➤ Detailed study of Raga Gandhari➤ Detailed study of Raga Dev Gandhar
Unit-5	<ul style="list-style-type: none">➤ Detailed study of Raga Tilang / Gara➤ Detailed study of Taal Lakshmi and Ganesh with all previous Taal➤ Notation writing of Bandish, Aalap and Taan under the Practical Study

Advance Theory Paper No.-2

❖ Course Objectives :

- The student should enrich their knowledge and able to sing
 - Physics Terminology for Music

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Displacement➤ Elasticity➤ Energy and Power
Unit-2	<ul style="list-style-type: none">➤ Mechanical Waves➤ Pressure Waves➤ Pitch and Frequency
Unit-3	<ul style="list-style-type: none">➤ Intensity and Desible Scale➤ The Human Ear➤ Speed of Sound
Unit-4	<ul style="list-style-type: none">➤ Doppler Effect and Schock Waves➤ Natural Frequency➤ Forced Vibration
Unit-5	<ul style="list-style-type: none">➤ Fundamental Frequency and Harmonics➤ Reflection of Sound➤ Refraction and Diffraction

DETAILED SYLLABUS

M.P.A. Semester – 1

Tabla - Pakhavaj

Practical Core Course :

Practical Paper No.-1

❖ Course Objectives :

The student should enrich their knowledge and able to play

- Introduction of Taal Basant and Terminology of it's playing

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Information of Taal Basant➤ Recitation of Thah, Dugun, Tigun and Chaugun Laya with Khali and Bhari in Taal Basant➤ Playing Basic Syllables of Taal Basant➤ Playing Theka of Taal Basant with Dugun, Tigun and Chogun Laya with Lehra
Unit-2	<ul style="list-style-type: none">➤ Recitation of minimum 4 Quida with 4 Palta and Tihai in Taal Basant➤ Playing minimum 4 Quida with 4 Palta and Tihai in Taal Basant➤ Recitation of Peshkar and Peshkar Quida in Taal Basant➤ Playing Peshkar and Peshkar Quida in Taal Basant with Lehra
Unit-3	<ul style="list-style-type: none">➤ Recitation and Playing minimum 2 Mukhda and 4 Tukda in Taal Basant➤ Recitation and Playing minimum 2 Chakradar Tihai in Taal Basant➤ Learning to Play The Lehra of Taal Basant➤ Complete preparation of 20 minutes solo playing in Taal Basant with Lehra

Practical Paper No.-2

❖ Course Objectives :

The student should enrich their knowledge and able to play

- Introduction of Taal Gajjampa and Terminology of it's playing

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Information of Taal Gajjampa➤ Recitation of Thah, Dugun, Tigun and Chaugun Laya with Khali and Bhari in Taal Gajjampa➤ Playing Basic Syllables of Taal Gajjampa➤ Playing Theka of Taal Gajjampa with Dugun, Tigun and Chogun Laya with Lehra

Unit-2	<ul style="list-style-type: none"> ➤ Recitation of minimum 4 Quida with 4 Palta and Tihai in Taal Gajjampa ➤ Playing minimum 4 Quida with 4 Palta and Tihai in Taal Gajjampa ➤ Recitation of Peshkar and Peshkar Quida in Taal Gajjampa ➤ Playing Peshkar and Peshkar Quida in Taal Gajjampa with Lehra
Unit-3	<ul style="list-style-type: none"> ➤ Recitation and Playing minimum 2 Mukhda and 4 Tukda in Taal Gajjampa ➤ Recitation and Playing minimum 2 Chakradar Tihai in Taal Gajjampa ➤ Learning to Play The Lehra of Taal Gajjampa ➤ Complete preparation of 20 minutes solo playing in Taal Gajjampa with Lehra

Practical Paper No.-3

❖ Course Objectives :

