

## MPA MUSIC

### **SEM - 1**

PAPER NO.	SUBJECT CODE	SUBJECT	EXAM SCHEME		TOTAL
			MID EXAM	EXT EXAM	
1		HISTORY OF MUSIC	20	50	70
2		RAAG & TAAL	20	50	70
3		DISSERTATION	20	50	70
4		PRACTICAL - 1	20	50	70
5		PRACTICAL - 2	20	50	70
6		SABHAGAAN	20	50	70
<b>TOTAL</b>			<b>120</b>	<b>300</b>	<b>420</b>

### **SEM - 2**

PAPER NO.	SUBJECT CODE	SUBJECT	EXAM SCHEME		TOTAL
			MID EXAM	EXT EXAM	
1		HISTORY OF MUSIC	20	50	70
2		RAAG & TAAL	20	50	70
3		DISSERTATION	20	50	70
4		PRACTICAL - 1	20	50	70
5		PRACTICAL - 2	20	50	70
6		SABHAGAAN	20	50	70
<b>TOTAL</b>			<b>120</b>	<b>300</b>	<b>420</b>

### **SEM - 3**

PAPER NO.	SUBJECT CODE	SUBJECT	EXAM SCHEME		TOTAL
			MID EXAM	EXT EXAM	
1		AESTHETICS OF MUSIC	20	50	70
2		RAAG & TAAL	20	50	70
3		DISSERTATION	20	50	70
4		PRACTICAL - 1	20	50	70
5		PRACTICAL - 2	20	50	70
6		SABHAGAAN	20	50	70
<b>TOTAL</b>			<b>120</b>	<b>300</b>	<b>420</b>

### **SEM - 4**

PAPER NO.	SUBJECT CODE	SUBJECT	EXAM SCHEME		TOTAL
			MID EXAM	EXT EXAM	
1		ACOUSTICS OF MUSIC	20	50	70
2		RAAG & TAAL	20	50	70
3		DISSERTATION	20	50	70
4		PRACTICAL - 1	20	50	70
5		PRACTICAL - 2	20	50	70
6		SABHAGAAN	20	50	70
<b>TOTAL</b>			<b>120</b>	<b>300</b>	<b>420</b>

MUSIC  
**MPA SEM - 1**

PAPER NO	NAME OF THE PAPER	SUBJECT CODE	EXAM SCHEME		TOTAL MARKS
1	HISTORY OF MUSIC	5267	MID EXAM	EXT EXAM	
			20	50	70

**SYLLABUS - THEORY PAPER 1**

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. Avanadhdha
4. History of Khayal, Thumari, Tappa.
5. Study of Geet Gandharv Gaan, Prabandh, DhruvaGeet, Sthay.

MUSIC  
**MPA SEM - 1**

PAPER NO	NAME OF THE PAPER	SUBJECT CODE	EXAM SCHEME		TOTAL MARKS
2	RAAG & TAAL	5268	MID EXAM	EXT EXAM	
			20	50	70

**SYLLABUS - THEORY PAPER 2**

<p>1. Formation of different varieties of Alankar (based on syllabus)</p> <ul style="list-style-type: none"><li>- Formation of different varieties of Taans</li><li>- Formation of Aalap</li></ul> <p>2. The necessity and importance of notation.</p> <p>3. Writing notation of the composition and taals in two main notation systems. (based on V.D Paluskar &amp; V.N.Bhatkahnde)</p> <p>4. Comparative study of samprakrutik Raag of the whole degree and Post Graduate Course.</p> <p>5. Detailed study of Taal ((based on syllabus)</p> <p>6. Detailed study of Tanpura &amp; ,Tabla, Overtones of Tanpura</p>
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MUSIC  
**MPA SEM - 1**

PAPER NO	NAME OF THE PAPER	SUBJECT CODE	EXAM SCHEME		TOTAL MARKS
3	DISSERTATION		MID EXAM	EXT EXAM	
			20	50	70

**SYLLABUS - THEORY PAPER 3**

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 dissertation of report of minimum 25 to 30 pages at the end of semester.

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

MUSIC  
**MPA SEM - 1**

PAPER NO	NAME OF THE PAPER	SUBJECT CODE	EXAM SCHEME		TOTAL MARKS
4	PRACTICAL PAPER 1		MID EXAM	EXT EXAM	
			20	50	70

**SYLLABUS - PRACTICAL PAPER 4**

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. MadmadSarang
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

MUSIC  
**MPA SEM - 1**

PAPER NO	NAME OF THE PAPER	SUBJECT CODE	EXAM SCHEME		TOTAL MARKS
5	PRACTICAL PAPER 2		MID EXAM	EXT EXAM	
			20	50	70

**SYLLABUS - PRACTICAL PAPER 5**

<p>A. Drupad and Dhamar with nom – tom Aalap in prscribed raag in Your Syallbus</p> <p>B. Tarana</p> <p>C. Learn previous Raag</p> <p>D. Light composition – Bhajan, Chaiti, Kajari, Thumri</p> <p>E. Playing Tabla &amp; Harmonium.</p>
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MUSIC  
**MPA SEM - 1**