The student should enrich their knowledge and able to play

- Introduction of Taal Rudra and Terminology of it's playing

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ Information of Taal Rudra ➤ Recitation of Thah, Dugun, Tigun and Chaugun Laya with Khali and Bhari in Taal Rudra ➤ Playing Basic Syllables of Taal Rudra ➤ Playing Theka of Taal Rudra with Dugun, Tigun and Chogun Laya with Lehra
Unit-2	<ul style="list-style-type: none"> ➤ Recitation of minimum 4 Quida with 4 Palta and Tihai in Taal Rudra ➤ Playing minimum 4 Quida with 4 Palta and Tihai in Taal Rudra ➤ Recitation of Peshkar and Peshkar Quida in Taal Rudra ➤ Playing Peshkar and Peshkar Quida in Taal Rudra with Lehra
Unit-3	<ul style="list-style-type: none"> ➤ Recitation and Playing minimum 2 Mukhda and 4 Tukda in Taal Rudra. ➤ Recitation and Playing minimum 2 Chakradar Tihai in Taal Rudra. ➤ Learning to Play The Lehra of Taal Rudra ➤ Complete preparation of 20 minutes solo playing in Taal Rudra with Lehra.

Theory Elective Course :

Applied Theory Paper No.-1

❖ Course Objectives :

The student should enrich their knowledge about

- Terminology and Principles of Tabla Playing

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Detailed study and explanation of the distinctive features and application of Eak Hatthi➤ Detailed study and explanation of the distinctive features and application of Jati Paran➤ Detailed study and explanation of the distinctive features and application of Kamali Chakradar
Unit-2	<ul style="list-style-type: none">➤ Detailed study and explanation of the distinctive features and application of Kamali Paran➤ Ancient and Modern style of Accompaniment and Solo Performance of Tabla➤ Critical analysis of various Gharana of Tabla with reference to their Baaj
Unit-3	<ul style="list-style-type: none">➤ Study of Margi and Deshi Taal➤ Principles of Composing a new Taal Rachana➤ Principles of Composing a new Kayda
Unit-4	<ul style="list-style-type: none">➤ Principles of Composing Prastar and Gat➤ Principles of Composing a new various Tihai➤ A life sketch of Pt. Chaturlal
Unit-5	<ul style="list-style-type: none">➤ A life sketch of Pt. Paravat Singh➤ A life sketch of Pt. Pagaldas➤ A life sketch of Pt. Sharda Sahay

General Theory Paper No.-1

❖ Course Objectives :

The student should enrich their knowledge about

- Detailed study of Taal

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Detailed study of Taal Basant➤ Detailed study of Taal Gajjampa➤ Detailed study of Taal Rudra
Unit-2	<ul style="list-style-type: none">➤ Method of writing notation of all above Taal prescribed in practical with Thaah, Dugun, Tigun and Chaugun Lay➤ Study of Biadi Lay with notation writing of all Taal prescribed in practical study➤ Study of Kuadi Lay with notation writing of all Taal prescribed in practical study

Unit-3	<ul style="list-style-type: none"> ➤ Notation of Bandish under the Practical study ➤ Notation of various Laykari under the Practical study ➤ Study of composing various Bandish on the basis of given Syllables.
Unit-4	<ul style="list-style-type: none"> ➤ Study of Layakari Poungun = $\frac{3}{4}$ and abilities to writing notation in any prescribed Theka. ➤ Study of Layakari Savai gun = $\frac{5}{4}$ and abilities to writing notation in any prescribed Theka. ➤ Comparative Study of Equal Matra's Taal - Teen Taal - Tilwada - Adhdha - Panjabi
Unit-5	<ul style="list-style-type: none"> ➤ Ability to write a notation for sum to sum composition in Aad-Kuaad and Biad Layakari in Taal Dadra ➤ Ability to write a notation for sum to sum composition in Aad-Kuaad and Biad Layakari in Taal Roopak ➤ Ability to write a notation for sum to sum composition in Aad-Kuaad and Biad Layakari in Taal Kaheerava

Advance Theory Paper No.-1

❖ Course Objectives :