PAPER NO	NAME OF THE PAPER	SUBJECT CODE	EXAM SCHEME		TOTAL MARKS
6	SABHA GAAN		MID EXAM	EXT EXAM	
			20	50	70

**SYLLABUS - PRACTICAL PAPER 6**

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





MUSIC  
**MPA SEM - 2**

PAPER NO	NAME OF THE PAPER	SUBJECT CODE	EXAM SCHEME		TOTAL MARKS
1	AESTHETICS OF MUSIC		MID EXAM	EXT EXAM	
			20	50	70

**SYLLABUS - THEORY PAPER 1**

<p>1. Raag Bhav and Ras.</p> <p>2. Chhand, Laya, Taal and Ras.</p> <p>3. Place of Music in Fine Arts.</p> <p>4. Autonomy and heteronomy of Music.</p> <p>5. Indian &amp; Western Aesthetics.</p> <p>6. Raag Dhyan and Raag Chitra.</p>
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MUSIC  
**MPA SEM - 2**

PAPER NO	NAME OF THE PAPER	SUBJECT CODE	EXAM SCHEME		TOTAL MARKS
2	RAAG & TAAL		MID EXAM	EXT EXAM	
			20	50	70

**SYLLABUS - THEORY PAPER 2**

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.

MUSIC  
**MPA SEM - 2**

PAPER NO	NAME OF THE PAPER	SUBJECT CODE	EXAM SCHEME		TOTAL MARKS
3	DISSERTATION		MID EXAM	EXT EXAM	
			20	50	70

**SYLLABUS - THEORY PAPER 3**

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MUSIC  
**MPA SEM - 2**

PAPER NO	NAME OF THE PAPER	SUBJECT CODE	EXAM SCHEME		TOTAL MARKS
4	PRACTICAL PAPER		MID EXAM	EXT EXAM	
			20	50	70

**SYLLABUS - PRACTICAL PAPER 4**

**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

MUSIC  
MPA SEM - 2

PAPER NO	NAME OF THE PAPER	SUBJECT CODE	EXAM SCHEME		TOTAL MARKS
5	PRACTICAL PAPER		MID EXAM	EXT EXAM	
			20	50	70

SYLLABUS - PRACTICAL PAPER 5

<p>A. Drupad and Dhamar with nom – tom Aalap in prscribedraag in your syllabus.</p> <p>B. Tarana</p> <p>C. Learn previous Raag</p> <p>D. Light composition – Bhajan, Chaiti, Kajari, Thumri</p> <p>E. Playing Tabla&amp; Harmonium.</p>
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MUSIC  
**MPA SEM - 2**

PAPER NO	NAME OF THE PAPER	SUBJECT CODE	EXAM SCHEME		TOTAL MARKS
6	SABHA GAAN		MID EXAM	EXT EXAM	
			20	50	70

**SYLLABUS - PRACTICAL PAPER - 6**

<p>A. Presentation on Dessertation topic.</p> <p>B. Detailed Raag presentation.</p> <p>C. Semi-Classical (Thumri, Chaiti, Dadra, Hori or Tappa)</p> <p>D. Tarana, Tirvat, Chatrang, Raag</p>
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MUSIC  
**MPA SEM - 3**

PAPER NO	NAME OF THE PAPER	SUBJECT CODE	EXAM SCHEME		TOTAL MARKS
1	HISTORY OF MUSIC		MID EXAM	EXT EXAM	
			20	50	70

**SYLLABUS - THEORY PAPER 1**

1. Medieval and Modern Era of Music : The Contribution of a. Ramamaatya c. Pt. Bhatkhande b. Ahobal d. Bruhaspati
2. History of different Gharana a. Bhindi Bazar c. Jaipur b. Mevati d. Patiyala
3. Study of Raga Classification System in Deatil (a) Mela System (c) Raagang (b) Thaat System
4. Three Units of Shruti Interval
5. Comparison of north and south Indian Taal System.