The student should enrich their knowledge about

- Aesthetical point of view of Percussion instruments

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ Comparative study of different views of origin of Tabla ➤ Relationship between Lay and Laykari ➤ The beauty of Vistar
Unit-2	<ul style="list-style-type: none"> ➤ An Emotional Expression through Music ➤ Riyaz methods to maintain balance between Daya and Baya. ➤ An Aesthetical concept of Upaj
Unit-3	<ul style="list-style-type: none"> ➤ Basic principles of Aesthetics ➤ Aesthetical value of various composition from various Tabla Gharana ➤ Aesthetical value of various composition from various Pakhawaj Gharana
Unit-4	<ul style="list-style-type: none"> ➤ Formation of Rasa in Tabla Playing ➤ Formation of Rasa in Pakhawaj Playing ➤ Study of Aesthetical element 'Nikas' with special reference to Tabla
Unit-5	<ul style="list-style-type: none"> ➤ Study of Aesthetical element 'Mathematical Aspects' with special reference to Tabla ➤ Study of Aesthetical element 'Nikas' with special reference to Pakhawaj ➤ Study of Aesthetical element 'Mathematical Aspects' with special reference to Pakhawaj

M.P.A. Semester – 2

Tabla - Pakhavaj

Practical Core Course :

Practical Paper No.-1

❖ **Course Objectives :**

The student should enrich their knowledge and able to play

- Introduction of Taal Badi Sawari and Terminology of it's playing

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Information of Taal Badi Sawari➤ Recitation of Thah, Dugun, Tigun and Chaugun Laya with Khali and Bhari in Taal Badi Sawari➤ Playing Basic Syllables of Taal Badi Sawari➤ Playing Theka of Taal Badi Sawari with Dugun, Tigun and Chogun Laya with Lehra
Unit-2	<ul style="list-style-type: none">➤ Recitation of minimum 4 Quida with 4 Palta and Tihai in Taal Badi Sawari➤ Playing minimum 4 Quida with 4 Palta and Tihai in Taal Badi Sawari➤ Recitation of Peshkar and Peshkar Quida in Taal Badi Sawari➤ Playing Peshkar and Peshkar Quida in Taal Badi Sawari with Lehra
Unit-3	<ul style="list-style-type: none">➤ Recitation and Playing minimum 2 Mukhda and 4 Tukda in Taal Badi Sawari➤ Recitation and Playing minimum 2 Chakradar Tihai in Taal Badi Sawari➤ Learning to Play The Lehra of Taal Badi Sawari➤ Complete preparation of 20 minutes solo playing in Taal Badi Sawari with Lehra

Practical Paper No.-2

❖ **Course Objectives:**

The student should enrich their knowledge and able to play

- Introduction of Taal Farodast and Terminology of it's playing

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Information of Taal Farodast➤ Recitation of Thah, Dugun, Tigun and Chaugun Laya with Khali and Bhari in Taal Farodast➤ Playing Basic Syllables of Taal Farodast➤ Playing Theka of Taal Farodast with Dugun, Tigun and Chogun Laya with Lehra

Unit-2	<ul style="list-style-type: none"> ➤ Recitation of minimum 4 Quida with 4 Palta and Tihai in Taal Farodast ➤ Playing minimum 4 Quida with 4 Palta and Tihai in Taal Farodast ➤ Recitation of Peshkar and Peshkar Quida in Taal Farodast ➤ Playing Peshkar and Peshkar Quida in Taal Farodast with Lehra
Unit-3	<ul style="list-style-type: none"> ➤ Recitation and Playing minimum 2 Mukhda and 4 Tukda in Taal Farodast ➤ Recitation and Playing minimum 2 Chakradar Tihai in Taal Farodast ➤ Learning to Play The Lehra of Taal Farodast ➤ Complete preparation of 20 minutes solo playing in Taal Farodast with Lehra

Practical Paper No.-3

❖ Course Objectives:

The student should enrich their knowledge and able to play

- Introduction of Taal Shikhar and Terminology of it's playing

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ Information of Taal Shikhar ➤ Recitation of Thah, Dugun, Tigun and Chaugun Laya with Khali and Bhari in Taal Shikhar ➤ Playing Basic Syllables of Taal Shikhar ➤ Playing Theka of Taal Shikhar with Dugun, Tigun and Chogun Laya with Lehra
Unit-2	<ul style="list-style-type: none"> ➤ Recitation of minimum 4 Quida with 4 Palta and Tihai in Taal Shikhar ➤ Playing minimum 4 Quida with 4 Palta and Tihai in Taal Shikhar ➤ Recitation of Peshkar and Peshkar Quida in Taal Shikhar ➤ Playing Peshkar and Peshkar Quida in Taal Shikhar with Lehra
Unit-3	<ul style="list-style-type: none"> ➤ Recitation and Playing minimum 2 Mukhda and 4 Tukda in Taal Shikhar. ➤ Recitation and Playing minimum 2 Chakradar Tihai in Taal Shikhar. ➤ Learning to Play The Lehra of Taal Shikhar ➤ Complete preparation of 20 minutes solo playing in Taal Shikhar with Lehra

Theory Elective Course :

Applied Theory Paper No.-2

❖ Course Objectives:

The student should enrich their knowledge about

- Terminology and Principles of Tabla Playing

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Detailed study and explanation of the distinctive features and application of the Stutiparan in Tabla.➤ Detailed study and explanation of the distinctive features and application of the Stutiparan in Pakhawaj.➤ Detailed study and explanation of the distinctive features and application of the Jod gat and Jugalbandi Gat.
Unit-2	<ul style="list-style-type: none">➤ Detailed study and explanation of the distinctive features and application of the Darjedar Gat.➤ A qualification of Good teaches and a good plays.➤ Importance of the knowledge of theoretical aspects of Tabla playing.
Unit-3	<ul style="list-style-type: none">➤ Origin history and evaluation of the Tabla with all reference.➤ Principles of Composing a new Chakradar Tihai➤ Principles of Composing a new Peshkar
Unit-4	<ul style="list-style-type: none">➤ Principles of Composing a new Rela➤ Principles of Composing a new Gat Paran➤ A life sketch of Pt. Ayodhyaprasad
Unit-5	<ul style="list-style-type: none">➤ A life sketch of Pt. Purushottamdas Pakhavaji➤ A life sketch of Ut. Abid Hussain Khan➤ A life sketch of Ut. Sallari Miyan Knah

General Theory Paper No.-2

❖ Course Objectives:

The student should enrich their knowledge about

- Detailed study of Taal

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Detailed study of Taal Badi Sawari➤ Detailed study of Taal Farodast➤ Detailed study of Taal Shikhar
Unit-2	<ul style="list-style-type: none">➤ Method of writing notation of all above Taal prescribed in practical with Thaah, Dugun, Tigun and Chaugun Lay➤ Study of Biadi Lay with notation writing of all Taal prescribed in practical study➤ Study of Kuadi Lay with notation writing of all Taal prescribed in practical study
Unit-3	<ul style="list-style-type: none">➤ Notation of Bandish under the Practical study➤ Notation of various Laykari under the Practical study➤ Study of composing various Bandish on the basis of given Syllables

Unit-4	<ul style="list-style-type: none"> ➤ Study of following Layakari Dedhgun = 3/2 and abilities to writing notation in any prescribed Theka. ➤ Study of following Layakari Paungun = 7/4 and abilities to writing notation in any prescribed Theka. ➤ Comparative Study of Equal Matra's Taal (a) Ektaal-Chautaal (b) Gajjampa-Pancham Sawari
Unit-5	<ul style="list-style-type: none"> ➤ Ability to write a notation for sum to sum composition in Aad-Kuaad and Biad Layakari in Taal Jhaptaal ➤ Ability to write a notation for sum to sum composition in Aad-Kuaad and Biad Layakari in Taal Sulataal ➤ Ability to write a notation for sum to sum composition in Aad-Kuaad and Biad Layakari in Taal Ektaal

Advance Theory Paper No.-2

❖ Course Objectives:

The student should enrich their knowledge about

- Aesthetical point of view of Percussion instruments

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ Status of Tabla in Indian Percussion Instruments ➤ Analysis of artistic presentation of Tabla ➤ The similarities and differences between the playing techniques of Tabla and Pakawaj
Unit-2	<ul style="list-style-type: none"> ➤ Comparative study of Tabla solo in various Gharana ➤ Comparative study of Pakhawaj solo in various Gharana ➤ Presentation order of various types of Composition
Unit-3	<ul style="list-style-type: none"> ➤ Desirable features of effective presentation ➤ Importance and necessity of "Padhant" in Tabla ➤ Importance and necessity of "Padhant" in Pakhawaj
Unit-4	<ul style="list-style-type: none"> ➤ Importance of Indian Percussion Instruments in Indian Music ➤ Knowledge of various Baaj in Tabla Playing and its Characteristics and Comparison ➤ Necessity of equal beats in Taal
Unit-5	<ul style="list-style-type: none"> ➤ Aesthetical value of Artful Laggi and Ladi in various Taal. ➤ Study of Aesthetical element Motion with special reference to Tabla & Pakhawaj ➤ Study of Aesthetical element Khali-Bhari with special reference to Tabla & Pakhawaj

DETAILED SYLLABUS
M.P.A. Semester – 1
Kathak - Bharatnatyam

Practical Core Course :

Practical Paper No.-1

❖ **Course Objectives:**

The Student should enrich their knowledge about

- Basic Information and Various Bandishes of Taal Basant and Pancham Savari
- Special preparation in Roopak Taal

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ Basant Taal : ➤ (A) Thaat & Tihai ➤ (B) One Paran Judi Aamad ➤ (C) Two Tukada (One sada, One Chakradar) ➤ (D) Four Toda (Two sada, Two Chakradar) ➤ (E) Four Paran (Two sada, Two Chakradar)
Unit- 2	<ul style="list-style-type: none"> ➤ Pancham Savari Taal : ➤ (A) Thaat & Tihai ➤ (B) One Paran judi Aamad ➤ (C) Two Tukada (One sada, One Chakradar) ➤ (D) Four Toda (Two sada, Two Chakradar) ➤ (E) Four Paran (Two sada, Two Chakradar)
Unit-3	<ul style="list-style-type: none"> ➤ Special preparation in Roopak Taal : ➤ (A) One Kamali & One Farmayashi Bandish ➤ (B) Aad Laya Paran & Toda ➤ (C) Dupalli & Tripalli ➤ (D) Kavitt ➤ (E) Four Palta & Tihai

Practical Paper No.-2

❖ **Course Objectives:**

The Student should enrich their knowledge about

- Presentation of Shloka, Anchal Gat & Gat Bhav
- Bhava on Thumari

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ Preparation of Shloka : ➤ (A) Learn the Shloka with proper pronunciation ➤ (B) Know the correct meaning of Shloka in mother tongue ➤ (C) Know the mudras, Griva bhed, Drashti bhed etc. used to interpret the meaning of Shloka ➤ (D) Presenting the Shloka with Vocal recital

Unit-2	<ul style="list-style-type: none"> ➤ Preparation of variations of Aanchal Gat with Tabla and Nagma ➤ Gat Bhava : ➤ (A) Detailed introduction to the story that is to be presented in Gat Bhava ➤ (B) Know the mudras, Griva bhed, Drashti bhed etc. & types of Rasa used to convey the story ➤ (C) Presenting Gat Bhava with Table & Lahera
Unit-3	<ul style="list-style-type: none"> ➤ Preparation of Thumari ➤ (A) Introduction to the Raga & Taal on which the Thumari is based ➤ (B) Know the correct meaning of the literature of Thumari ➤ (C) Know the mudras, Griva bhed, Drashti bhed etc. & types of Rasa used to convey the theme of Thumari ➤ (D) presentation of Thumari with Vocal recital

Practical Paper No.-3

❖ Course Objectives :

The Student should enrich their knowledge about

- Recitation of Bandishes of Basant, Pancham Savari & Rupak Taal
- Writing notation of Bandishes of Basant Taal & Savari Taal
- Learning to play Lehara of Basant & Pancham Savari ; learning to play Theka of Dadara and Rupak Taal on Tabla
- Learning to sing Bhava Kruti learnt for Practical Paper no.2