**MUSIC**  
**MPA SEM - 3**

PAPER NO	NAME OF THE PAPER	SUBJECT CODE	EXAM SCHEME		TOTAL MARKS
2	RAAG & TAAL		MID EXAM	EXT EXAM	
			20	50	70

**SYLLABUS - THEORY PAPER 2**

<p>1. Formation of different varieties of Alankar (based on syllabus)</p> <ul style="list-style-type: none"><li>- Formation of different varieties of Taans</li><li>- Formation of Aalap</li></ul> <p>2. Analysis of Bandish based on syllabus.</p> <p>3. Writing notation of the composition and taals in two main notation systems. (based on syllabus)</p> <p>4. Comparative study of samprakrutikRaag.</p> <p>5. Detailed study of Taal ((based on syllabus)</p> <p>6. Detailed study of Karnatak music.Veer Narmad South Gujarat University</p>
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MUSIC  
**MPA SEM - 3**

PAPER NO	NAME OF THE PAPER	SUBJECT CODE	EXAM SCHEME		TOTAL MARKS
3	DISSERTATION		MID EXAM	EXT EXAM	
			20	50	70

**SYLLABUS - THEORY PAPER 3**

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 dissertation of report of minimum 25 to 30 pages at the end of Semester.

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MUSIC  
**MPA SEM - 3**

PAPER NO	NAME OF THE PAPER	SUBJECT CODE	EXAM SCHEME		TOTAL MARKS
4	PRACTICAL PAPER		MID EXAM	EXT EXAM	
			20	50	70

**SYLLABUS - PRACTICAL PAPER 4**

BadaKhayal with detailed Gayaki and Madhyalalaya of following Raag.

A. Detailed Raag

1. Jog
2. Bhatiyara
3. AhirBhairav
4. PooriyaKalyan

B. Non-detailed Raag

1. Gunkari
2. Bahar
3. Shri
4. Aabhogi
5. GoundMalhar
6. Paraj

Taal & Laykari & Tuning of Taanpura & Tabla

- Deepchandi
- Rupak
- Khemta
- Farodasta

MUSIC  
**MPA SEM - 3**

PAPER NO	NAME OF THE PAPER	SUBJECT CODE	EXAM SCHEME		TOTAL MARKS
5	PRACTICAL PAPER		MID EXAM	EXT EXAM	
			20	50	70

**SYLLABUS - PRACTICAL PAPER 5**

<p>A. Drupad and Dhamar with nom – tom Aalap in prscribedraag in your syllabus.</p> <p>B. Tarana</p> <p>C. Learn previous Raag</p> <p>D. Light Composition – Thumari, Tirval, Chatrang, Raagmala</p> <p>E. Playing Tabla&amp; Harmonium</p>
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MUSIC  
**MPA SEM - 3**

PAPER NO	NAME OF THE PAPER	SUBJECT CODE	EXAM SCHEME		TOTAL MARKS
6	SABHA GAAN		MID EXAM	EXT EXAM	
			20	50	70

**SYLLABUS - PRACTICAL PAPER 6**

<p>A. Presentation on particular topic.</p> <p>B. Detailed Raag presentation.</p> <p>C. Semi-Classical (Thumri, Chaiti, Dadra, Hori or Tappa)</p> <p>D. Tarana, Tirvat or Chatrang, Raag mala</p>
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**e.pt. Omkarnathji**

MUSIC  
**MPA SEM - 4**

PAPER NO	NAME OF THE PAPER	SUBJECT CODE	EXAM SCHEME		TOTAL MARKS
1	ACOUSTICS OF MUSIC		MID EXAM	EXT EXAM	
			20	50	70

**SYLLABUS - THEORY PAPER 1**

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

MUSIC  
**MPA SEM - 4**

PAPER NO	NAME OF THE PAPER	SUBJECT CODE	EXAM SCHEME		TOTAL MARKS
2	RAAG & TAAL		MID EXAM	EXT EXAM	
			20	50	70

**SYLLABUS - THEORY PAPER 2**

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

MUSIC  
**MPA SEM - 4**

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3	DISSERTATION		MID EXAM	EXT EXAM	
			20	50	70

**SYLLABUS - THEORY PAPER 3**

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 dissertation of report of minimum 25 to 30 pages at the end of Semester.

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MUSIC  
**MPA SEM - 4**

PAPER NO	NAME OF THE PAPER	SUBJECT CODE	EXAM SCHEME		TOTAL MARKS
4	PRACTICAL PAPER		MID EXAM	EXT EXAM	
			20	50	70

**SYLLABUS - PRACTICAL PAPER 4**

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. Chhayana
6. Gorakh Kalyan

Taal with Laykari

- Ektaal
- Jhaptaal
- Pancham Sawari
- Previous Sem 1, 2 and 3 Taal

MUSIC  
**MPA SEM - 4**

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5	PRACTICAL PAPER		MID EXAM	EXT EXAM	
			20	50	70

**SYLLABUS - PRACTICAL PAPER 5**

- 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

MUSIC  
**MPA SEM - 4**

PAPER NO	NAME OF THE PAPER	SUBJECT CODE	EXAM SCHEME		TOTAL MARKS
6	SABHA GAAN		MID EXAM	EXT EXAM	
			20	50	70

**SYLLABUS - PRACTICAL PAPER 6**

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