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ Recitation & notation writing of all Bandish of Basant Taal ➤ Recitation & notation writing of all Bandish of Pancham Savari Taal ➤ Recitation & notation writing of all Bandish of Rupak Taal
Unit-2	<ul style="list-style-type: none"> ➤ Learning to sing Shloka & Thumari that is to be performed in Practical Paper no. 2 ➤ (A) Basic introduction to the Ragas of Shloka & Thumari ➤ (B) Basic introduction of Taal of Thumari
Unit-3	<ul style="list-style-type: none"> ➤ (C) Learning to sing Shloka & Thumari with correct notation ➤ Learning to play the theka of Dadara Taal on Tabla with Lahera ➤ Learning to play the theka Rupak Taal on Tabla with Lahera

Theory Elective Course :

Applied Theory Paper No.-1

❖ Course Objectives:

The student should enrich their knowledge about

- Several Historical Facts about Indian Classical Dance
- Aesthetics of Fine Arts
- Dances of Foreign Countries

Module	Content
Unit-1	<ul style="list-style-type: none">➤ The Impact of Vaishnav Sect (Sampraday) on Indian Dance Art➤ The Origin and Development of Devdasi Tradition➤ Types of Devdasi and their duties
Unit-2	<ul style="list-style-type: none">➤ Principles of Aesthetics applicable to sculpture and their co-ordination with Dance➤ Principles of Aesthetics applicable to Iconography and their co-ordination with Dance➤ Principles of Aesthetics applicable to painting and their co-ordination with Dance
Unit-3	<ul style="list-style-type: none">➤ History and Development of Rasleela➤ Similarities between Rasleela and Kathak Dance➤ Differences between Rasleela and Kathak Dance
Unit-4	<ul style="list-style-type: none">➤ Detail study of ancient teaching style (Guru-Shishya Parampara) of Kathak Dance➤ Detail study of institutional system of Teaching style of Kathak Dance➤ The role and importance of modern teaching aids in Kathak Dance training
Unit-5	<ul style="list-style-type: none">➤ Indian influence on the Dance of Java➤ Indian influence on the Dance of Bali➤ The Origin and Development of Modern Dance in Ballet

General Theory Paper No.-1

❖ Course Objectives :

The student should enrich their knowledge about

- Detailed study of Dance Style
- Terminology of Dance
- Writing Notation of selected Taal in different Laya

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Comparative study of Kathak Dance and Odissi Dance➤ The role and importance of accompanying artists in Kathak Dance➤ Kathak Dance and Bhav Saundrya

Unit-2	<ul style="list-style-type: none"> ➤ Writing notation of Taal Basant in Thah, Dugun, Tigun and Chogun (Syllables of Theka and Tatkar) ➤ Writing notation of Taal Savari in Thah, Dugun, Tigun and Chogun (Syllables of Theka and Tatkar) ➤ Writing notation of Theka in Savai Laya of Taal Dadra and Rupak
Unit-3	<ul style="list-style-type: none"> ➤ Detail study of Jati ➤ Importance of Bandishes based on Jati ➤ Examples of Bandishes based on Jati
Unit-4	<ul style="list-style-type: none"> ➤ Detail study of Natyashashtra ➤ Detail study of Abhinaya Darpan ➤ Comparative study of Natyashashtra and Abhinaya Darpan
Unit-5	<ul style="list-style-type: none"> ➤ Definition of following Terms with Examples. (a) Talangi Bol (b) Nrutyangi Bol (c) Kavitangi Bol (d) Mishrangi Bol ➤ Examples of the above technical terms ➤ Classification of Abhinaya Kruti based on Vrutti

Advance Theory Paper No.-1

❖ Course Objectives :

The student should enrich their knowledge about

- Importance of Dance, Music and Fine Arts
- Relativity of Dance Art with Interdisciplinary subjects

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ Classification of Art ➤ Detailed study of Fine Art ➤ The Importance of Music Art in Fine Art
Unit-2	<ul style="list-style-type: none"> ➤ Origin of Music according to mythological stories ➤ Origin of dance according to mythological stories ➤ Spiritual background of Music Art
Unit-3	<ul style="list-style-type: none"> ➤ Yoga and Music Art ➤ Nature and Music Art ➤ Human Life and Dance Art
Unit-4	<ul style="list-style-type: none"> ➤ Study of Growing popularity of Indian Dance in Western Country ➤ The importance of Guru in Indian Dance Art ➤ The Social Necessity of Music Education
Unit-5	<ul style="list-style-type: none"> ➤ National unity through Dance Art ➤ Importance of Music / Dance festivals ➤ Importance of Music / Dance seminars and conference

M.P.A. Semester – 2 **Kathak - Bharatnatyam**

Practical Core Course :

Practical Paper No.-1

❖ **Course Objectives :**

The Student should enrich their knowledge about

- Basic Information and Various Bandishes of Taal Rudra and Shikhar
- Special preparation in Taal Japtaal

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ Rudra Taal : ➤ (A) Thaat & Tihai ➤ (B) One Paran judi Aamad ➤ (C) Two Tukada (One sada, One Chakradar) ➤ (D) Four Toda (Two sada, Two Chakradar) ➤ (E) Four Paran (Two sada, Two Chakradar)
Unit- 2	<ul style="list-style-type: none"> ➤ Shikar Taal : ➤ (A) Thaat & Tihai ➤ (B) One Paran judi Aamad ➤ (C) Two Tukada (One sada, One Chakradar) ➤ (D) Four Toda (Two sada, Two Chakradar) ➤ (E) Four Paran (Two sada, Two Chakradar)
Unit-3	<ul style="list-style-type: none"> ➤ Special Preparation in Japtaal : ➤ (A) One Kamali & One Farmayashi Bandish ➤ (B) Aad laya Paran & Toda ➤ (C) Dupalli & Tripalli ➤ (D) Kavitt ➤ (E) Four palta & Tihai

Practical Paper No.-2

❖ **Course Objectives :**

The Student should enrich their knowledge about

- Presentation of Shloka, Chhapaka Gat & Gat Bhav
- Bhava on Kajari

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ Preparation of Shloka : ➤ (A) Learn the shloka with proper pronunciation ➤ (B) Know the correct meaning of Shloka in mother tongue ➤ (C) Know the mudras, Griva bhed, Drashti bhed etc. used to interpret the meaning of shloka ➤ (D) Presenting the Shloka with Vocal recital

Unit-2	<ul style="list-style-type: none"> ➤ Preparation of variations of Chhapaka Gat with Tabla and Nagma ➤ Gat Bhava : ➤ (A) Detailed introduction to the story that is to be presented in Gat Bhava ➤ (B) Know the mudras, Griva bhed, Drashti bhed etc. & types of Rasa used to convey the story ➤ (C) Presenting Gat Bhava with Table & Lahera
Unit-3	<ul style="list-style-type: none"> ➤ Preparation of Kajari ➤ (A) Introduction to the Raga & Taal on which the Kajari is based ➤ (B) Know the correct meaning of the literature of Kajari ➤ (C) Know the mudras, Griva bhed, Drashti bhed etc. & types of Rasa used to convey the theme of Kajari ➤ (D) Presentation of Kajari with Vocal recital

Practical Paper No.-3

❖ Course Objectives :

The Student should enrich their knowledge about

- Recitation of Bandishes of Rudra, Shikhar & Jap Taal
- Writing notation of Bandishes of Rudra, Shikhar & Jap Taal
- Learning to play Lehara of Rudra, Shikhar & learning to play theka of Jap Taal & Eak Taal on Tabla
- Learning to sing Bhava kruti learnt for Practical Paper no.2

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ Recitation & notation writing of all Bandish of Rudra Taal ➤ Recitation & notation writing of all Bandish of Shikhar Taal ➤ Recitation & notation writing of all Bandish of Jap Taal
Unit-2	<ul style="list-style-type: none"> ➤ Learning to sing Shloka & Kajari that is to be performed in Practical Paper no. 2 ➤ (A) Basic introduction to the Ragas of Shloka & Kajari ➤ (B) Basic introduction of Taal of Kajari ➤ (C) Learning to sing Shloka & Kajari with correct notation
Unit-3	<ul style="list-style-type: none"> ➤ Learning to play the theka of Jap Taal on Tabla with Lahera ➤ Learning to play the theka Eak Taal on Tabla with Lahera

Theory Elective Course :

Applied Theory Paper No.-2

❖ Course Objectives :

The student should enrich their knowledge about

- Several Historical Facts about Indian Classical Dance
- Impact of Ancient Dramas on Traditional Theatres of India
- Dances of Foreign Countries

Module	Content
Unit-1	<ul style="list-style-type: none">➤ The Impact of Shiv Sect(Sampraday)on Indian Dance Art➤ The Tradition of Devdasi in Tamilnadu➤ The Tradition of Devdasi in Karnataka
Unit-2	<ul style="list-style-type: none">➤ Study of Cave Paintings which inspire Nritya moods and movements of Dance➤ Study of Miniature Painting which inspire Nritya moods and movements of Dance➤ The depiction of Dance stands in sculptures
Unit-3	<ul style="list-style-type: none">➤ Types of Rupakas➤ Types of Uprupakas➤ The influence of Uprupak on Indian Traditional Theatre
Unit-4	<ul style="list-style-type: none">➤ Experiments done by modern classical dancers in costume and make-up➤ Experiments done by modern classical dancers in choreography and make-up➤ Experiments done by modern classical dancers in theme and make up
Unit-5	<ul style="list-style-type: none">➤ Indian influence on the Dance of Thailand➤ The present position of Modern Dance➤ The life sketch of Modern Ballet Dancers (any two)

General Theory Paper No.-2

❖ Course Objectives :

The student should enrich their knowledge about

- Detailed study of Dance Style
- Terminology of Dance
- Writing Notation of selected Taal in different Laya

Module	Content
Unit-1	<ul style="list-style-type: none">➤ Comparative study of Kathak Dance and Mohiniattam➤ The importance of Theme in Abhinay Kruti➤ The role of Electronic Equipments in present day dance performances

Unit-2	<ul style="list-style-type: none"> ➤ Writing notation of Taal Rudra in Thah, Dugun, Tigun and Chogun (Syllables of Theka and Tatkar) ➤ Writing notation of Taal Shikhar in Thah, Dugun, Tigun and Chogun (Syllables of Theka and Tatkar) ➤ Writing notation of Theka in Savai Laya of Taal Jhaptaal and Ektaal
Unit-3	<ul style="list-style-type: none"> ➤ The inter-relation of Abhinaya with Kathak Dance ➤ Nayak Bhed in Kathak Dance ➤ The use of New Technologies in the Modern Age Dance Performance
Unit-4	<ul style="list-style-type: none"> ➤ Detailed study of Laykari ➤ Detailed study of Jati ➤ Co-ordination of Laykari and Jati
Unit-5	<ul style="list-style-type: none"> ➤ The Role of dance in National integration ➤ Evolution of Notation system ➤ The impact of folk dance on classical dance

Advance Theory Paper No.-2

❖ Course Objectives :

The student should enrich their knowledge about

- Importance of Dance, Music and Fine Arts
- Relativity of Dance Art with Interdisciplinary subjects

Module	Content
Unit-1	<ul style="list-style-type: none"> ➤ The representation of Indian deities ➤ Mantra, Yantra and Emages of deities ➤ Concept of Hindu Temple
Unit-2	<ul style="list-style-type: none"> ➤ The Role of music in worship of God ➤ Rituals in Dance and Dance as a ritual ➤ Philosophy of Dance Art
Unit-3	<ul style="list-style-type: none"> ➤ Dance as an Important facet of Indian Culture from Indus Valley up to 21st Century. ➤ The importance of Dance Workshop ➤ Responsibilities of dedicated Guru for the Publicity and Development of Kathak Dance
Unit-4	<ul style="list-style-type: none"> ➤ The Place of Kathak Dance in Hindi Film ➤ The importance of Exercise and Diet for a Dancer ➤ Dance Art as a Career
Unit-5	<ul style="list-style-type: none"> ➤ The study of World Music. ➤ The importance of Dance Art in Indian Religious. ➤ The critical analysis of Modern experiments in Dance Art

SAURASHTRA UNIVERSITY
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SYLLABUS

MASTER OF
PERFORMING ARTS
(M.P.A.)
(Vocal / Tabla / Kathak)
- Instruments - Pakhavaj - Bharatnatyam

Based on Choice Base Credit System

(In Force From June–2019)